

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

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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.

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**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

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I have fallen in love. Head over heels. With Mexico City! Its people, its rhythm, its colours, its markets, its food, and of course its Tequilas. Mexico City was a truly remarkable experience. Unique in every way. Lidia Camacho and Perla Olivia Rodriguez and their teams did a remarkable job organising the conference and ensuring that all the conference goers, both English and Spanish speaking, benefited from the papers through a team of translators who worked tirelessly to ensure good simultaneous translation. Simon Rooks from the BBC gave his impressions in an article published in the latest, and new! IASA eBulletin that you should have received recently.

IASA's annual conferences are always a highlight. Meeting in different places across the world makes for exciting venues, and in the last few years IASA has ventured outside the borders of Europe and the USA to the benefit of our members in Africa and Latin America. The 2007 conference promise to be as exciting and will be held in Riga, the elegant capital of Latvia, a small country in Northern Europe.

This year's conference team was *'Between Memory and Oblivion: the Educative and Cultural meaning of Audiovisual Archives'*. With our approach of late to centre papers on a theme, and a hard working programme committee, papers from a wide variety of places could be heard and gave interesting perspectives on the various collections that are dealt with.

This year's conference theme was *Between Memory and Oblivion: the Educative and Cultural meaning of Audiovisual Archives*. The idea that audiovisual archives work in the twilight zone between memory and oblivion is both fascinating and frightening, and as such a tremendous challenge to ensure our collections will always be relevant and used. The papers delivered at the conference gave new meaning to 'access', a cornerstone of our work. Chris Clark, as always very provocative in his thoughts, talked about 'Collective intelligence or intelligent collecting' in which he explored alternative strategies for archives to survive. Gisa Jähnliche gave a very philosophical look at the concept of 'access': do we want people to access our collections or do we want to access people to ensure that our collections will not disappear into the void of forgetfulness.

A fascinating story that serves as an example of how valuable material was rescued from oblivion is told by Margarida Ullate I Estanyol, as she relates the finding of a valuable set of wax cylinders in Catalonia through an anonymous call to her library. A story of war and peace; of naughty boys who turned into responsible men; of recording equipment carried up into the mountains to record rare folk songs; of modern technology that gave these long forgotten recordings new life; all these unfold as the library begins carefully researching the origin of the wax cylinders.

In India, Budhaditya Chattopadhyay remembers from childhood the sounds of an old north Indian classical tradition, which sets him on a path of collecting, researching and finally restoring the almost forgotten melody. And in the West Indies, Linda Claudia de Four is startled by the lack of formally established archives in her country for either calypso or steel-band music. In her paper she investigates the capacity for the development of sound archives in Trinidad and Tobago by various stakeholders.

And so, as we face new challenges and new access possibilities, our collections are becoming available to a wider, newer and more interested public, as Rainer Houpert tells us in his futuristic look at the Internet and on-line catalogues and the work they did at the Austrian Mediathek.

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IASA has been particularly saddened by the news that some of our former colleagues had passed away, colleagues that had played a tremendous role in our work. In the previous Journal we paid tribute to Isidor Davis who did remarkable work in the collecting of African wildlife sounds. This month we pay tribute to Peter Copeland who played a significant role in the preservation of sound. We salute them.

September 2007 will see IASA in Riga. A *Call for Papers* has already been sent out. We hope to see you there.

What does IASA's President actually do? Some of the roles of the President are obvious - make sure the usual things one expects from an association such as IASA happen, conferences, publications, web sites, et al. With a strong Board, such as I am fortunate to have, these things do seem to fall into place, though, as you will read in this letter, there are the occasional glitches that seem to happen despite all our planning and good intentions.

One not so obvious challenge that falls to the President is to be the chief salesperson of the Association. With institutions being reorganized, technology changing our work, and people entering and leaving the field each year, the President must spend more time and effort in promoting, justifying, and explaining IASA to sponsors, institutions, other organizations, current members, past members, active members and inactive members.

Promoting IASA would be a lot easier if all of our membership could attend the annual conferences, particularly if they were all hosted by Lidia Camacho and Perla Olivia Rodríguez and the staff of Radio Educación and, the soon to be opened, National Phonoteca. September's conference in Mexico City featured a very strong program put together by our Vice President for Conferences, Per Holst, with speakers from more than 20 countries and six continents. Delegates experienced the warm, welcoming, and generous hospitality that Mexico is famous for. There were newcomers from around the world as well as many of IASA's regular attendees. It was a wonderful experience.

We have to realize though, that not everyone has the resources to attend the conferences. For those members, it is the publications and the web site that represent their main contact with IASA. In that regard I would like to apologize for the lateness of the July 2006 *Information Bulletin* which, when it arrived in many places in October, featured the unfortunate opening lines "If you have not yet registered for the coming IASA conference..." While our hard working editor, Ilse Assmann, made sure that it went to press on schedule, the postal system thwarted our best intentions. This has been an ongoing problem. We think we have found a solution and hopefully this issue of the *Journal* will arrive promptly. If IASA truly wants to be an international association then we will need to adapt to some of the challenges of having a geographically dispersed Board.

Another frustration has been the IASA web site. This is a long story which illustrates the changing nature of institutional support for organizations like IASA but, in short, the web site has been stagnant for quite some time. A new web site, with a new design, is ready to go but we are experiencing problems in transferring the URL to our new host. The new site was demonstrated at the conference and the response was positive. Please bear with us. By the time you read this we hope the problem will be solved.

With these types of problems, if you haven't attended the conference where they were all addressed, you might assume that the organization was not on track. Actually the opposite is true. IASA and IASA members have taken leadership roles in training sessions and seminars in Latin America, Europe, Asia and Africa. To ensure our ongoing role in this field the Board created a Task Force, headed by Pio Pellizzari, to examine training and education issues. To support these efforts and the development of standards for the preservation of AV collections throughout the world, our publications TC-3 and TC-04 are being translated into various languages. The Spanish version of TC-04 was launched at the conference in Mexico City and is available free through Radio Educación. A new revised edition of TC-04 is in the planning stages. With our partners in the CCAAA, IASA successfully supported the creation of a UNESCO sponsored World Day for Audiovisual Heritage (October 27<sup>th</sup> - mark it on your calendars!). The Board is working on providing better support for conference attendance,

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offering more assistance for members in the developing world, making better use of our Board members by assigning specific tasks to the Vice Presidents, looking into IASA's long term operations, and strengthening our communication with the membership through the committees and sections and through our new *eBulletin* which every member who has provided an e-mail address should now be receiving. In short, there is a lot happening.

In order to support that active agenda the Board will be sending a notice to the membership advising them that a dues increase is necessary. This will be our first increase since 2000. The increase was discussed and approved in principle by the General Assembly in Mexico City. The Board is aware that the increase may pose difficulties for some of our institutional members in the developing world. We will address this at our next Board meeting in March and hopefully will be able to offer some solutions. In accordance with IASA's Constitution, an official notice will be sent to the membership before our next General Assembly in Riga. The next invoice for your annual dues will include the option of paying the new rate. We hope that the membership will step forward and support IASA. It is money well spent.

In my President's report at the conference, I encouraged members to promote IASA within their institutions and to their colleagues in the field. This is a time of change in the world of sound and audiovisual recordings. IASA is also evolving as some of our long time members approach retirement. If you have not been an active member, I encourage you to check IASA out again. If you know someone who is working in the field or is just interested in what is happening, suggest that they become members. The strength of any organization depends on the active participation of its membership. You can contribute by writing articles for the *Journal*, providing news updates for the *Bulletin*, responding to the Call for Papers for the conferences, sending questions to the list serve, and joining the work of the sections and committees. We need your support.

Could IASA be doing some things better? Absolutely! The Executive Board is open to fresh ideas and new approaches. I hope you will bring these along with your enthusiasm and creativity to the conference in Riga next September when we will be discussing "Building an Archive for the Future."

See you there!

Richard Green  
Ottawa, Canada  
November 2006

## Collective Intelligence or Intelligent Collecting: Alternative Survival Strategies for Audiovisual Archives in the Information Age

Chris Clark, British Library Sound Archive, UK

Paper presented at the IASA Conference 2006, Mexico City, Mexico

*United we stand – divided we fall: Web 2.0 is about harnessing collective intelligence.*  
Tim O'Reilly (2005)

Despite the evidently prescriptive statement in the subtitle to this presentation, this sketch of the way things appear to me is intended to generate collaborative inquiry in IASA and its institutional members, rather than present strategic actions that could be applied on returning from this conference.

If our purpose in building and preserving collections of audiovisual recordings is to support learning and research, then a preferred strategy of audiovisual archives may be summarised as: to digitise everything for long-term preservation and to make as much of it available under licence to as many audiences as possible. That will also support the familiar marketing view of how to maximise brand visibility. Collections are therefore to be in readiness for maximum disclosure and exploitation. For how many of us here, I wonder, is that the case, even potentially? For some of the larger national collections of audiovisual recordings, for instance at the British Library where I work, to carry through such a strategy, using today's technology, would take a team of 20 people 50 years to complete, and all that in addition to keeping the routine work going. Duplication of effort and expenditure between institutions is inevitable. Clearly this strategy, unmodified, could not work for such very large collections in their entirety: they could only proceed stepwise and highly selectively. The risk is always too much and too soon for their professional teams; too little and too late for those audiences, and for potential sources of extra funding, that typically rate social inclusion and wider access higher priorities than collection management.

This mismatch of expectations is aggravated by what has been happening round us since the early 1990s. The cultural context in which we operate has been transformed from an Industrial Age of factories and academies to an Information Age of creative spaces and electronic networks. Our audiences, crowded with opportunities for learning on a scale that grows day by day, have grown impatient with the institutional approach to resource management and service provision constrained by intellectual property rights, though I will not even attempt to cover what is happening with copyright in this presentation. Furthermore, during the mere decade in which we've been discussing our relationship as audiovisual archivists with the World Wide Web, that particular networked space has been transformed from a useful electronic market, separate and 'out there', into part of how we operate intrinsically as human beings: the network has come inside: it is becoming virtually a part of our DNA. This transformation is referred to increasingly as a second generation of the Web, or Web 2.0. Some governments and educational agencies have been quick to recognise this state of affairs and are being intelligently and appropriately supportive. We have to seek to take advantage of this, collectively as well as separately, and always aim for excellent results.

The play on words in my title 'Collective Intelligence or Intelligent Collecting' was suggested by a quote from open source champion Tim O'Reilly!: 'United we stand, divided we fall – Web 2.0 is about "harnessing collective intelligence"'. Our institutions have struggled with the Web, and mostly failed so far to make a collective impression on audiences in the ways and to the extent we would like. This is because the Information Age has had a far greater impact

<sup>1</sup> <http://www.technorati.com/search/O'Reilly%20United%20we%20stand>

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on our audiences than on our institutions: the audiences have changed and we now have to co-evolve with them, rather than just seek to cultivate them. As the renowned physicist Richard Feynman<sup>2</sup> once said: 'You cannot expect old designs to work in new circumstances'. I argue in this presentation, admittedly almost exclusively from a national library point of view, that new designs, new strategies are required, if our archives are to thrive or even survive in the long term.

### **Between Memory and Oblivion? a departure point**

*More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly.*

• Woody Allen

It was in this rather pessimistic frame of mind that I began to write this paper with the theme title of the conference *Between Memory and Oblivion* in front of me. And while reading some weblogs one afternoon back in February, I came across an image of a tombstone<sup>3</sup> apparently inscribed with metadata [`</life>`] and a quote from the film-maker Woody Allen:<sup>4</sup>

'More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly'.

Alongside my reading about Web 2.0, and exhilarating statistics such as the number of weblogs doubling every five months<sup>5</sup> (26 million by the start of 2006), it really did seem that I was working in a graveyard for formats, and I thought, Well, who in their right mind would still want to work in such a place? I began to think an unthinkable heresy: that the institutions we represent at IASA conferences may slowly but surely be contributing to the very state of oblivion they are striving to avoid.

So, what am I talking about?

The subtitle of my talk mentions 'alternative survival strategies', and the main title deliberately encapsulates many intriguing possibilities. Today my focus is necessarily limited and I will be talking almost exclusively about the future for cataloguing. Moving from isolated, intelligently curated collections to networked information has major implications for cataloguing activity and the survival of the institutional catalogue.

The other strand to my talk considers the supporting measures needed to ensure sustainability of the new set of services. In this part I will be saying a little bit about government commitments and partnerships, as well as institutional promises.

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<sup>2</sup> [http://66.249.93.104/search?q=cache:mG9fI35EPVEJ:www.sconul.ac.uk/pubs\\_stats/newsletter/37/2.rtf+Feynman+old+designs+new+circumstances&hl=en&gl=uk&ct=clnk&cd=2](http://66.249.93.104/search?q=cache:mG9fI35EPVEJ:www.sconul.ac.uk/pubs_stats/newsletter/37/2.rtf+Feynman+old+designs+new+circumstances&hl=en&gl=uk&ct=clnk&cd=2)

<sup>3</sup> <http://www.linuxkungfu.org/images/fun/geek/?image=13>

<sup>4</sup> <http://www.quotedb.com/quotes/1761>

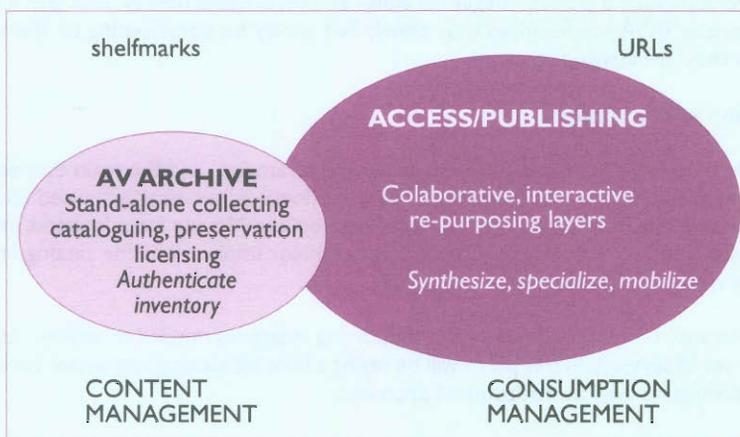
<sup>5</sup> <http://www.ticer.nl/06carte/publicat/02Olstad.pdf>

**Figure 2: Collective Intelligence rather than Intelligent Collecting**



A model I described four years ago at the Aarhus conference around the idea of a collective intelligence envisaged a three-tier relationship in which digital asset management was still primarily the responsibility of the individual archive or library, and serves as a bridge between the necessary work of the archive (preservation, authentication, etc) and the high expectations and rewards of the Web and its disparate audiences.

**Figure 3: AV Archives and Web 2.0 (Access and Publishing)**



Now I see the model differently. A large proportion of the audiovisual archive's operations remains stand-alone and is not exposed to the Web, whereas the layer previously designated as the domain of digital asset management is now a more generalised sphere of Web-based activity around Access and Publishing, encompassing any number of collaborative and interactive layers formed by partnerships concerned with re-purposing content for whatever reason.

Another way to differentiate these two spheres has been suggested by Bjørn Olstad<sup>6</sup>, CTO of FAST, a company specialising in Search technologies. He spoke last month at TICER 06 about a move from *content management* to *consumption management*<sup>7</sup>, where content management entails details in a listing and shallow understanding, and consumption management entails recommendations, links, comparisons: a broader experience leading to a deeper understanding, not only in terms of knowledge, but in terms of management information about volumes of use and behaviour that can be exploited increasingly in various ways.

For instance, the traditional business of collecting, cataloguing and preserving for access finds a counterpart in a new triple, as coined by OCLC's Robin Murray<sup>8</sup> – Synthesize, specialize, mobilize. 'Synthesis' refers to the desire to integrate many diverse information and service components - some in the control of the originating resource, and some outside. 'Specialization' refers to the desire to leverage local services, to apply knowledge of local needs and behaviour, and to provide particular guidance and support. 'Mobilization' refers to the desire to release the value of a synthesized, specialized resource at the point of need, within the user's workflow, and I will say more about this shortly.

This layer, where collective intelligence evolves, could typically include interactive facilities such as mashups, tagging of catalogues by users, segmentation for downloads, rights clearance, and micro-payment systems.

The values of the AV Archive bubble are more familiar to us: they are about authenticated, inventoried holdings, where the currency<sup>9</sup> is the shelfmark. The currency of the Web 2.0 layer is, of course, the URL.

What this model implies, above all, is the transfer of large parts of work in the Archive that concern access out to where the users are, and which is where most of the additional funding for libraries, particularly in the UK, is forthcoming at present.

So, a glance at how the British Library has been transforming itself should be instructive. During the last four years the British Library has modified its policies extensively in relation to the new environment. A glance back at how it has portrayed itself in annual reports<sup>10</sup> since 2002 is instructive. So much of our busy-ness has been about getting things done, so facts and figures, measurements of all kinds, are the key messages from three and four years ago. Two years ago a major transformation began, in which the Library came to see the necessity of relating to what audiences needed and expected, in particular those that were working online - the 'Google generation', as they called it. The report for 2004/5 was actually called, boldly, 'Redefining the Library'.

The latest BL annual report, *Connecting*, continues this transformational trend and contains strong messages about relating and adapting to users working in networks. However, the image of itself on the front cover<sup>11</sup> is still that of a place from which knowledge emanates to audiences, or a place to which users gravitate for preference.

This is not the way most of our users now see things.

<sup>6</sup> <http://www.google.co.uk/search?hl=en&q=%22bjorn+olstad%22+&meta=>

<sup>7</sup> <http://www.ticer.nl/06carte/publicat/02Olstad.pdf#search=%22bjorn%20ticer%22>

<sup>8</sup> [http://www.oclc.org/memberscouncil/meetings/2006/february/robin\\_murray.ppt](http://www.oclc.org/memberscouncil/meetings/2006/february/robin_murray.ppt)

<sup>9</sup> [http://weibel-lines.typepad.com/weibelines/2006/02/first\\_class\\_obj.html](http://weibel-lines.typepad.com/weibelines/2006/02/first_class_obj.html)

<sup>10</sup> <http://www.bl.uk/about/reports.html>

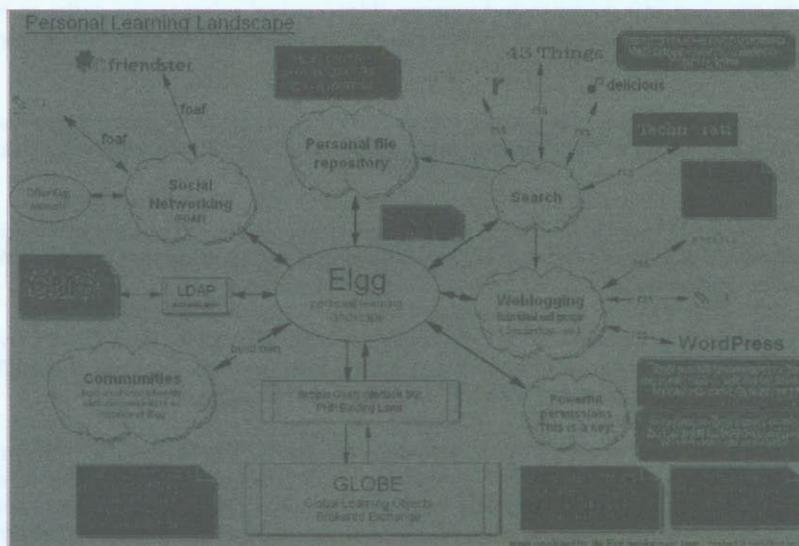
<sup>11</sup> <http://www.bl.uk/about/annual/2005to2006/pdf/connections.pdf>

In an article in *Ariadne* last July<sup>12</sup>, OCLC's Lorcan Dempsey made some penetrating observations about where the user's focus of attention now lies.

'In a pre-network world, where information resources were relatively scarce and attention relatively abundant, users built their workflow around the library. In a networked world, where information resources are relatively abundant and attention is relatively scarce, we cannot expect this to happen... The library needs to think about ways of building its resources around the user workflow. We cannot expect the user to come to the library any more: in fact, we cannot expect the user even to come to the library Web site any more'

So, what does this new user workflow look like, and will we like it?

**Figure 4: ...the networked user's workflow looks more like this**



Here is one idea, frequently cited in weblogs, of the user's workflow<sup>13</sup>; typically the workflow of a user in higher education. This diagram, Personal Learning Landscape<sup>14</sup>, already two years old, was drawn by David Tosh, system designer, researcher and project lead for the e-learning application Elgg<sup>15</sup> based in Edinburgh. It shows a personal learning landscape dominated by quite a small number of preferential attachments to sites, linked and aggregated by RDF/XML technologies such as RSS<sup>16</sup> and FOAF<sup>17</sup>. Note the absence of libraries and archives. (It doesn't have to be Elgg at the centre: any system that facilitates connections will suffice – so most likely not your on-line catalogue or institutional website.)

Crucially, the user in this workflow is not only a consumer, but also a contributor, for instance, providing instant feedback (reviews, recommendations), tagging or repurposing of data. Most of the components of this diagram are now realities, with GLOBE (Global Learning Objects Brokered Exchange) emerging as a powerful facility for researchers to trawl the 'deep Web' that resides beyond the reach of the general search engines.

<sup>12</sup> <http://www.ariadne.ac.uk/issue48/dempsey/>

<sup>13</sup> <http://orweblog.oclc.org/archives/000933.html>

<sup>14</sup> <http://elgg.net/dtosh/files/260/568/266,20,Elgg%20::%20Personal%20Learning%20Landscape>

<sup>15</sup> <http://elgg.org/>

<sup>16</sup> <http://www.xml.com/pub/a/2002/12/18/dive-into-xml.html>

<sup>17</sup> <http://www.foaf-project.org/>

<sup>18</sup> <http://globe.edna.edu.au/globe/go>

This is not the construction of a geeky imagination. The alarming message for us, reinforced by recent surveys<sup>19</sup>, is that if we do not form part of this user workflow, somewhere, anywhere, then we might as well not exist for them at all. And that would not encourage government agencies to fund our development strategies.

That diagram was essentially a representation of what is known as Web 2.0<sup>20</sup>. Essentially, it is not a web of textual publication, but a web of multisensory communication. It is a matrix of dialogues<sup>21</sup>, not a collection of monologues. It is a user-centred Web in ways it has not been thus far. The new landscape is accessible anywhere by a whole range of devices, and remarkably intuitive. Unlike our catalogues that require pages of explanation, all the sites on that diagram I showed earlier are intuitive: when you arrive, it is perfectly clear what you have to do.

In the context of what I have just described, the future for standalone catalogues remaining as they are is highly unlikely. After 12 years of managing the British Library's catalogue of sound recordings<sup>22</sup>, although I can say I am still proud of what it represents and does, I can also see many shortcomings in relation to the new behaviour and expectations I have described. To find information as a networked user, for instance using Google, requires the double effort of finding the catalogue in the first place and then learning how to use it. Current projects typically require the export of data into new, more open platforms and formats. It is therefore hard not to agree with Roy Tennant<sup>23</sup> of the California Digital Library when last year he compared traditional cataloguing to 'putting lipstick on pigs'. There are more profitable activities to be considered now.

Another well-known America commentator of Web 2.0 persuasion, KG Schneider (aka Free-Range Librarian), posted a manifesto<sup>24</sup> for libraries in the 21<sup>st</sup> century. Among the many challenging clauses, this one stood out for me: *You cannot change the user, but you can transform the user experience to meet the user.*

Looking forward, the emphasis for cataloguing will increasingly be on making legacy systems adapt and come alive in relation to new research and learning behaviour. This means many things, including putting relevant resources into appropriate workflows, and providing better support for creation and sharing of materials. It means making existing data work harder, in alternative contexts, and allowing users to work hard for you on your data. There is not enough time to go into any detail about what kinds of change will be brought in, but social computing phenomena, such as mashups<sup>25</sup>, tagging<sup>26</sup> and folksonomies<sup>27</sup>, merit serious investigation, as do some new technological solutions such as PRIMO<sup>28</sup> from Ex Libris and SUMMA<sup>29</sup> from the Statsbiblioteket in Denmark. Public libraries in the US have also been proactive: the ever adventurous Hennepin<sup>30</sup> Public Library maintains an account on MySpace.

<sup>19</sup> <http://www.ucl.ac.uk/ciber/ciber-pa-report.pdf#search=%22ciber%20authors%202004%22>

<sup>20</sup> [http://en.wikipedia.org/wiki/Web\\_2](http://en.wikipedia.org/wiki/Web_2)

<sup>21</sup> <http://www.webology.ir/2006/v3n2/a25.html>

<sup>22</sup> <http://www.bl.uk/collections/sound-archive/cat.html>

<sup>23</sup> [http://blogs.talis.com/panlibus/archives/2005/10/stop\\_putting\\_li.html](http://blogs.talis.com/panlibus/archives/2005/10/stop_putting_li.html)

<sup>24</sup> [http://freerangelibrarian.com/2006/06/the\\_user\\_is\\_not\\_broken\\_a\\_meme.php](http://freerangelibrarian.com/2006/06/the_user_is_not_broken_a_meme.php)

<sup>25</sup> [http://en.wikipedia.org/wiki/Mashup\\_\(web\\_application\\_hybrid\)](http://en.wikipedia.org/wiki/Mashup_(web_application_hybrid))

<sup>26</sup> <http://en.wikipedia.org/wiki/Tags>

<sup>27</sup> <http://en.wikipedia.org/wiki/Folksonomy>

<sup>28</sup> [http://www.exlibrisgroup.com/webinar\\_1144862525.htm](http://www.exlibrisgroup.com/webinar_1144862525.htm)

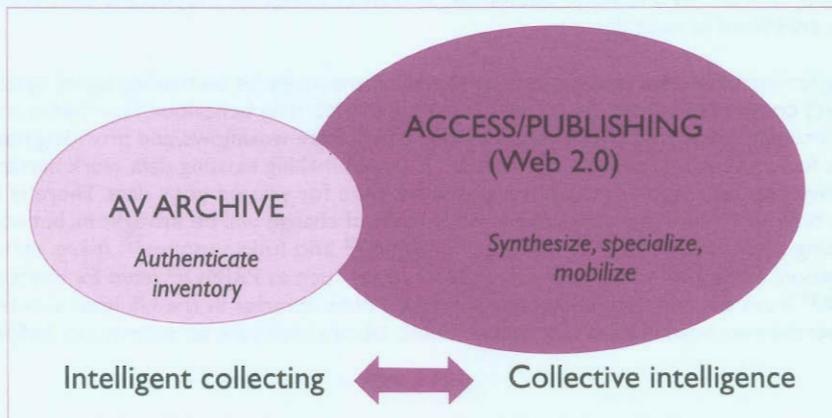
<sup>29</sup> <http://www.statsbiblioteket.dk/summa/>

<sup>30</sup> <http://www.myspace.com/hennepincountylibrary>

To bring about such transformational changes requires not only investment of money and time, but a commitment, or promise, backed by a clear vision and stated aims. In Europe, support for work in the areas I've been talking about is robust. For instance, in order to remain competitive the EU resolved in 2000<sup>31</sup> to become the world's largest knowledge economy by 2010, and supports many strands of research and development. Individual member states, such as the UK, have been equally ambitious, with the Creative Economy Programme<sup>32</sup>, launched last year, aiming to make the UK the world's creative hub. Coincidentally, this has thrown the spotlight on IPR and copyright. Higher education in the UK is thriving: government sponsored bodies such as the Joint Information Systems Committee<sup>33</sup> (JISC) provide the means to improve and promote access to electronic resources, including a major audio project at the BL, about which Peter Findlay will speak tomorrow morning. And in this context the British Library has been very active, realising its vision of *Helping people advance knowledge to enrich lives*<sup>34</sup>. Behind these grand aspirations for possible realities lie some real probabilities in terms of support for developmental and transformational projects through partnerships. And we should aim high.

Some of the big players on the Web - Google, Microsoft, Apple - have been showing interest in the holdings of libraries and audiovisual archives. We should be looking at what they might have to offer in terms of support as partners. Amazon is the first of the big players to sell computing space (EC2 Amazon Elastic Compute Cloud<sup>35</sup>) and storage facilities (S3<sup>36</sup>) for a relatively small outlay. Are there possibilities for our archives here? Could Google and/or the Open Content Alliance<sup>37</sup>, or i-Tunes do likewise for the delivery of our content? I suggest we at least take a look.

**Figure 5: An Alternative Strategy:  
Intelligent Collecting and Collective Intelligence**



To conclude, I would like to revise and update the proposed model, and suggest that alternative strategies for viable audiovisual archives depend on an inter-dependency between the two spheres and their respective headline values. If archive equates to intelligent collecting, then

31 [http://ec.europa.eu/education/policies/2010/et\\_2010\\_en.html](http://ec.europa.eu/education/policies/2010/et_2010_en.html)

32 <http://www.cep.culture.gov.uk/index.cfm?fuseaction=main.viewSection&intSectionID=334>

33 <http://www.jisc.ac.uk/>

34 <http://www.bl.uk/about/annual/2004to2005/pdf/strategy.pdf>

35 <http://www.amazon.com/gp/browse.html?node=201590011>

36 <http://www.amazon.com/gp/browse.html?node=16427261>

37 <http://www.opencontentalliance.org/>

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Web 2.0 equates to collective intelligence, though elements of both will be seen in each sphere, and they interact. There are a number of things to say about the implications of this inter-dependency for the way we plan and organise our work in the future. Additional funding from governments or businesses, and development through partnerships, is rarely forthcoming for the core values of the archive. They have a much greater interest in the other set of values. So, too, do many of our staff. Purely archival work can be repetitive and routine, a never ending flow, which leads to complacency and boredom, whereas working to launch a new Web service requires new skills to meet new challenges, leaving one with the sense of being in an immediate and euphoric flow, which can be very rewarding. But it is not advisable, I believe, to try to stretch the resources of a given archival team to embrace both spheres for a sustained length of time, because there is a risk that neither job will attain the levels of excellence expected by those who are paying.

The strategy of the audiovisual archive should therefore confine itself mostly to collection acquisition, description and care. This is our promise, our pledge, our trusted repository of knowledge, and we must work collaboratively. Access in its many forms can, to a large extent, be devolved, but the intelligence gained from the collectivity 'out there' must now be a major determinant of the archive's core policies and priorities. Developing the skills to acquire and interpret that intelligence, while ensuring that routine professional work on collections goes hand in hand with researching their value and importance, will be an important strategic measure in the avoidance of 'oblivion', the strengthening of cultural memory, and the furtherance of inspired learning in these exciting times.

I'd like to end by endorsing Kevin Bradley's assertion that there should be no silos in the collective act of long-term digital preservation, and by rephrasing the opening quotation: *United we re-sound, divided we fall silent.*

#### **Credits: Four Key Texts and two dozen blogs**

1. Christopher Locke, Rick Levine, Doc Searls, Christopher Locke. *The Cluetrain Manifesto: The End of Business As Usual*. Perseus Books Group, 2000
2. Dave Kusek, Gerd Leonhard. *The Future of Music: Manifesto for the Digital Music Revolution*. Berklee Press, 2005
3. Albert-Laszlo Barabasi. *Linked: How Everything Is Connected to Everything Else and What It Means*. Plume, 2003
4. Manuel Castells. *The Rise of the Network Society*. Blackwell Publishing, 2000
5. Two dozen blogs

## Rescued from Oblivion: The True Story of a Cylinder Collection in Catalonia

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Paper presented at the IASA Conference 2006, Mexico City, Mexico

This paper is the result of the work of two valuable allies of our profession as sound archivists: chance and luck. Chance, because a known but considered to be lost documental sound heritage ended up in our hands in a rather strange way. And luck, because when chance works we also need this allied factor to be able to talk about what was discovered. This is a true story about something that took place in Catalonia, and that can only be explained with its starting point as chance and luck. Or so we hope.

### An Anonymous Phone Call to the Biblioteca de Catalunya.

In February 2002, the Biblioteca de Catalunya received an anonymous telephone call telling us about a couple of cylinders found in an abandoned house in Mosqueroles, not far from Barcelona. This person assured us that the house belonged to a very important politician who had gone into exile after the Spanish Civil War (1936-1939).

The cylinders contained a piece of paper, rolled inside with the inscription 'Tonada de segar' and 'Tonada de llaurar', both dated in Mallorca in 1926. With that information in hand, we knew that the cylinders could belong to a task group that had been recovering the old Catalan-language songs performed by the 'Obra del Cançoner Popular de Catalunya' (OCPC, or, Work of the Popular Songbook of Catalonia, 1922-1938). Obviously, it was very exciting for the Biblioteca, as it had been thought that no cylinders from that project had survived.

The anonymous caller made contact a month later, by which time we had discovered who the former owner of the Mosqueroles house was: a certain Rafael Patxot i Jubert (Catalonia 1872- Switzerland 1964). This man was a scientist mainly interested in Meteorology, but also well known as a bibliophile, philanthropist and writer. In 1921, he became the executor of the estate of his sister-in-law, Concepció Rabell, and set up a foundation in her name. It was thanks to the funds from this institution that Patxot had conceived the OCPC. We contacted Joaquim Maluquer, Patxot's biographer, who was very interested in the story and contacted Patxot's family in Switzerland to confirm that they were also happy and grateful to know that some cylinders had survived the collapse of Casa Mariona, one of Patxot's country houses. Only after he had established that did Joan Codina identify himself. He tells his story:

'When the Spanish Civil War started on 18 July 1936, Rafael Patxot decided to distribute the contents of the "Cançoner Català" to different places in order to preserve as much as possible. Part of these were kept in the "Masia Mariona", a country house built by Patxot in memory of his daughter Maria, who had died very young. The house is situated in Mosqueroles, a small village in what today is a national park, 60km from Barcelona. As usual in the summer, R Patxot and his wife were in the Masia Mariona on holiday, when the house was seized by the local authorities. They left the country for Switzerland on 3 August, and never came back again. After a while, R Patxot gave instructions for the following to be written over the doorway of this house: "Hostes vindran que de casa ens treuran" (Guests will come, who will turn us out). The house, situated in the lovely park where it still stands today, underwent a few troubled years during the war, including a fire. In his memoirs, Patxot says that after that event only the walls survived, and that all the furniture was destroyed or burnt during the war. He then expressed the will that the house remain open only for birds.

'The house had an adjacent building (200m away) where the tenant farmers still lived. One of these tenant farmers, a hunchback, lived in a small apartment in the "Masia Mariona", from the end of the war in 1939 until his death in 1979.

'In the summer of 1979, a gang of five young boys who used to spend their summer holidays in Mosqueroles, knew that the hunchback did not live there any more. They saw the opportunity to have a great adventure and, equipped with candles, broke into the "Masia Mariona", also known popularly as "the burnt house". They found the apartment where the tenant had lived, but also inspected the whole building, only to discover that the fire had been very sporadic and that many of the rooms remained, with the furniture untouched. It was on the first floor, under the back stairs, that they found a desk containing the cylinders. They had never seen anything like it before, but they understood that these were sound recordings of songs and political speeches. Most of the cylinders had been destroyed by then, so each of the boys took two or three cylinders home (the ones with the most beautiful boxes). The "Masia Mariona" was left open for some years after this adventure, and it was used by young people for parties, or by squatters at weekends.

'So the cylinders fell once more into oblivion. More than 20 years later, one of the boys – the person who phoned the Library – found these cylinders in a desk, and this time he thought they could be important. He contacted the *Fonoteca de la Biblioteca de Catalunya* and offered the cylinders, on just one condition: the cylinders had to be digitised very quickly. They had to be rescued from oblivion once and for all. The gang met again; they gathered the cylinders, and proceeded to make the donation.'

### **The Context of the 'Obra del Cançoner Popular de Catalunya'**

The importance of this small collection cannot be fully understood without knowledge of the political situation in Spain between 1920 and 1939, an extremely turbulent time that included a military *coup d'état* and a civil dictatorship; the proclamation of the Spanish II Republic; and a civil war. But it is even more relevant to be aware of the background and to know what led a generation of scientists to go after this latent oral treasure and considerable music and linguistic heritage.

In accordance with the Romanticism movement in European countries, which inspired a great interest in national folklore, the Catalan project of collecting and studying oral traditions began in the mid-19th century with both personal commitment (by Manuel Milà i Fontanals, Marià Aguiló, Aureli Capmany, Francesc Baldelló and Felip Pedrell, among others) and the enterprise of institutions such as the Orfeó Català<sup>1</sup> and the 'Arxiu d'Etnografia i Folklore'<sup>2</sup>. This interest was closely associated with the *Renaixença* cultural movement, aimed at rescuing the Catalan language and making it shine as a literary and cultural vehicle after a dark time known as the Decadence.

In Catalonia, this situation was brought about by two important facts: the parallel development of a systematic knowledge of the Catalan-speaking territory (a mapping of the Catalan land, but also a better approach to the language spoken in the Balearic Islands, Andorra, Lluenguadoc-Rosselló in France and l'Alguer in Sardinia) and the need to provide the Catalan choral movement with new songs in this language. But a systematic effort to succeed in this plan was not possible without other factors, mainly a planned and co-ordinated project with the participation of different kinds of specialists (musicians, historians, philologists, folklorists) and constant financial support.

<sup>1</sup> The Orfeó Català is a musical association born in 1891 which led the construction of the Palau de la Música Catalana in 1905. At that time, it was an institution of 1358 members, 184 of which were choir singers.

<sup>2</sup> The "Arxiu d'Etnografia i Folklore" started its activities in 1912. <http://www.imf.csic.es/etnografia.htm>

With the idea of giving financial support to a project to recover all the Catalan songs known only by communities living in Catalan-speaking territories, Patxot wrote to the musical director of the Orfeó Català, Mtre. Lluís Millet, and managed to persuade the *Orfeó Català* to undertake the task of co-ordinating staff and executing the plan. The inaugural sessions of the OCPC took place at the *Palau de la Música Catalana* on 6 January 1922 with the attendance of all the major institutions involved, in one or other way, in the interests of the 'Obra'. An Advisory Council, made up of the *Orfeó Català*, the *Arxiu d'Etnografia i Folklore*, the *Centre Excursionista de Catalunya*<sup>3</sup> the *Institut d'Estudis Catalans*,<sup>4</sup> and the *Fundació Rabell* was set up, and the planning started. This work was directed by the composer, deputy musical director and librarian of the *Orfeó Català*, Francesc Pujol.

The gathering of information was done in three ways:

- donations (mainly a of 12 000 texts donated by Marià Aguiló)
- contests (only two calls: 1922 and 1924)
- 'missions de recerca' (field research missions).

With systematic coordination to gather information, the so-called 'missions de recerca' included the literary transcription of music and lyrics, all the relevant information associated with the context, and pictures. And only very rarely had they been recorded on cylinders.

Unfortunately, political events of 1924, with the collapse of the Catalan government, the *Mancomunitat de Catalunya*, put Patxot on the alert and the archive of the OCPC was moved from the *Orfeó Català* to a private flat. This suspicion of prosecution of Catalan institutions had become a reality by 1924, and the *Orfeó Català* was closed by Spanish Government instruction in June 1925, to be opened again in October the same year after multiple demonstrations of solidarity, many of them coming from abroad<sup>5</sup>. It was not until 1931 that the Spanish II Republic was proclaimed, which brought to Catalonia the restoration of the original Catalan Government, the *Generalitat de Catalunya*.

International relevance of this work was demonstrated by two important events. The first was at the Music History Conference in Vienna (1927), with a paper on the OCPC and an analysis of two of the disclosed works found; the second at the Conference of the International Society of Contemporary Music held in Barcelona in April 1936. Papers were read by Francesc Pujol, who at that time was also president of the Spanish branch of the ISCM, the composers Baltasar Samper and Josep Barberà, and the organist and writer Vicenç M de Gibert.

As I have said above, when the Spanish Civil War broke out in July 1936, Rafael Patxot had to flee into exile, and all the institutions under his patronage were banned. There was an effort made by the *Orfeó Català* to preserve all the archives and documentation of the OCPC so that they were kept under the protection and patronage of the *Generalitat de Catalunya*, the Catalan Government that was still in power. But, although the government published a document accepting the tutelage, the patronage had to stop its activities in 1938, and documentation was seized. By 1936, only three volumes describing the work already done had been published, together with the first volume of a *Diccionari de la dansa* (dictionary of dance)<sup>6</sup>. Today, and thanks to the dedication of Father Massot and the assistance of Pere Artís in recovering a copy of the *Dietari* of the OCPC, this published work has been continued, and today it is a corpus of 15 volumes.

<sup>3</sup> Founded in 1876, the Centre was leading the so called excursionisme, a mountaineering movement which allowed citizens to better know the Catalan territory by travelling around to remote places, mainly mountains.

<http://www.cec-centre.org/pagina.asp?pag=maind.htm>

<sup>4</sup> The Institut d'Estudis Catalans is the Catalan Academic Institute. It will commemorate its centennial in 2007.

<sup>5</sup> Narváez Ferri, Manuela. L'Orfeó Català, cant coral i catalanisme (1891-1951). Tesi doctoral, TDX-1123105-104022 ([http://www.tdx.cesca.es/TDX-1123105-104022/index\\_cs.html](http://www.tdx.cesca.es/TDX-1123105-104022/index_cs.html))

<sup>6</sup> Massot i Muntaner, Josep. L'Obra del Cançoner Popular de Catalunya, avui, in "Llengua & Literatura: revista anual de la Societat Catalana de Llengua i Literatura", 5 (1992-1993), p. 739-751.

After the Spanish Civil War, the *Orfeó Català* was banned again, as were all the Catalan institutions. When it could resume its activities in 1945, the new board of the *Orfeó* was formed by people who had not worked with Patxot before. They wished to go on with the work of the *OCPC*, but Patxot withheld his permission because he was a man of principle, and he could never accept the continuation of this work under Franco's dictatorial regime<sup>7</sup>.

It was not until recently that the Patxot family returned the *OCPC* archive to Catalonia, putting it in the Monastery of Montserrat monks' hands. Father Josep Massot i Muntaner undertook the responsibility of continuing the publication of the corpus. As I have said, he and Pere Artís, the author of a very early paper on this matter published in 1985<sup>8</sup>, are actually the people with a better knowledge of material related to the *OCPC*.

### The Field Work of the *OCPC* with Cylinders

As it is recorded in the minutes of the *OCPC* Council, the use of a phonograph for making recordings was discussed. Mn. Higiní Anglès<sup>9</sup>, musicologist and responsible for the North-Central Catalonia area missions, argued that a phonograph should be used only by experts, and that it was a really heavy instrument to carry over mountains and valleys. In response to this, Josep Barberà<sup>10</sup> was of the opinion that to use the phonograph only a few technical applications were needed, and that recordings should be made only when a transcription was really impossible.

We have a statement of the acquisition of at least four phonographs. One of them was carried by Mn. Anglès and Pere Bohigas<sup>11</sup>, another taken by Llongueras-Tomás Missions between July and September 1922; the other two phonographs were probably bought by the composer Baltasar Samper<sup>12</sup> in Mallorca Island in 1926. Nevertheless, we have no trace of the brands of the phonographs. The only significant information we have is a request by Samper to repair one of the phonographs and to add a recordable membrane and sapphire. At that time, close to the end of cylinder era, only one supplier was able to do this in Barcelona. Although Baltasar Samper was not attending sessions, he was the only one documenting all his field recordings – more than 300.

Difficulties of working with phonographs included the misuse of the machine, the end of supplies (cylinders), and weakness of some of the voices to be recorded. On one occasion, Samper complained about not having a phonograph to hand for recording an exceptional voice; on another, up in the mountains, Mn. Anglès thanked God for letting them pass a steep cliff... with the phonograph, a heroic act that locals could not believe they had experienced.

### The Cylinder Collection

Although there is no statement of the use of cylinders on all the missions<sup>13</sup>, there seems to be a comprehensive list of those made by Baltasar Samper in Mallorca, presented on cards. From the information gathered both in the publication of the *Materials* and in the microfilms available, we can guess that at least six missions collected recorded materials:

<sup>7</sup> Francisco Franco started the Spanish civil war with a military coup in 18th. July 1936. Dictatorship only ended with his death, on November 20th 1975.

<sup>8</sup> Artís, Pere. *L'Obra del Cançoner Popular de Catalunya*. "Revista Musical Catalana", num. 15 (gener 1986) p. 28-34.

<sup>9</sup> Higiní Anglès (1888-1969) was also an internationally well known musicologist, Felip Pedrell's pupil and curator of the Music Section of the Biblioteca de Catalunya.

<sup>10</sup> Josep Barberà (1878-1945), composer and conductor.

<sup>11</sup> Pere Bohigas (1901-2003), philologist, palaeographer and bibliographer.

<sup>12</sup> Baltasar Samper (1888-1966), composer and conductor. He went to exile to Mexico, where he was attached as a professor at the Conservatorio Nacional

<sup>13</sup> There were 66 missions undertaken between 1922 and 1936, not counting the voluntary one by Palmira Jaquetti in 1940

- 1922 Mn. Higini Anglès and Pere Bohigas (Solsonès and Berguedà)  
1922 Joan Llongueres and Joan Tomàs (Santa Coloma de Farners and Olot)  
1924 Josep Barberà and Pere Bohigas (Cervera)  
1926 Baltasar Samper and Ramon Morey (Mallorca)  
1927 Baltasar Samper and Ramon Morey (Mallorca)  
1932 Baltasar Samper and Ramon Morey (Mallorca)

The OCPC created a tailored card for collecting all the information needed to identify the music, the performers, and the circumstances involving the song. The card was divided into three parts:

- Music transcription of melody/polyphony
- Lyrics of songs
- Data related to singer (name, age, profession, source), place and date of recovery

As the microfilms are related to the inventory given in volume IV of the published *Materials* but there is no description of the microfilm contents, we did not undertake the job of locating all the documentation but only those that related to missions from which we had cylinders in our collection. To date, our guess is that only scarcely a third of the cylinders recorded may have been rescued or found:

- 9 at the Biblioteca de Catalunya (2 blank, 3 broken)
- 90 at the Orfeó Català (29 saved, but physically in a bad state)
- 40 at the *Discoteca di Stato in Rome*

### **Biblioteca de Catalunya**

With an agreement to digitise the cylinders within six months, Joan Codina deposited six cylinders at the Biblioteca de Catalunya in 2004, three of which were broken. A year later he brought another three cylinders, taken from his friends in the gang. We immediately started the digitisation of the cylinders that were still in good condition. Henri Chamoux, with his Archeophone, was responsible for the transfer and digitisation of the recordings.

The result was the retrieval of information from four of them, as two turned out to be blank. We requested samples at 24 bits and 96 kHz, without editing. However, one of the cylinders was digitised in two formats: one as a direct transfer of the original; the other as an edited and de-clicked (restored) copy. The files were converted to MP3 in order to have them available for replay and display on our website, a possibility that is now being considered, also for other digitised materials.

Once we were sure about the content and the real state of the documents, we proceeded to catalogue the contents, even if we knew that further research had to be done in order to identify and document the contents properly. The result was a rather poor catalogued card, but with enough information to describe them adequately, with the exception of one recording. Luckily, this one was a reused Edison commercial cylinder released under the title *The Royal Trumpeter's March*<sup>14</sup>.

Microfilms of the materials deposited in the library of Montserrat Monastery gave us the clues to solving some of our cataloguing problems, but we were too far away to be able to check whether the music was the same as on the cylinder with matching lyrics and scores. So we asked our colleagues at the *Fonoteca de Música Tradicional*, Josep Crivillé and Ramon Vilar, to help. Father Massot was also approached as a linguist and as a native of Mallorca Island, one of the places where at least three missions had been undertaken (1926, 1927 and 1932).

<sup>14</sup> An Edison Gold Moulded Record performed by Edison Military Band and probably released in 1905 under ref. 8865.

As a result of both checking and assessment, we could certify that the contents of three cylinders matched the information given on the box labels. There is still one of them lacking information about its content. One of the empty ones was labeled on the outside, but the content matched songs collected in Mallorca by Samper in 1927.

Each digitised cylinder belongs to a different assignment. This fact gives us a clue to missions that made recordings.

??	Edison The Royal Trumpeter's March	Not yet identified
1924	Barberà-Bohigas (Cervera). Parlograph. (Roseta Felip)	
1926	Samper-Morey (Mallorca). Ediphone (Bernat Ribas)	
1927	Samper-Morey (Alaró, Mallorca). Edison (79-80-81)	Blank
1932	Samper-Morey (Mallorca). Edison 169 (Sebastià Pizà)	

The *Biblioteca de Catalunya* could therefore fulfil their part of the agreement with Joan Codina, and now we are in the process of making them available on our website.

### Orfeó Català

The institution *Orfeó Català* holds a significant part of the whole cylinder collection in three boxes, each of them containing about 30 cylinders. Only one of those boxes actually preserves complete cylinder sets: containers, cylinders and scraps with annotations, so there is enough information to identify them. Unfortunately, those surviving cylinders are in such a bad condition that a high average cannot be seen because they are stacked in their boxes<sup>15</sup>.

The other two boxes have only containers; their cylinders are broken into pieces.

- 26 out of 29 are presented with a piece of paper in the inner part of the cylinder, with annotations
- 16 cylinders cannot be removed from their boxes
- 1 box cannot be opened
- 10 cylinders are covered with mould, or are stuck to the inner material of the box
- 7 cylinders have annotations both in the box and written on the edge of the end of the cylinder

According to the pieces of papers attached to each cylinder, most of them contain up to 6 samples of songs

Brands found are

- 1 Edison Recording Blank
- 1 Lindstrom Aktiengesellschaft Berlin – Parlograph
- 12 Odeon-Werke Weissensee- Berlin
- 15 are contained in tailored boxes

All of them seem to belong to the mission to Solsona by the musicologist Higiní Anglès and the linguist Pere Bohigas.

### Lost or Unknown

It was our colleague Franz Lechleitner from the Phonogrammarchiv in Vienna who, having seen by chance one of the *Obra del Cançoner Popular de Catalunya* cylinder boxes, was easily able to recognize the handwriting on them. They were identical to a small collection he had

<sup>15</sup> Probably due to a fall of water over the original boxes, the cylinders got absolutely wet years ago. The organic material of the inside part of boxes absorbed great part of the water.

been asked to digitise recently. And there was written information on them relating to Mallorca, as on those he saw in our library. Apparently, this collection consisted of about 40 cylinders, which belonged to the *Discoteca di Stato*. Luciano D'Aleo, a technician at that institution, confirmed that they would be digitised soon.

### **The Heritage of the *Obra del Cançoner Popular de Catalunya***

There are many ways in which the works of the *OCPC* have been useful to modern day research. Musicologists, composers and institutions use them as a reference. But still, the lack of a tradition of considering sound as a documental heritage opens up a 'heritage divide' between countries such as Germany or Austria and ours. Whereas our European brothers created early institutions devoted to gathering and researching the proper sound of music and languages, Spain did not manage to do so until 1938, and with a rather different purpose: to gather a Legal Deposit of commercial bibliographic documents, sound and still images included. This heritage, alas, was to be kept in Vitoria during the Spanish Civil War, and it was not recovered by the *Biblioteca Nacional* in Madrid until years after the war had ended. This could explain, even if only partially, the lack of possibilities for sound history researchers in our country.

It seems to be evident that what Josep Martí calls the 'social relevance' of musicological studies<sup>16</sup> was not taken into consideration when the objectives of the *OCPC* were planned. Otherwise, the sound recordings of those field missions would have been research material of at least similar importance to that of the scores and lyrics of melodies. But this did not prevent us from unveiling and readapting some of those popular melodies in other genres, classical music included, one of which was – and still is – extremely popular, developed by popular musicians from some of the same Catalan-speaking areas where the missions of the *OCPC* had taken place. The so-called 'Nova Cançó' movement, born in Catalonia in the 1960's, with representatives of international popularity such as Joan Manuel Serrat, Maria del Mar Bonet, and Ovidi Montllor, used some of those ancient songs .

Today, bibliographic research material of the *OCPC* is made available increasingly through publications edited by Father Massot, and directly from the microfilms of the primary sources at the *Biblioteca de Catalunya*, the *Centre de Promoció de la Cultura Popular i Tradicional Catalana*, and the *Monastery of Montserrat* library. The remaining sound research material, on the other hand, has scarcely any probability of surviving, also because in our country there is neither a tradition of, nor any specialization in, physically restoring cylinders or any other kind of sound carrier. Luckily, initiatives such as that taken recently by Xavier Puig, leader and conductor attached to the *Cor de Cambra de l'Auditori Enric Granados* in Lleida, helps us link the past with the present and opens a door to the future use of our ancestors' melodies and lyrics. This initiative, consisting of a commission given to contemporary living composers to harmonise melodies of the *OCPC* and the release of the results on CD<sup>17</sup>, represents not only the provision of educational material, but also the rescue of an important heritage from oblivion.

The sound of cylinders will be soon available through the *Biblioteca de Catalunya* website, at <http://www.bnc.es/>

<sup>16</sup> Martí i Pérez, Josep. La idea de 'relevancia social' aplicada al estudio del fenómeno musical. Publicado en *Revista Transcultural de Música*, N° 1, junio 1995.

<sup>17</sup> *Cançons Populares de Ponent*. Cor de Cambra de l'Auditori Enric Granados de Lleida. Xavier Puig, director. Obres de: Ramon Andreu, Josep Lluís Guzman-Antich, Pedro Pardo, Josep Prenafeta, Xavier Puig y Antoni Tolmos. Pedro Pardo, piano. Lleida: Diputació de Lleida, 2005. 1 CD + booklet. Recorded live at Auditori "Enric Granados" de Lleida by Catalunya Música on 12th and 13th February 2005.

## Remembrance of a Forgotten Melody - Restoring Sound of a Lost Music Style

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### Introduction

India, as an ancient and diverse land, has traditionally rich cultural practices in the fields of arts, crafts and music. Apart from a rich folk tradition, a number of styles and systems of classical music are practised in some particular areas of the country such as *gharanas*.

Gharana, as the name suggests, is associated with 'Ghar' meaning house/family. The term *gharana* is indicative of the continuity of musical tradition over a family of musicians carried forward through transference of musical knowledge, learning and stylistic features of the *guru* or teacher to the *shishya* or student over generations. The essence of this idea is to develop a community of a particular style of music performance and practice, and to maintain the style untouched by outside influences in a conservative atmosphere, sectarian in attitude and marked by a very strong family pride. Each *gharana* has its own salient style of presentation, a distinct tonal quality, and compositions somewhat unique to that *gharana*. A *gharana* immediately conveys a tradition, a culture associated with a musical house, a certain musical aristocracy and restrained exercised by the members of the household of teaching and studentship. But, with generations the styles are personalised with each emerging performer in the *gharana*, keeping intact the stylistic features, thus encouraging a living stream within the performing style.

However, most of the styles are slowly fading away from public domain under the pressure of development towards a homogeneous society within a globalised set of understanding. People are forgetting the roots, genealogy and sound of a *gharana*. One style is intruded on by another to create a form of hybridisation. People lose interest in locating critical differences in singing styles and forms with an intellectual approach. Listening patterns are changing; performance practices are narrowing, to be limited within a mixed style predominantly affected by a homogeneously popular culture. In an age of consumerism classical music is merely an ambience for relaxation. On the other hand, the dying traditions need immediate efforts of documentation, restoration and archiving of their recorded sound before the audio heritage gets erased from the collective memory; feasibility of re-reading a particular music style is possible only through revival of the recorded legacy of sound as musical performances restored from early recordings on discs and tapes to disseminate in the form of a digital sound archive made available in the public domain.

For the past year I have been trying to collect scattered recordings of performances from a particular North Indian singing style of classical music. The style is centred on Bishnupur, an ancient town, 250km from Calcutta, named after the place as *Bishnupur Gharana*. The *gharana* is almost forgotten, as exponents of the singing style are no longer living. The rendering style of the *gharana* was intruded upon by other styles; the original system of performance to be found only in the sound recordings made in the early part of the last century, either commercially or privately. Recordings exist in the form of pre-recorded 78rpm discs, live performances, or field recordings on spool-tapes. The audio heritage is slowly deteriorating, owing to general negligence and because of their analogue format, getting lost forever.

*Bishnupur Gharana* of the North Indian classical tradition is known to me through a family background of musical practice. I got hold of a few early recordings from this *gharana* and was struck by the beauty and originality of rendering, a style not only closer to my musical upbringing, but also to the essential Bengali culture. I wanted to promote the sounds of the

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*gharana* to the popular ear. My idea was to preserve the audio treasure on digital storage formats through a process of audio restoration to prepare a comprehensive music archive in digital format. The archive has already been available for public access, as an online sound collection. The archive is used as a resource for studies on the development and analysis of the music style.

### **Development of a Music Style**

Bishnupur, the capital of the Bankura part in the eastern part of India was an ancient princely state of the *Malla* dynasty that ruled over the south-western tract of Bengal for more than two thousand years. The history of Bishnupur or '*Mallabhum*' is long and fascinating, full of stories and legends once cherished with admiration and affection by Bengali people. It is traditionally rich and contributed much to the cultural development of Bengal through its long patronage of arts and education. Bishnupur is a heritage site for the remains of architecture (under the protection of the Archaeological Survey of India), artefacts, handicrafts, and the musical tradition of *Bishnupur Gharana*.

*Mallabhum* was extremely rich in folk music. Apart from the musical forms as diverse as *yatra* (popular play), *kavigaan* (song of the poets), *panchali* (devotional prayer), *jhumur* (love song) and *Ramayan-gaan* (song narrating the Ramayana) the tradition of *kathakata* and *kirtana* (narrating Krishna's exploits in dialogue and songs) have been heard by the people of the region since medieval times and significantly *kirtanas* were mostly sung in the North Indian classical style. Bishnupur also had a classical tradition of music, a four hundred-year-old Dhrupad style. *Dhrupad* is an ancient form of North Indian classical music. Bishnupur Gharana of Dhrupad is one of the foremost *gharanas* in Northern India. It flourished under the Malla dynasty, probably in the sixteenth century. This first and only classical *gharana* of Bengal is extremely spiritual in nature compared with Bengal's very own folk melodies, but the raga structure of the *gharana* and *gayaki* has lots of similarities with the Dhrupad tradition of the Mughal court, suggesting a contact with the mainstream tradition of court music.

There are significantly different views about the roots of Bishnupur Gharana, but the most popular one is that the *gharana* started with Bahadur Khan, a descendent of great Tansen of Akbar's court. King Raghunath Sing Dev of Bishnupur brought the maestro along with a percussionist named Pir Bux from Delhi after Aurangzib imposed ban on music in the Mughal court. Bahadur Khan migrated to Bishnupur and was appointed in charge of the ancient music school of Mallabhum, established in 1370 AD, and the Bishnupur gharana developed under him. Another view says that Dhrupad came to Bishnupur via the devotional songs of the Vaishnava culture of Brindavan. The second view suggests a very interesting fusion between Bengal's traditional Kirtana music and the classical mainstream of the Mughal court.

In the sixteenth century Bishnupur surpassed its colloquiality by becoming one of the most culturally active hubs of North India. It was an integral part of the development of classical Indian culture. Bishnupur used to enjoy political, cultural and economic ties with Delhi and Southern India because of its geographical position. It was known as 'The Second Delhi' for that reason. It may be assumed that music as an element of this classical culture developed alongside the *Dhrupad* tradition of the Mughal court, but afterwards got absorbed into the essence of Bengal's very own spiritual journey. On the other hand, Bishnupur *gharana* cultivated the enormous reservoir of Bengal's musical talent in the vocal style of *Dhrupad* and later *Khayal*, *Tappa*, *Thumri* and the instrumental music of *Rudra Veena*, *Sitar*, *Surbahar* and *Esraj*. The most significant contribution of this *gharana* has been the engineering of continuity between the Dhrupad style and post-Dhrupad music of semi-classical songs, for example the songs of Rabindranath Tagore.

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In fact, Tagore himself was a follower of Bishnupur Gharana and composed over 150 songs based on the Dhrupads of Bishnupur. As a form of digression these semi-classical songs were gaining popularity at the expense of losing the purity of the Dhrupad style. This was the point where serious erosion took place, and Bishnupur Gharana of Dhrupad started to become an endangered tradition.

If a recording of the performance style is analysed and studied, it will be found that there are tonal and structural differences between Bishnupur Gharana and other *gharanas*. For example, the rhythm style is exclusively a 4-2-4 system that makes the tempo of the singing style slower than the other North Indian styles or *gharanas*. Moreover, tonally the style is 'wetter' than the other North Indian singing styles because of performance-specific use of some minor chords. The 'wetness' of rendering makes it closer to 'Kirtana', the thousands of years old spiritual form of Bengali music. *Kirtana*, as mentioned above, is a song about the exploits of Krishna. Bishnupur Gharana developed on the ground of Kirtana with influences from mainstream Mughal Court music. If the restored recordings are studied with care, the development of sound as performances becomes evident and it shows the trajectory of these mutual influences. A very few academic researchers have been approached so far to explore the roots and history of Bishnupur Gharana, mainly because information related to the history and genealogy of the *gharana* is a scarcity. Recordings of the eminent singers and practitioners are not available at all in the public domain. However, a few so-called followers of the *gharana* still perform Dhrupad in the city of Bishnupur at some rare private concerts, but renditions are in a somewhat deviated style/form from the original, as the standardised reference of the original structure and style is lost in time, to be found only in the early recordings.

It is interesting to study the rise and fall of a performance style with the help of a discography as a parallel history of commercial recording in India.

### **Recorded Sound**

The idea of recording classical music was not on the cards at the advent of sound recording in India. It was popular theatre songs that were being recorded as a sellable product. Classical music as a recording subject in the entertainment industry was envisaged more as a nationalistic idea. And that actually happened in the post-electrical recording scenario, when more local recording companies were coming out in the market, which was otherwise monopolised by foreign record labels.

The recording industry in India developed almost simultaneously with that in the West. The first commercial recording in India was made by Frederick William Gaisberg in 1902 as a recording expedition by the Gramophone Company of London. With a number of recording expeditions from 1902 to 1907, and selling the product as one-sided or two-sided disks on the Indian market, a potential recording industry was growing up in India. But the effort was purely commercial and the industry was growing up in a profit-making atmosphere. As a result there were very few significantly interesting recordings of the serious Dhrupad music from the self-contained *gharana* made done between 1902 and 1908. Competition was developing between rival labels such as Pathe and Nicole Records, manufacturer of the cylinders, and a gramophone & typewriter company (later Gramophone Company of India), manufacturer of 7/10/12-inch discs – one-sided or two-sided, when the Indian market for recordings was exploited mainly by the foreign recording companies. Also, at the same time that 'native' or indigenous entrepreneurs were struggling to capture part of the market, for example H Bose Records and Dwarkin & Sons. There was an interesting competition in the market between high capital foreign companies that couldn't penetrate the potential of Indian classical music only to record popular theatre songs, and the local record labels that wanted to produce top quality music but didn't have the capital to press

their own records in India. When in 1925 electrical recording was emerging with the Western Electric Method of a microphone converting the sound to be recorded as electrical signals that driving the recording stylus, it was easier to invest money in the recording industry by the local record makers, and labels such as INRECO, Megaphone and Hindusthan Records were coming onto the Indian market. They had good understanding of the possibilities of recording classical music as a potential product, and there was a wave of 'swadeshi' or nationalist approach to music production in response to the freedom movement against British rule. As a result, more recordings were coming out in that era of electrical recording.

A rough discography of the Bishnupur Gharana recordings (between 1902 and 1908):

3589g	2-12301	Surendranath Banerjee Darbari Kanhara	[Hindustani]
2722h	2-12861	Babu Gopeswar Banerjee Adana Kawali	[Hindustani]
2723h	2-12766	Gopeswar Banerjee Behag Kawali	[Hindustani]
2724h	2-12833	Gopeswar Banerjee Yaman	[Hindustani]

Recording of the most famous exponents after 1908 till 1925:

GC 8 15216	Gopeswar Banerjee Sitar Kafi tetala
GC 8 15217	Gopeswar Banerjee Sitar Sindhu Khamaj
GC 9 12468	Radhikaprasad Goswami Dinatarini Tara
GC 9 12469	Radhikaprasad Goswami Sohage mrinala bhujje
GC 13 12160	Radhikaprasad Goswami Bimala anande
GC 13 12161	Radhikaprasad Goswami Swapane jodi

The music of Bishnupur Gharana was recorded in greater numbers mostly after 1925, but meanwhile the early sound of the *gharana* was lost as the exponents such as Gopeswar Bandyopadhyay and Radhikaprasad Goswami were not performing any more. New performances were slowly deviated by outside influences; the original style remained as copybook notation and a few discreet recordings, somehow forgotten. The *gharana* system of musical practice as a sectarian art couldn't perceive the immense potential of the revolutionary tool of phono-recording as a means of preserving the sound of a *gharana*. With phono-recording emerging as a separate art, a new realisation entered into the ever-evaporating realm of musical performance. But this change was unimaginable to the *gharana* performers. Maestros were somewhat opposed to recording their voices, as they thought it would disturb the purity

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of the gharana. Right they were: as the recording medium developed, so the non-privatization of sound grew with it, along with the propagation of gharana music and the spread of musical culture within and beyond geographical limits, with all the possibilities of change, distortion and debasement.

Jnanendraprasad Goswami, the most recorded voice of Bishnupur Gharana in the 40's and 50's, was highly regarded as the pioneer of involving Agra Gharana, another North Indian singing style, with his renderings of Bishnupur Gharana making way for cross-fertilization of two separate music practices, thus disturbing the so-called purity.

A prevalent hostility of gharana maestros in recording performances was also owing to the idea that the recording medium is incapable of accommodating a full performance; the duration of recorded material on disc mattered, as a shellac disc could contain only two and a half minutes of sound, whereas a Bishnupur Dhrupad was much longer in performance, so the recording artists used to sing only the last part of a performance, which is the lyric part.

So, the full version of a performance was lost in this way. But with the advent of electrical recording it was possible to perform the full version, as the medium contained much longer recorded sound. But it was not the original sound of a gharana any more; the performance style had already deviated, as mentioned above. The singing style also differs between early mechanical recording and post-1925 electrical recording, because of the required loudness for mechanical registration. High-pitched voices pervade all the early mechanical recordings of gharana exponents, concluding in a higher octave rendering of a *raga*. The lower dynamic range of recording cuts away the sound of rhythm and string accompaniments, maintaining a hierarchy within the performing group.

Apart from the commercial recordings of Bishnupur Gharana, some private recordings of later performances existed on spools or audiotapes, but they were usually low quality recordings with poor dynamic range and high noise level; moreover, they are getting damaged owing to their analogue format. Along with the commercial releases on disc, these private recordings also needed to be restored to make them audible by archiving recorded sound on a digital storage medium, easily accessible for further listening possibilities and for re-reading and re-searching, and for posterity.

The tradition of Bishnupur Gharana, for its intrinsic power of absorption, bears an important cultural fusion between folk music and court music, which makes it a relevant cultural issue. Bishnupur Gharana still carries memories of Bengal culture that flourished in the medieval period and provides glimpses of its pre-colonial creative genius. It can shed light on our past of musical practice, to place it in a wider cultural context of musical anthropology. In this regard a comprehensive sound archive might help to remember lost memories of musical practices in this part of India.

#### **State of Archiving Recorded Sound**

I started to collect recorded sound of Bishnupur Gharana from mostly private collectors. Institutional archives have fewer access possibilities as they are somehow indifferent about their collections and unclear about resource sharing. I found private collectors to be warmer about their possession. They have limited resources for maintaining preservation norms and techniques, but they are rather open to accepting the idea of archiving sound. However, most of the private collectors are more or less reluctant to make their collections available for public access, and they are somewhat confused about restoration of the recordings for the sake of preservation. But I discovered a treasure of sound is lying unnoticed in a disorganised

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state. There are a number of rich personal collections, mainly on damage-prone analogue formats such as spools, tapes and discs. This treasure is slowly getting damaged, leaving a vast void of aural memory.

What is the actual scene of archival sound in India in order to preserve the classical tradition of music? The number of government aided archives is very few and existing archives are in no position to accommodate sound in their catalogue. But it's expected of both government and private bodies to contribute to the national task of creating a central sound archive. However, there is hardly any evidence of an on-going effort to document, restore and preserve the sound of our musical tradition. It is rather unfortunate that a central organisation has not yet emerged to archive sound that can be salvaged from hundreds of years of recorded music from master musicians. However, there are only a few small organisations and individuals who are somehow sincerely active in this area, but the activity is rather discreet and disorganised. Moreover, they deal mostly with analogue recordings that are prone to damage. There is hardly any endeavour to make the recorded history of sound audible to the public domain. It's impossible for interested people to access a certain recording of their choice. In this regard All India Radio, the central body of radio in India, could build up a repository of recorded sound to serve listeners' demand. AIR started its archival unit in 1951-52; and had an opportunity of recording most of our modern masters of music. But, the indifferent quality of recording, storage, maintenance, cataloguing and restoration shows a general disrespect for the treasure of sound they have.

My own experience with AIR has been disappointing. I was refused to access to their sound archive for my archival research on Bishnupur Gharana. After repeated requests I got the opportunity only to see the archive. What I saw was terrifying. Thousands of spools lying like garbage on the floor. There was no place to stack them in enclosed racks, no air-conditioning at all. My experience of university archives has been more or less the same; it's a prevalent reservation of the authority to regard sound as an archival material. Moreover there is a lack of exchange of information on acquisitions between institutional archives and private bodies. The Sangeet Natak Academy in New Delhi is a national body for promoting Indian dance, theatre and music. They had the opportunity to record some great musical personalities for their documentation section on spool tapes. After a lengthy attempt to reach the archiving unit, it was known that the only possibility was to listen to an hour of sound recording from tape, but for academic or other purposes it is permissible to get a maximum of 30-second clips. It's unfortunate that a question of public access in a national archive remains half-answered. But archives are much more than storehouses of historical documents. Archives should endeavour to reach out to contemporaries, through dialogue with the public space. What they hold and care for are not fossils or dead tissues of history, awaiting some lonely scholar to explore the dusty racks of stock to return back to the dry papers again. The focus has changed to relate everything to the contemporary need for easy access, to re-read the past in the light of a new century of decentralisation and digital democracy; to realise possibilities from the logic of change. Here lies the future of the art of archiving in its finest sense. It has full meaning of application to the present day needs of the heritage of Indian classical music.

A list of institutional and private sound archives holding a significant collection of recorded classical music in India:

1. Sangeet Natak Academy of India, with its head office and archival materials in Delhi, holds 6 000 hours of audio and 1 200 hours of video, mostly of classical music and dance performances. The archiving format is spool tapes, cassettes; the most recent effort is to transfer some still playable spools to DAT.
2. The National Centre for Performing Arts, NCPA, Mumbai, has nearly 10 000 discs, with an on-going programme of recording contemporary artists on tape.
3. The Society of Indian Record Collectors, SIRC, a non-governmental organisation, has in their personal collection around 5 000 discs.
4. V A K Ranga Rao of Chennai, a well known private collector, has around 52 000 discs, mostly 78rpm shellacs, which includes Carnatic classical, Hindustani classical and a huge collection of Indian film scores on disc.
5. Sharbari Roychowdhury, Shantiniketan, the well known sculptor and classical music curator, has a sizeable collection of private recordings and field recordings of live performances, mostly on spools.
6. Joydev Mukherjee, Kalyani, has a decent private collection of classical music on different analogue media.
7. The Sangeet Research Academy of Kolkata, has a small archive mostly on spools and cassettes of classical music performances at their premises from 1952 onwards.
8. A few universities have small music archives, for example Rabindra Bharati University, Kolkata, M S University of Baroda, faculty of performing arts, Benaras Hindu University at I.K.S.V, Khairagarh and Viswabharati University at Shantiniketan. The storage medium is mostly spool or cassette tape; documentation and maintenance is in a very deplorable condition.
9. The American Institute of Indian Studies, Gurgaon, is working on archiving field recordings of music. They are developing an archive of classical music recordings.

A few more small collections do exist but the storage conditions, maintenance and resource sharing are nowhere near standardisation.

### **Experiencing the Art of Restoration and Archiving**

I approached restoring mostly the early recordings as the idea of 'original' in the gharana lies with early sounds of gharana exponents. As mentioned above, sound of the gharana stayed original in the early recording stages before any distortion, debasement or digression took place; it was mostly evident in later recordings. I concentrated on those early recordings, mostly commercial releases on discs, because private recordings at this stage were mostly non-existent.

Restoration has been done with transferred recordings from 78rpm 10-inch discs. I did transfer using one DUAL and a PHILIPS 533 turntable. The main concern at the time of playback was the speed and the signal chain. For speed control I kept the turntable on rotation without load for one day and with load for one day checking the speed in alternate hours. I tried to avoid transmission loss at the signal chain with better pairs of cables and used balanced I/O connectors at the line levels. Each disc was cleaned of its surface dust before playback. For that I used a solution of Labtone Detergent in de-ionized H<sub>2</sub>O. Polyester velvet has been used as a cleaning cloth - the pile is soft but gets into the grooves effectively without scratching. Labtone is a balanced detergent, rinses off totally (in de-ionized water, off course) so there is no residue to worry about. The discrete droplets of water left on the surface can be quickly dried with 100% cotton wipes. Shellacs are to be exposed to moisture the absolute minimum of time, if at all.

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I transferred the audio materials to a Digital Audio Workstation with a Creative Audigy Platinum Professional sound card. This sound card is easy to use and enough to handle a limited dynamic range of shellacs. I recorded the tracks on NUENDO, and used Adobe Audition 2 for cleaning the surface noise, mostly clicks, pops and hiss if it's on tape.

Here was a trick: I took out the noise with a medium sized FFT and put it in reverse against the original track. It was certainly eating up the original noise content of the disc surface to a decent level. Hereafter, I used an optimum level of equalisation in NUENDO. But the processed sounds were renamed and kept separate from transferred originals as meta-data in pool. I kept original noise as long it didn't disturb hearing; but used equalisation and noise reduction to a very optimum level. That was only because I couldn't get hold of the best reproducer machine as it is not at all available in the Indian region.

All the restored sound clips are kept in an open source digital archive in wave format on DVD and uploaded online as MP3 files for easy access. A website will soon be formed in order to introduce Bishnupur Gharana as an eroding music style and its past exponents, providing interface to the online sound archive.

While working with the documentation, restoration and archiving process I have observed and experienced certain aspects of the scenario of audio restoration and archiving in India. People are generally unaware of cultural heritage or the question of the potential loss of collective memory. The idea of archiving in the region of oral tradition of music is mostly to preserve written notation. There is a general unawareness or indifference about audio visual heritage, or sound as a subject of archiving.

The government or a decision-making system is not organised in this sector and the fragmented efforts are nowhere near the requirement as mentioned above.

Very few of the practicing audio engineers are interested in restoration, because the job is not paid enough. And then there is the problem of infrastructure. I had to work with semi-professional tools and the output is bound to be below standard. It's difficult to get access or exposure to the professional restoration systems or tools like CEDAR or Sonic Solutions in India. It is too expensive for an individual like me for whom getting support from a disorganized sector like preservation of sound heritage is most unlikely. Apart from socio-economic problems there are climatic conditions unhealthy for analogue storage. The climate of this subcontinent is warm and wet, leaving the storage condition of recordings on tapes and spools in a very deplorable state. In summer the temperature gets nearer to the danger zone for analogue recordings on magnetic medium. And dust in the air is another hazard to archive sound. So, it's immensely important to formulate digitisation and restoration processes towards a digital archive of sound on an urgent basis before the history of recorded sound falls into oblivion.

This, in a nutshell, is what I have gone through and what is usually faced by someone working with audio restoration and archiving in the Indian environment. I want to share my experiences, findings, and observations with others concerned with audio restoration and archiving; about cultural heritage and memory of the world. I would like to ask for suggestions from them and try to implement the suggestions according to their feasibility in the Indian context.

It's time to re-think about the problems and to resolve the issue of feasibility before the treasure of music on analogue formats gets damaged completely. And this can only be done with the support of the experienced practitioners of audio restoration and sound archiving concerned with the loss of memory of the world.

### Lost Sounds and Aural Memory

In any casual visit to Bishnupur one will be struck by the indifference of people towards their own history. Drawingrooms, shop windows, fairgrounds and street corners are always blaring out the same tunes of the latest hits. It will seem that the sameness of a mundane soundscape is all the city of red dust is now capable of. But this was a land of antiquity - of heritage architectures, fine crafts, hundreds of years old music style, and a handful of amazing voices. This particular style of music is one of the oldest gharanas in Northern India and the only established one in the music history of Bengal. The tradition is dying as people don't care about practice and appreciation of the music tradition.

If somebody stops to remember, then he is forgetting himself. And if a community starts to forget its roots, then it denies the very basis of its collective unconscious. A small girl on the way to her new school for music lessons with a heavy school bag on her back is never aware of a treasure of music close to her. Only in some corners of the city a few people of another generation are talking in soliloquy about the magnificent sound that was once heard. Then where is it if somebody wants to hear it again?

It might be lying on the garbage heap, inside an old cupboard, or in a dead personal collection, as hardly playable tapes, scratched discs, or dementia.

Between memory and oblivion stands the chronicler, who reminds of forgotten melodies. Every society needs the chronicles to look at their own bodies at least for once.

While listening to the restored tracks from Bishnupur Gharana one cannot escape the feeling of a déjà vu. Reproducing the music in a modern setup is interesting, as a hundred-year-old sound recording is still entertaining the ears in an atmosphere of remembrance. Sound from these tracks finds a place in the urban cityscape somehow, in the ambience of traffic, air-conditioners, and cell phone ringing, music from a distant past gets accommodated. They help to build up an imaginative reconstruction of our aural memory, rediscovering the past with the help of restored and resurrected sound.

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### Calypso Memories and Institution Building: Preserving the Legacy

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*I would like to have a serious concern for the collection, promotion and marketing of the calypso tradition, that is, the old material which is probably more marketable than we think and the new material which would at last be given a sense of where it is rooted, where it came from, and how it has departed from others.*

Gordon Rohlehr<sup>1</sup> (1990)

#### Introduction

The quotation above, which was published in *Caricom Perspective* (1990), accurately expresses or echoes the desire of researchers, cultural activists, information specialists and persons interested in the preservation of cultural heritage. Our concern is the collection and preservation of national cultural archives – not only the historical information but current cultural products that all members of the population have a social responsibility to preserve for present and future generations.

National cultural heritage refers to the way of life, shared beliefs, customs, and artefacts that have been acquired and transmitted from generation to generation. It refers to our national and regional identity. The cultural expressions of the Caribbean and Trinidad and Tobago in particular, are rooted in the historical reality of slavery, crown colony government, independence and inter-island migration. Our colonial history explains why cultural archives are more likely to be found in the metropolis and the West Indian Diaspora than in the island countries from which they originated. The island of Trinidad, 'discovered' in 1498 by Christopher Columbus, has been colonized by the Spanish, French and British. Its sister isle, Tobago, has a more chequered history of colonisation. It was occupied by several European governments – French, Dutch, British and Courlanders (Latvians) until it became a colony of Great Britain in 1814 and was annexed to Trinidad in 1888.

In this paper, I will focus on the culture of carnival and more specifically carnival expressions in music and words that were born out of working class expressions of political, social and economic struggle. I will look also at approaches to preserving the national cultural heritage that currently exists and is proposed, and in so doing briefly review the history of sound and audiovisual production in Trinidad and Tobago. The article also gives a brief overview of the history of media broadcasting and film as they impacted on the development of the calypso and steelband recording industry.

#### Carnival

Carnival is the essence, the centre, of the culture of Trinidad and Tobago. It comprises masquerade and music. It is usually celebrated on the Monday and Tuesday before Ash Wednesday, when the Lenten period begins. In Trinidad and Tobago, the celebrations begin months in advance of Carnival Monday and Tuesday with masquerade band launches, calypso music launches, and competitions on all aspects of the carnival. There are many parties at which calypso, soca<sup>2</sup>, and steelband music is played. Carnival is also a big media event in the islands, which is documented through film, television, radio, the Internet and print.

Carnival has lifted the spirits of slaves and freedmen since the 1700s when, even though they were enslaved, the Africans were permitted to dance and sing during annual festivals. One

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<sup>2</sup> Soca is a combination of soul and calypso music. It was invented in the 1960s.

of the dances which has survived even to today is the stick fight. This dance was portrayed by opposing bands with accompanying bands of singers who sang compositions developed for the occasion. These were spontaneous compositions. The plantocracy also participated in carnival celebrations, hosting masqued balls, but its accompanying music differed from that of the African creoles. What has survived, is African creole carnival music.

The African creole participation in the carnival became more evident after emancipation (August 01, 1838). It was reported that the carnival was characterised inter alia by:

- Fighting (or other competition) between masquerade bands
- The greatest proportion of the masqueraders were black creoles
- Near nudity in costume
- Parades and individual masques running 'about the streets'
- Yelling (or singing) of a 'savage guinea song' in chorus... (Cowley 31-32)

Historically, the African creole masqueraders have been accused of being rowdy, noisy and disruptive, and the early history of Carnival is replete with prohibitions from parading and singing. Nonetheless, it was in this colonial, turbulent era of prohibition and oppression that the calypso was born. In *Carnival, Canboulay and Calypso*, Cowley (98) stated that in his research he found reference to an 'abominable dance called calypso' described by Abbé Massé in 1882. Cowley proposed that that reference appeared to be the first use of the word 'calypso' in a musical context in Trinidad. The instrumentation that accompanied these calypsoes ranged from drums to violin, bandole and accordion.

### **Calypso Archives**

Trinidadian music was first recorded in New York in 1912 and the band chosen for this singular honour was Lovey's String Band, a 12-piece orchestra that played mainly Venezuelan music. The recording was even advertised in the Trinidad newspapers in Spanish as 'Discos dobles grabados para la Isla de Trinidad' and 'Discos dobles Venezolanos'. (The official language of Trinidad was English.) At that time in the country's history there was continual migration from Venezuela to Trinidad, so it is not unusual that the recording comprised pasillos, tangos and Spanish waltzes.

Calypso evolved from the African creole stickfighting songs and was sung in French creole. It is ... 'distinguished by its lyrical content, which frequently focuses on social and political topics and satirical forms of protest. Calypso is also a festival music that has roots in the kalinda, a colourful ceremonial duel between two opponents armed with heavy staffs' (Center for Black Music Research).

The first recordings of vocal music – calypso – date however from 1914 when the Victor Talking Machine Company (of Camden, New Jersey, USA) sent a team of engineers to Trinidad 'to make a complete repertoire of Trinidad's local music including calypsoes, paseos, Spanish waltzes, two steps, patois, and East Indian songs by local performers' (*Port of Spain Gazette*, 28 August 1914 quoted in Cowley).

The early beginnings of the recording industry in Trinidad were sporadic because engineers had to visit the islands to record the calypsonians, and on two occasions recordings ceased because of the World Wars, limitations on sea transportation, and the redirection of the materials used in recording to other purposes. Recordings resumed in 1921 and in 1933 Eduard Sa Gomes, a pioneer of the local recording industry, sent two calypsonians to New York – Attila the Hun and the Roaring Lion – to record on the American Record Company label. In 1935, he switched to the Decca label (UK). In 1937/38 equipment was brought to Trinidad for the first time since 1914, to make recordings for commercial release. These early recordings were reissued on the CD *'Trinidad Loves to Play Carnival: Carnival Calenda and Calypsa*

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from *Trinidad: 1914 – 1939* compiled and produced by John Cowley and Dick Spottswood on the Matchbox Records label from England. *Calypso Pioneers 1912 – 1937* was produced by Dick Spottswood and Don Hill on the Rounder Records label (1989) USA and is listed in the Library of Congress's American Folklife Center's Selected List of American Folk Music and Folklore Recordings.

There were several successful local labels in the 1960s and 1970s but most of them are now defunct. Cook and RCA also opened subsidiary and pressing plants in Trinidad, but they too soon closed. In 1975, Eddy Grant, a Guyanese entertainer and music producer, acquired the catalogues of the Mighty Sparrow, Lord Kitchener, the Roaring Lion and others in order to preserve them and to introduce them to a wider audience. He is reputed to own the largest catalogue of calypso music in the world. However, except for the commercial reissues, the catalogue is not accessible easily to researchers.

Emory Cook, was an American engineer and cultural entrepreneur who visited Trinidad from 1957 – 1962 to record all types of folk music. Through his eclectic approach to what constitutes folk music, many calypsonians and West Indian musicians got the opportunity to be recorded. He had such a deep interest in calypso music that he set up a pressing plant in Port-of-Spain, Trinidad. There he is reputed to have pressed over 400 singles of calypso and steelband music during the period that he visited Trinidad. Cook donated his records, master tapes and paper files relating to his recordings to The Smithsonian Institution's Ralph Rinzler Folklife Archives and Collections in 1990. Over the years, calypsoes and steelband music from this collection have been reissued on the Smithsonian Folkways labels and as recently as 2005, the CD *First Flight: The Early Recordings of the Mighty Sparrow* was reissued from those archives.

Calypso music also benefited from visits by Alan Lomax, an American ethnomusicologist who visited the West Indies to do field research in indigenous music. Lomax's research involved recording calypsoes and other folk music from the 1950s to early 1960s. Prior to this, in late 1946, he produced a series of radio concerts titled *The Midnight Special*. On December 21, 1946, he hosted 'Calypso At Midnight' at the Town Hall in New York, which featured three calypsonians. This concert has been reissued on CD as *Calypso at Midnight: The Live Midnight Concert Special* by Rounder Records (1999).

The Alan Lomax Archives are located in the Library of Congress American Folklife Center. In 2005, the Alton Augustus Adams Music Research Institute (AMRI), located in the US Virgin Islands, and a branch of the Center for Black Music Research of Columbia College, Chicago, received an entire set of the digitised Caribbean music field recordings made by Alan Lomax in 1962. AMRI is the sole repository in the Caribbean region of the materials Lomax collected in Trinidad and Tobago, Dominica, Grenada, Guadeloupe, Martinique, Carriacou, St Lucia, St Barthelemy, Anguilla, and St Kitts and Nevis. This digitised collection is to be shared among the Caribbean islands in which Lomax recorded.

Recording of calypsoes and steelband music was not confined to the USA. Great Britain has a more spotted history of recording calypso and steelband music. There is evidence that there were a few recordings in 1927 and 1932. But recordings of calypso increased after World War I I when there was an increase in West Indian migration to Great Britain. There were calypsonians among the travellers of the ship the Empire Windrush, which landed at Tilbury in June 1948. The best known image of this momentous occasion, recorded on Pathé newsreel, is that of Lord Kitchener singing his new composition, 'London is the Place for Me.' A CD titled *London is the Place for Me: Trinidadian Calypso in London, 1950-1956*, was reissued in 2002 by Honest Jon's Records.

## Steelband Archives

In the late 1940s, Bosco Holder, Trinidad and Tobago entertainer, took a small troupe of folk dancers and steelband players on a successful tour of London, England. It is believed that he was instrumental in introducing the steelpan – ‘instruments fashioned from brake drums and biscuit tins’ – to the British. This production was broadcast on the BBC in 1950. There are other reports, however, that the earliest recordings of steelpans appeared under the English label Decca in 1940. Decca, like RCA Victor and Columbia, had since the 1930s ‘organised expeditions to Trinidad, assigned to sample the most current and popular types of local music’ (Ingram). The early ‘steel music’, however, was not collected by archivists because of wartime constraints.

A steelband usually comprises a group of more than twenty players who play steel pan instruments. The steelband orchestra also has standard percussive instruments like a drum set, or the uniquely Trinidad percussive instrument the ‘iron’ (Remy and de Berry). The first official national steelband orchestra performed in 1951 at the Festival of Britain in England. This steelband, Trinidad All Steel Percussion Orchestra (TASPO) comprised the two best performers from every band in the island. The band was recorded and broadcast on BBC Radio. The band also played in France where it was recorded and after the 1951 tour, some of its members remained in Europe and so the art of the steelband spread in Europe.

The formation and success of Trinidad All Steel Percussion Orchestra (TASPO), led the Governor to encourage the performers to form an association, which assisted in making steelbandmen more socially acceptably<sup>3</sup>. Their next significant performance was in a new category in the Colonial Biannual Music Festival in 1952. In 1963, the steelband Panorama competition, which exists even today as a fiercely fought Carnival competition, was incorporated into the carnival celebrations.

The Americans also embraced steelband music during their wartime occupation of naval bases in Trinidad. Their presence in Trinidad is immortalised in calypsoes, masquerade bands and the development of the steelband. It was because of the availability of steel drums from the American bases that the steelband evolved from bamboo, to biscuit tins to the discarded oil drums. In 1957, a steelband performed at the White House in Washington when Admiral Daniel V Gallery’s steelband of marines stationed at the US Naval Base Puerto Rico toured the USA. The Admiral was the Commandant of the Tenth Naval District, of which Trinidad was part. The pans and other equipment were supplied by the Esso Standard Oil Co.

In a summary table of world steelbands<sup>4</sup>, the data show that Canada has 39, France 11, Japan 13, Sweden 14, Switzerland 154, United Kingdom 30, USA 330 and Trinidad and Tobago 144 steelbands (Remy and de Berry). Within 50 years, steelband has become internationalised and as a result, steelband archives are scattered globally.

There have always been recording companies willing to record the steelband, many of them local recording companies. Recording studios like Vitadisc, Telco, KH Records and Semp have recorded steelband and calypso artists from the 1950s. But there is a great challenge when it comes to unearthing their archives. There has been a persistent lack of catalogue preservation in the local recording industry and so these early musical recordings have all but disappeared. The Smithsonian Institution’s CFCH, however, has Emory Cook’s ‘Sounds of our Times’ series, which issued over 37 recordings featuring steel pan from 1956 - 1962. Steelbands have been best recorded on location and so the archives of steelband music would most likely reside in the broadcasting archives of the local radio and television stations. Or, they might be found in the global soundspace.

<sup>3</sup> The steelband evolved from music made on discarded tins and drums by the marginalized urban working class.

<sup>4</sup> Published by Island Research (June 2005)

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## **Brief History of the Broadcasting Industry in Trinidad and Tobago Radio Archives**

In the absence of a national discography, the broadcasting industry has the most crucial part to play in the development of sound archives. The creativity of the calypsonians and musicians is phenomenal. In any year during the carnival season over 400 calypsoes are composed and sung by amateurs and professionals, from school children to senior citizens. The absence of the recording industry in Trinidad and Tobago and the high cost of producing even a demo tape prohibit the promotion of one's compositions. Unless broadcast by radio or television, the compositions and artistes remain in oblivion. The artistes themselves unless they are performing in a calypso tent or in other public fora have no other means of promoting their work.

There have been many calls for local programmes since the inception of radio and television in the country. There have been recent calls for the legislation of a percentage of local programmes on all the radio stations. Barbados has gone ahead and legislated for local programmes. At present in Trinidad and Tobago there are eight television stations and twenty-five local radio stations, but there is only one station, begun in 2005, which can boast of totally local programming and specifically to promote calypso, soca, chutney and steelband.

In Trinidad, the first commercial broadcast was transmitted on January 19, 1935. (Thomas 153) The broadcasting service was provided to listeners during the second game and the four days test match between the Marylebone Cricket Club (MCC) and the West Indies. Cricket has the same significance today as it had then. Radio also provided news from the BBC<sup>5</sup>. The BBC broadcasting co-ordinator for the West Indies, Grenfell Williams, a South African saw his role as

'...first, he had to describe what was happening in the war as vividly as possible to people who knew little of the circumstances in which it was being waged. Secondly, he had to "project the United Kingdom to the colonies" as faithfully as he could. Thirdly, he had to ensure that the BBC made "a contribution to the solution of colonial problems". Fourthly, he just had to be friendly' (Thomas 1978).

The British's mission for radio transmission to the West Indies differed from the Americans in that from as early as 1935; calypsoes were broadcast from the United States.

The first local radio station, Radio Trinidad was not inaugurated until August 31, 1947. Today, with 25 local radio stations, there are still complaints that there is insufficient local programming on national radio.

### **Television archives**

Trinidad and Tobago Television (TTT) was the first television station established in the English-speaking Caribbean. Its first broadcast was the Independence Day ceremony on 31 August 1962. The station was initially foreign owned with the Thompson and Rediffusion companies of England both having 40% of the shares, with Columbia Broadcasting System of the US and the Trinidad & Tobago Government having 10% each. The Trinidad and Tobago government acquired Rediffusion and Thompson shares in 1969, thus assuming majority ownership. Despite being initially foreign owned, TTT soon began producing a number of local productions and series. It produced its first full length play in 1966 - a live broadcast of *Zingay*, written by local playwright Freddie Kissoon.

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<sup>5</sup> The British Broadcasting Corporation was established by Royal Charter on December 20, 1926.

As the station grew and visionary programme directors were hired, local programmes like 'Play of the Month', 'Scouting for Talent', 'Mastana Bahar' were produced and aired on a sustained basis. But, in the era of competition and media liberalization, local programming dripped to a trickle. However, TTT was the station of choice for the broadcast of the national Calypso Monarch and national Panorama competitions. The National Broadcasting Network which comprised the national radio and television stations closed down in January 2005. The archives of these public performances are available at the other government operated educational channel, Channel 4 – The Information Channel. There are currently eight television stations in Trinidad and Tobago of which three can boast of more than 50% local programming.

### Film Archives

After the World War II, the British Government took a decision to establish film units throughout the colonial empire, including the Caribbean territories. During the late 1940s the Colonial Film Unit established training schools in Accra in the Gold Coast, Cyprus and Jamaica. In 1949, the Colonial Film Unit introduced a one year course in film production in Jamaica and invited representatives from Trinidad, Jamaica, Barbados and British Guiana to participate. One of the first news features to be produced was a documentary of the installation of Princess Alice as Chancellor of the University College of the West Indies, now The University of the West Indies.

Trinidad and Tobago did have a privately owned film company (WALCO) in 1958. This company produced commercials and corporate documentaries. In 1964, the English conglomerate, Pearl and Dean, opened its Caribbean operations and established locally registered companies in Trinidad, Guyana, Jamaica, Barbados and the Bahamas. This company still exists in Trinidad and Tobago.

The local film industry<sup>6</sup> peaked in 1970 due to the convergence of an increase in nationalism and black consciousness, the presence in the island of experienced film directors and the availability of local actors. Four local feature films were produced in this decade: *The Right and the Wrong* (1970), *Caribbean Fox* (1970) and *Operation Makonaima* (1972) and *Bim* (1974). The former were filmed on location in Trinidad and Tobago and were directed by the Indian born Harbance Kumar who also made *Man from Africa* (1982). *Operation Makonaima* was directed by Surinamese director Ramdjan Abdoeirahman, and was filmed in Guyana with some scenes shot in Trinidad. *Bim* was produced by Sharc Production, the script was written by Raoul Pantin and music by Andre Tanker. *Bim* won several awards in Caribbean film festivals and the soundtrack was also issued on LP.

The steelband was also featured on several films. *Beating Pan* (1972) directed by Stan Lathan featured the performance of the North Stars Steel Orchestra. *Bacchanal Time* (1979) directed by Kamalo Deen was set at Carnival time in Trinidad and featured stick fighting and a variety of musical performances of soca and chutney music. Pan was also used in the soundtrack for the 1997 Trinidad and Tobago *Panman* which was directed by Kamaloo Deen. The music was composed by Jit Samaroo and was performed by the Samaroo Jets. In 1999, the Samaroo Jets released a 12 track CD *From the Silver Screen* a collection of Indian film music. The Samaroo Jets recording was the first time that Indian film songs were recorded and played by a steelband using digital recording technology. There are now 20 film producing companies in Trinidad and Tobago, but their main product is television commercials or company marketing productions.

<sup>6</sup> See Bruce Paddington's dissertation 'Caribbean Cinema' 437-450

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## Sound and Audio Visual Archives Challenge to the Caribbean

In the Caribbean, many of the archives are in their infancy and there are many reasons for this. With reference to the recordings of calypso and steelband music, evidence has shown that they can be found in the USA or Great Britain. The main challenge in producing the folk music of Trinidad and Tobago is the absence of entrepreneurs, technical competence and the political will to acquire, preserve and offer access to what exists locally.

### *Internationalisation of indigenous music*

From the discourse that went before, one notes that the locus of production has emanated historically from North America and Europe. Carnival has become international and as a result, calypso and steelband has become internationalised. Carnival is celebrated throughout the continents and in many of the cities where there is a significant Caribbean population; the Carnivals have taken on a distinctive Trinidad style carnival with costumed street parades and competitions for best mas' bands, calypso and steelband. Calypso, now classified as 'world' music is no longer seasonal music but is composed and recorded throughout the Diaspora. Steelband is now taught in universities in Trinidad and Tobago and abroad and is also recorded in concert halls and in public spaces at home and abroad. The challenge for developing current archives of calypso and steelband is phenomenal.

### *Resource deficiencies*

Even if the first phase of musical production is localised, the manufacturing, marketing and distribution have remained overseas. The fact that manufacturing does not take place here has resulted in a loss of control of the entire process. At the *Seminar on Calypso* which was held at the University of the West Indies (UWI), St. Augustine in 1986, Guisseppi (2-5) listed several elements which contributed to the demise of the recording industry in Trinidad and Tobago. They are:

- Absence of equipment and facilities for commercial production
- Small local market
- Lack of radio airplay
- Inadequate legal and institutional framework
- Piracy and loss of profit
- Absence of trained personnel
- Lack of funding for production and marketing
- Absence of catalogue preservation.

There is no doubt that the lack of profitability in the industry is the main contributor.

### *Media*

When one considers that Bob Marley's catalogue continues to be among the top ten in terms of world sales, and that Arrow of Montserrat has sold in excess of 4 million copies of his calypso 'Hot, Hot, and Hot', one knows that calypsonians and other folk performers can achieve similar heights. Marley and Arrow have straddled and conquered the global market, but the majority of calypsonians and musicians do not have that opportunity. They perform and operate within the country and region. So this is where the local media can provide the opportunity for exposure to their musical compositions. But even after 50 years of broadcast history, over 80% of the programming on radio and television, with a few exceptions, are foreign programmes.

The local recording industry suffers from low levels of radio airplay and high levels of piracy. Yet, in Trinidad and Tobago, the music and related cultural industries are estimated to earn over US\$ 50 million in foreign exchange and ranks in the top ten export sectors (Nurse). Weak institutional and political support and massive copyright infringement have prevented

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the calypsonians and performance artistes from rising beyond their geographic boundaries. This weak institutional support contributes greatly to the absence of sound and audio visual archives in the country.

### **Institution Building**

Institution building is the creation of governance capacities. Most times it entails dismantling old structures or reforming the old organizations and institutions – legal, administrative, economic as well as social, to improve efficiency.

The preservation of traditional music is important because it protects the cultural values and living heritage of the people. The music reflects who we are. In Trinidad and Tobago, the archives of calypso and steelband music reside in the homes of calypso aficionados and in the vinyl sales bins of record shops, warehouses of record companies abroad and in institutions around the world. However, there are living examples of how to develop, maintain and exploit sound archives collection from institutions like the Smithsonian Institute's CFCH and the BBC. So all is not lost.

In the past, institution building has focused on the creation or expansion of institutions and the technical skills needed to operate them. Institutions are interrelated and reforms must often be co-ordinated. There are also stakeholders external to those institutions but whose participation and support are nevertheless necessary if effective reforms are to take place. These stakeholders are the media, relevant academic individuals and institutions, and other organizations such as professional associations, general or specific interest groups, and the general population itself. The collaboration of all stakeholders is necessary not only to bring about formal structural change, but also changes in attitude, and support of the individuals who make up those institutions.

#### *State institutions and specialised cultural institutions*

In Trinidad and Tobago several Government Ministries have oversight over the development of some aspect of the cultural products. The Ministry of Community Development, Culture and Gender Affairs has responsibility for the development of carnival, creative arts, culture, cultural organizations, national days and festivals, and steelband. Amongst the statutory bodies which report to this Ministry are: the National Cultural Commission, the National Carnival Commission with sub units - the Carnival Institute and the Trinidad and Tobago National Steel Orchestra. Another ministry closely associated with carnival development as an economic activity is the Ministry of Trade and Industry. It oversees the Tourism Development Company, a one stop shop for all things carnival.

The Ministry of Public Administration and Information has oversight of the National Broadcasting Network and the National Archives of Trinidad and Tobago. The Ministry of Education ensures that the culture is developed and promoted in the schools through annual calypso competitions amongst the schoolchildren and the Pan in Schools project. The Ministry of Legal Affairs drafts the laws contingent on the effective protection of the artistes and efficiency of the development of cultural products. Clearly there needs to be continuous collaboration amongst government ministries and institutes ensure that the appropriate administrative and legislative frameworks exist.

Chief among the specialised institutes is the National Carnival Commission. It evolved from the Carnival Development Committee which came into existence in 1957. Its mandate is to organise and manage the annual carnival celebrations. The government also ensures the promotion of calypso through the sponsorship of a roving calypso tent which gives emerging or unrecorded calypsonians the opportunity to perform their work in public. Under the aegis of this body, calypso workshops and steelpan workshops are held annually.

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In the past four years, there have been several strategic and development plans and initiatives to ensure the preservation of the cultural heritage of Trinidad and Tobago. The Trinidad and Tobago government is committed to UNESCO's vision to create museums of oral and intangible heritage especially in developing countries. It recognises that a first step is the establishment of national archives for the Trinidad Carnival. The government is also committed to promoting the continued development of cultural products through the development of appropriate curriculum for schools, the provision of support for artisans and practitioners of the art form and the promotion of scientific research in tertiary level institutions. In order to maintain and sustain archives, nationals must be trained also in collecting, archiving and conservation methods.

Several documents have also been published in which plans for the development of audio and visual archives are articulated. Amongst the more recent publications are The National Policy on Broadcast and the Broadcasting Industry (February 2004) and Strategic Plan for the Film Industry of Trinidad and Tobago. (Final Report January 3, 2005). These documents propose the creation of proper physical infrastructure for audio visual and film production in Trinidad and Tobago. However no document currently exists for the establishment of a national discography.

#### *The National Archives of Trinidad and Tobago*

If archives are considered as establishments providing library or archive services, then Trinidad and Tobago has archives. The National Archives collections contain documents dating from the 18th century and include rare books and newspapers from 1821. In essence, the National Archives is the repository for permanent records and archives of the Government as well as historical records of national significance.

In 1992, the staff received training under an Archives Development Project with United Nations Development Programme (UNDP). This programme included practical training and covered the following areas: Paper/Document Preservation and Restoration, Microfilming and Audio Visual Archives. One staff member also received a six month attachment at the National Sound Archives in London. The National Archives of Trinidad and Tobago also houses audio visual equipment which was acquired during a joint project between the archives the Information Division, Office of the Prime Minister in 1993. This collaboration has resulted in the preservation of the speeches of the former Prime Ministers of Trinidad and Tobago, but as yet, cultural products have not been archived. The National Archives however continue to store the audio and videotapes of the government broadcasting and film units and plan to digitise them when the resource deficiencies are addressed.

#### *The Carnival Institute*

This was established in 1999 but after two aborted starts seems to have finally got off the ground. It is a research based organization whose primary function is to comprehensively document and catalogue, using interviews and multi media, all things that relate to carnival festival activities. The Institute plans to publish its research through official publications, multimedia (CDs DVDs, videotapes and cassettes) and mount periodical exhibitions and seminars. So far, it has organised Carnival exhibitions since 2004 and conferences on Carnival in 2005 and 2006. The goal of the Institute is to become the repository of the country's oral and pictorial history and music.

#### *Institutions of higher learning*

The University of the West Indies was established in three West Indian countries between 1948 and 1962. Today, it comprises the three campuses of Mona, Jamaica, St. Augustine Trinidad and Tobago, Cave Hill, Barbados, and the UWI 12, that is distance education centres in the

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islands of the Leeward and Windward territories. The Government of Trinidad and Tobago announced that the national instrument of Trinidad and Tobago was the steelpan in 1992, and from that year, the UWI introduced a certificate in pan music. The University now offers a degree up to doctoral level in cultural studies. Since the 1980s the University has held seminars on calypso and the first International Conference on the Science and Technology of the Steel pan (ICSTS) was held in Port of Spain in October 2000.

The Main Library of the UWI St Augustine has purposefully begun developing sound and audiovisual materials to supplement the print materials which are more abundantly available. The Library began an oral and pictorial records programme in the early 1980s and database created from these sound, audio visual and pictorial records are now available to researchers. The genesis of the Oral and Pictorial Records Programme (OPReP) addresses specific topics such as Emancipation, Indian arrival, early oil exploration, elections in the pre-Independence era, the 1937 and 1939 social and political disturbances, West Indies cricket, and the development of the calypso and steelband. Over the years library staff or faculty have conducted interviews with eyewitnesses to the events and cultural icons. The Main Library now has a collection of sound archives which are currently being digitised.

#### *Cultural entrepreneurs*

There are nationals who love and support the culture so much they will endure hardship and poverty in order to maintain their cultural heritage. There has always been a demand for the government to legislate for local programming. But to date, no legislation has passed mandating a percentage of local programming on radio. Commercial radio and television stations did not want to risk reduced profits through focusing on local programming and are generally believed to have only 20% or less of local programming. In August 2005, however an engineer decided to open a radio station with 100% local programming. His purpose was to play calypso, soca, rapso, dub, chutney, parang and steelband<sup>7</sup>. And he has successfully survived for one year, mainly through the generosity of the general population. He said in a recent interview (published in one of the Sunday newspaper supplements) that when word got about of his station, members of the public brought boxes of vinyl calypso records and other indigenous music to the radio station and he has been preserving and digitising them since then. Currently there are four other radio stations which have increased their local programming.

In Trinidad and Tobago there is one recording company which has successfully recorded and produced steelband music. Sanch Electronix Limited was established in 1979 and over the years has formed affiliations with international companies. As a result, since 1983 the company has been producing steelband music on the Delos label through its relationship with the international recording company - Telarc Records (a US based label). The company also releases a Caribbean Carnival series of steelband recordings on the international market. Like Cook and Lomax before him, the managing director, Simeon Sandiford, prefers on site recordings of steelband music because the final product has more integrity.

#### *Communities of Practice*

The concept of 'communities of practice'<sup>8</sup> refers to the process of social learning that occurs when people who have a common interest in some subject or problem collaborate over an extended period to share ideas, find solutions and build innovations. These communities of practice exist amongst professional groups like librarians and archivists and cross functional groups like music engineers, ethnomusicologists and legislators.

<sup>7</sup> Rapso, dub, and chutney music all have elements of calypso music in them. They are fusions of rap, ska and reggae, and Indian music with calypso respectively. Parang is a fusion of Venezuelan and calypso music which is normally sung during the Advent and Christmas season in Trinidad.

<sup>8</sup> 'Communities of Practice' *Wikipedia*

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In 2005, the Pan in Education project was launched. The project, conceived in 1999 gave composers, arrangers, steelbands, record producers and music transcribers the opportunity to come together to develop a product through which students of music will learn how to arrange and notate music for the steelband. Through their combined efforts they developed and produced a double CD compilation of select steelband music and musical scores. Students who participate in this project at university level would be expected to survey and analyse music specifically written for the steel pan. It is expected that the nation will benefit from this project because as more students develop the skills to notate music, music that was once lost or committed to recordings, will now be archived for future use.

Internationally, there has been an interesting exhibition on calypso making the global round on libraries, public cultural spaces and the Internet. This exhibition entitled 'Calypso: A World Music: An Exhibition of Photographs and Illustrations of the International History of Calypso, 1930 – 1970.' was organised by the curator of the Historical Museum of Southern Florida (with co-curator, Ray Funk), and is another good example of the delivery of a product from collaboration of interested persons. The Team comprised a guest co-curator, a member of the legal profession and a calypso aficionado, and university professors from Trinidad and Tobago to Great Britain, who had conducted research and published on calypso. The objective of the exhibition is to interpret to a general audience, the transatlantic production and reception of calypso in the context of migration, mass media, commercial markets, tourism, colonialism, racism and independence movements. The online exhibition is available at <http://calypsoworld.org>.

### **Conclusion**

Everyone who cares about recorded sound and audio visual materials has a responsibility to ensure the preservation and access to national sound and audio visual archives. The role of preservation normally rests heavily with the state and institutions of higher learning because their mandate is to provide resources for research and development of the culture of the country.

In the Caribbean, there seems to be an absence of the recognition of the value of sound archives. The foresight of entrepreneurs like Cook and Lomax is sorely missing. Repatriation does not seem to be a viable option either and the purchase option is equally limited in scope.

One solution seems to be the re-introduction of legal deposit laws for all sound and audiovisual cultural products. In the interim the media stations must be fully sensitised to preserving the culture through the development of radio and television archives. In order to address the absence of the resource base, there must be training in audio preservation engineering. The technology changes quickly so it is imperative to have highly trained engineers for archive restoration and transference. Trained archivists and librarians are core personnel in ensuring accessibility to the information in the archives. On the contrary, all the stakeholders are responsible for ensuring the preservation and global access to the cultural sound and audiovisual archives.

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## Accessing People through Accessibility of Audiovisual Documents

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Paper presented at the IASA Conference 2006, Mexico City, Mexico

### Introduction

When I began working at the Humboldt University in Berlin, I had the rare opportunity to listen to one of the 'enfants terrible' of cultural studies, Prof. Mühlberg – one of the first professors to have been involved in the so-called 'future research' from the East at that time. The opening remark in one of his lectures was a very simple question followed by an answer that marked a turn in my thinking. He asked us: 'Do you need a washing machine?' Everybody was sure: 'Yes I do, I need a washing machine'. His simple answer was: 'You do not need a washing machine – you need clean clothes!'

Now I ask you: 'Do you need access to audiovisual documents; do you need access to all the collections in the audiovisual archives?' Without a doubt, yes. With my new thinking hat on I would say: 'You need access to people!'

Audiovisual documents are part of our communication tools. They are part of our methods of structuring communication, which might be unintentional, but which aims to interact with others to create a better understanding of the audible and visible reality in different times and spaces. But, audiovisual documents are first of all not activities, even if they do represent activities and force us to act. Let us therefore focus on the main purpose of our work, while discussing the subject: **Accessing People through Accessibility of Audiovisual Documents.**

Unrestricted access to audiovisual documents can be one of the tools that have numerous possibilities. First of all, we should ask ourselves the following questions:

- If we have access to audiovisual documents, do we have access to 'reality'?
- How do we deal with issues and activities of the past and how are they represented in audiovisual works?

Concerning our educational purpose we should also think about the following:

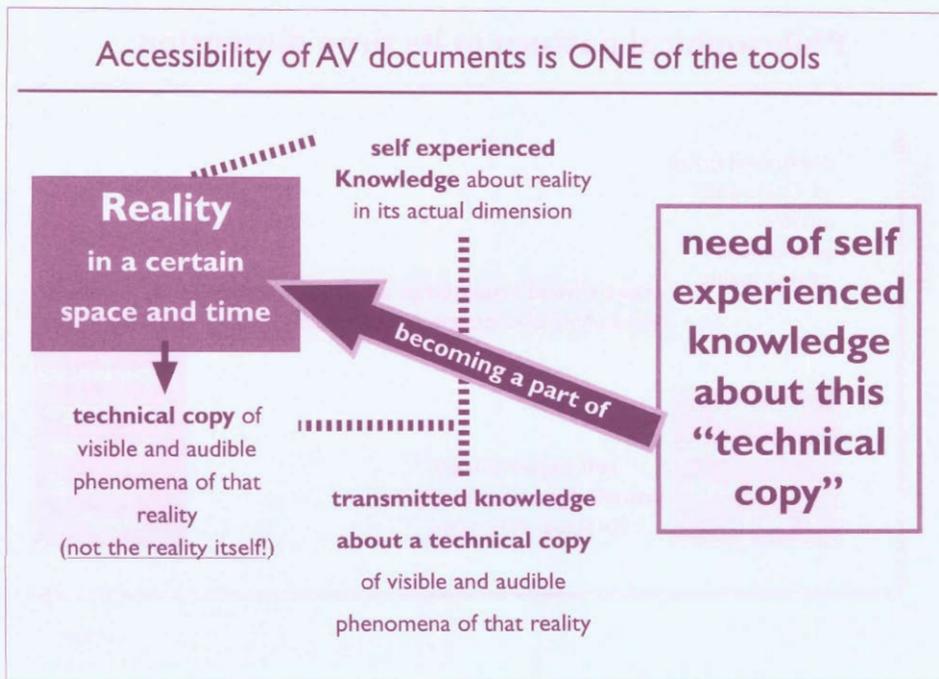
- How well are we prepared in considering the being of audiovisual documents as a philosophical basis?

Finally I will demonstrate the issue with two extremely different examples:

- People in remote areas of Indochina – their way of accessing the world and our way of getting access to them
- Students at German universities – already struggling with an overwhelming amount of audiovisual documents, but still hungry to know more.

The following scheme shows a few very basic ideas. Dealing with so-called 'audiovisual originals' in archives and museums, I and my colleagues often learned to interpret them as the 'original reality'. A few weeks ago a Malaysian teacher of the Academy of Arts took me by surprise when he asked me whether I needed an 'original copy' of a certain software program!

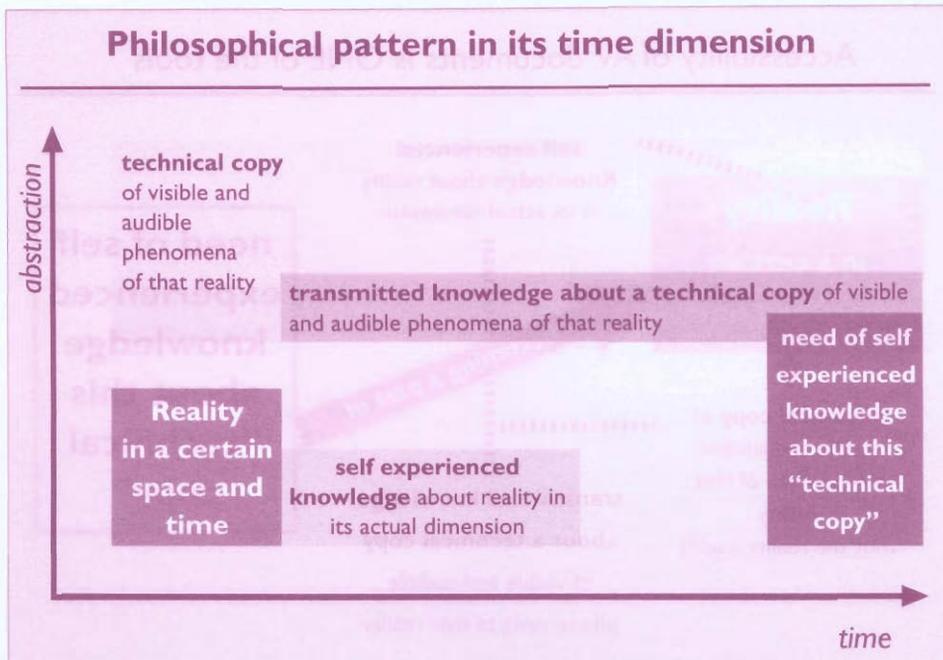
**Figure 1: Consciously processing of “meta-realities”**



We can easily forget that we deal with copies of audible and/or visible events of the reality, not with reality itself, which always depends on space and time. So, we have a certain knowledge through our own physiological and psychological experience of reality, and we perceive the 'original' through the representing tool: the audiovisual document. This kind of knowledge helps us to compare realities with copies. Shortly after that useful first step into the world of audiovisual documents another awareness became evident: the transmitted knowledge of the technical copy of a visible and audible event of that reality. Transmission occurs through metadata, through subsequently shortened or abstract information; even conjectures about it. Owing to the character of the transmission, the comparability of authentic activities with technical copies is subject to our imagination and quite impossible. The more time has elapsed since the original event took place, the more we are dependent on the copies (recordings). And so the 'self-experience' through access to audiovisual documents becomes part of our 'meta-reality'.

Let us look at the second scheme: the relation between pink and grey shows the crossing of borders between 'real original' and 'real copy'. The borders between reality and its 'copy' can be wiped, and borders between the copy and the self-experienced knowledge of the copy can be wiped too.

Figure 2: Reception of abstraction level in time correlation

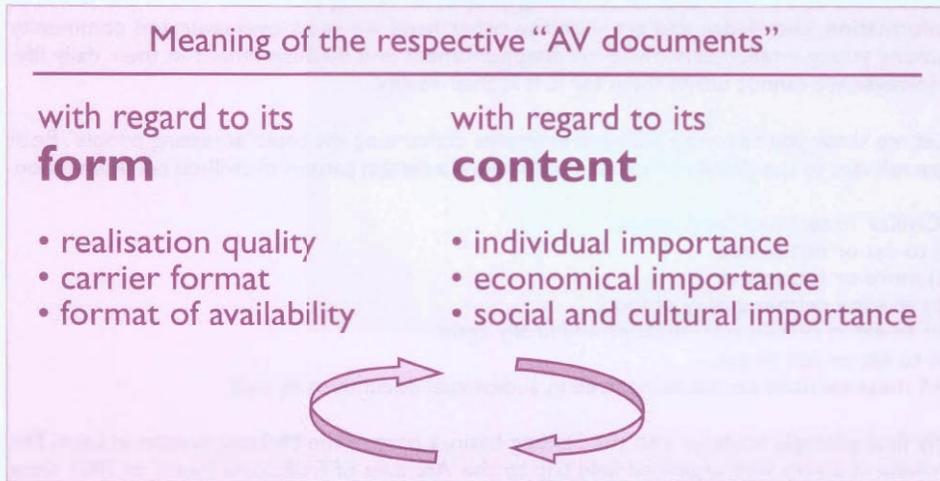


Another point of discussion is the ambivalent relationship between audiovisual information values as a tool of freely organised communication and as a marketable product. Both can be included in the same picture or sound; and it is primarily a question of the way we look at it and what we recognise.

These indistinct phenomena of the ultimate being of audiovisual documents lead us to a further important observation. We need an answer to the question whether audiovisual documents refer more to form than content, or – and this solution seems to be more practicable – whether the special being of audiovisual documents is reprocessing the original and is always created outside the material definition itself. So, what does an audiovisual document mean to us?

With regard to its form we can count on the realisation quality, the actual carrier format and the format of audiovisual availability; with regard to its content we should think firstly about its individual importance, and then about its economic, social, and cultural importance. The latter are mostly declared by an abstract identity holder as an ethnicity, a village, a district etc, for the reason that all kinds of importance are to a certain degree born individually. So, the ambivalent behaviour of audiovisual documents continues in the level of social determination as form and content, as a thing and an act, as things in action and as a reflection of things. Finally we may surmise that we can define audiovisual documents, which include all these phenomena, only functionally for being a non-material bundle of meanings.

Figure 3: Form – content correlation as parameters of importance



Let us go back to the accessibility of this non-material bundle of meanings and ask:

How does accessibility of audiovisual documents change our social behaviour?

At best, for example in the WITNESS Media Archive, accessibility is the key function of all subsequent actions, which can change lives for a better future:

“WITNESS is predicated on a strong belief in the power of video as a tool for change. In our work with our partners we have demonstrated how visual evidence can promote or be a catalyst of change when other audiovisual venues have failed, or proved less effective. The increasing audiovisual availability of video production and distribution tools provides a tremendous opportunity to expand the reach of media to some of the world’s un- and under-represented peoples.”<sup>1</sup>

In the worst case scenario, for example observing the discussion between students of the Johann Wolfgang Goethe University Frankfurt a.M. during a the seminar on Audiovisual Archiving in Musicology and Media Science during the 2006 summer term, we can find some of the answers, which were not dominant but evident in an alarming fashion. Those very students of the university demonstrated nearly every day against the general charging of tuition fees.

- (a) If everybody could access all the relevant audiovisual documents and we could control all the collections that are published, journalists and scientists would be fully responsible for what they publish.
- (b) On the other hand, we might not be interested in their publications any more; and we would never have the freedom to prove their outcomes.
- (c) ‘No access’ rates audiovisual documents more important to people who do not know – access destroys their fantasy.
- (d) We are satisfied with information; we are very tired of proving facts.<sup>2</sup>

<sup>1</sup> Life, Grace, Archives and Advocacy: The WITNESS Media Archive and Global Human Rights. In: IASA Journal No.26, December 2005: 30

<sup>2</sup> Students of the Johann Wolfgang Goethe University Frankfurt a.M. in the E-forum of the seminar in „AV Archiving in Musicology and Media Science“, summer term 2006

So, on the one hand we see a philosophical logic in the need for accessibility of audiovisual documents as a proven tool for accessing people, for letting them take part in the world of information, knowledge and art – on the other hand we see a oversaturated community among young intellectuals owing to disappointment and disillusionment in their daily life. However, we cannot blame them for it. It is their reality.

Let me show you two very different examples concerning the topic ‘accessing people’. Both are relevant to the global context and both follow a certain pattern of civilized communication.

‘Civilize’ in terms of food means:

- i) to eat or not to eat;
- ii) more or less to eat;
- iii) to eat a certain quality of food;
- iv) to eat in certain surroundings; and finally again
- v) to eat or not to eat.

All these sections can be recognized in audiovisual documents as well.

My first example leads us into the Sekong basin, a part of the Mekong system in Laos. The results of a very well organised field trip by the ‘Archives of Traditional Music’ in 2001 were excellent. We recorded eight hours of music on DAT, five hours of video on DVD, and took 144 photographs. The team noted every detail.

**Figure 4a and 4b: Alak and Nghe people of the Sekong basin  
[Photo: Gisa Jähnichen, March 2001]**



We found and recorded musical examples from 12 different minorities of the south. The most obvious cultural changes occurred between two minority groups, the Taoi and the Alak, after resettlement in another location. Our aim was to record the music tradition; to get into contact with their communities; to build a first line of communication rather than a network; and to concentrate more on their cultural being, their musical and dance qualities, their interests. Did we only ‘reach’ them, or did we ‘access’ them?

Back in the city we decided to create a promotional video of brief cuts with incomplete sections of performances to gain real access to the people, not only in the desired area of the Sekong basin, but also to people who do not know about them. Now, three years after

regular distribution of the video (content!) the amount of external, interested researchers and artists is growing and we hope that the people of the Sekong basin are not only reached by them..<sup>3</sup>

On the first level of civilization we saw people in Lao Sekong with only a slim chance of a higher education. They opened up to information and gained external knowledge of what they could afford, and to have better access to electricity and modern communication technologies.

<sup>3</sup> Report

On the 25th of March 2001 at 6.00h we started our trip to the south. With one stop in Pakkading and one in Seno we reached Khongsedon at 18.00h. There we met Mr. Sisuk (DAFO) who gave us some information about the present situation in the province of Salavan. We found accommodation in the district guesthouse for one night.

On the 26th we visited the Cultural Office of Khongsedon and left at 8:30h for Salavan which we reached at 10:30. We met Mr. Khamphui, the head of the Department of Information and Culture, and Mr. Bunthon, who became our local advisor for the next 3 days in the province of Salavan. After lunch we left Salavan for Tumlan which we reached at 14.45h. There we waited until 16.00h for the reception by the Cultural Office. Then we were introduced to Mr. Somlet, who was the local advisor for the Tumlan District. With him we went to Ban Dindak where we recorded 2 singers of the Katang (Bru)-Minority. After that we moved to Ban Phuthai, the neighboring village. In the house of an instrument maker we recorded 6 musicians, who played the khen, the so-i and the kachappi. There was no electricity and the whole village surrounded the house, where we recorded on the veranda in the light of a few candles. At the end we bought one of the instrument maker's khen and returned to Tumlan at 21.00h. We found accommodation on the veranda of a newly built house of the district.

In the morning of the 27th we recorded a khen player and a female singer of the Katang-Minority in this house. Then we left for Salavan, which we reached at lunchtime. We took a shower in the bathroom of a restaurant and continued our trip to Samuai. The road was in very bad condition, so the trip of 139 km took about 7 hrs. We stayed in the house of Mr. Thuma who was a member of the Cultural Office of Samuai. We made an appointment with the musicians of the Kado-Minority. Next morning we visited the Cultural Office and invited the musicians to the house of Mr. Thuma, where we recorded the 5 musicians on the veranda. The recordings took more than 4 hrs. After lunch we left Samuai for Muong Taoi which we reached at 15.00h. There we recorded 4 musicians of the Taoi-Minority, who accompanied a singer on a drum, a rattle made from a beer can, a kachappi from the Salavan-Lao people. Mr. Bunthon told us that the singer was the only in this district, so we decided to return to Salavan, which we reached at 19.30h. We stayed in a small guesthouse for one night.

In the morning of the 28th we visited the Department of Information and Culture and reported about our work in the districts of Tumlan, Samuai and Muong Taoi. After that we went together with 4 musicians and one female singer to the house of Mr. Bunta. He was a first class musician as well as a traditional doctor. We recorded the ensemble, which included different sized khens, the drum, the sing, the buffalo horn clapper, the so-i made in the Chinese manner, one traditional and one modernized kachappi until 12.45h. After that we went to Pakse which we reached at 14.30h. We spoke to Mr. Sipaseuth in the Department of Information and Culture about our work and we arranged a later part of our trip with Mr. Uthay in the district of Pakxong after our return from Attapeu. In the afternoon we checked the car, which was necessary after driving on the interesting roads of the Salavan province. We found accommodation in the house of Mr. Bouaket's relatives in Ban He. The next morning we recorded the famous singer of Ban He who was accompanied by a khen-player. Then we left Pakse for Attapeu. We crossed the Boloven-Plateau. We reached Attapeu at 12.00h and searched for the head of the Department of Information and Culture. We found him in his house and he introduced us to the Mrs. Butsady and Mr. Venkham, who became our local advisor in the province of Attapeu. In the afternoon we went with him to Ban Lanyao Tai. This village is of the Oi-Minority. There we recorded 3 musicians who played a set of Oi-khen, the bamboo toen and a bows harp. At 17.00h we returned to Attapeu. In the evening we were invited to Mrs. Butsady's house for dinner and a very good 'lauhai'.

On the 31st we went together to Phuvong. We had to cross the Sekong River by ferry. In Phuvong we found Mr. Khamson who works for the Cultural Office of Phuvong. He made an appointment with the musicians of the Brau-Minority from the district for 14.00h. So we had time to go for a picnic to the riverside. But the road was so bad that we had to return. After lunch we waited for the musicians and dancers in the shadow of the veranda roof. 15.00h they started their performance with their ensemble of gongs that accompanied the dancers with their rice stamp sticks. Another piece was played with the gongs and 5 flat brass gongs followed by different dances and an epic song. The recordings were finished at 18.00h. We spent the evening together with Khamson's family and slept in their house as well. Next morning we recorded a few lullabies in Phuvong and two tube harpes, the gong ding and the ching ding. After that we returned to Attapeu crossing the Sekong River, where we waited nearly 2 hrs for the ferry. In the afternoon we were invited into the house of Mr. Khampon. We reported about our work in Ban Lanyao Tai and in Phuvong. In the Amphone-guesthouse of Attapeu we stayed one night.

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On the second level we were surprised at the proportion of people living below the consumption poverty line, which is smaller than in the well-educated districts on the Vietnamese side in Kontum, Pleiku and Gia Lam. Also in other parts of the Mekong community we observed an asymmetrical development of education and poverty that works for a more or less better reception of innovative structures. The social pressure is less, thanks to the better natural environment. So, the chances of accessing people through the accessibility of audiovisual documents are quite good, and we hope to see the living conditions improving.

Now let us view the other side of the world: Students at German universities. We can presuppose the third level of civilization: 'to eat a certain quality of food'.

Behind the depressing statements above, we found serious questions. The ideas of access to related topics in audiovisual documents are completely different. I used a few of the wonderful examples in the range of activities that correspond to the long-distance online course INF 430 of the Charles Stuart University NSW, recommended and supported by ScreenSound Australia and the SEAPAVAA.

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On the 2nd of April we left Attapeu at 6.00h for Pakxong which we reached 8.45h. We met Mr. Bualay from the Cultural Office of Pakxong and we spoke to the Mayor of Pakxong about our working tasks. Then we picked up Mr. Uthay in Pakse and went with him and Mr. Bualay to Ban Chatsan. Ban Chatsan is a 2-year old resettled village of the Jaheun-Minority. We recorded a singer, a khen-player and gong-player. After that went to Ban Namtang of the Laveng-Minority. There was a wedding party and we found 3 musicians who played in the same arrangement as the Jaheun but a completely different repertoire. We left Ban Namtang at 17.45h for Pakxong and had dinner together with our two local advisors. We stayed in a guesthouse that was formerly the residence of the GDR-experts.

On the 3rd of April we visited together with Mr. Bualay and Mr. Uthay two villages and made arrangements for two days later after our return from Sekong. At 10.30 we left Pakxong for Sekong which we reached at 12.00h. After lunch we visited the Department of Information and Culture. We met Mr. Sivilay, the head of the Department, who informed us about the present situation in the province of Sekong. We found a place to stay in the back of a Vietnamese restaurant. In the afternoon we searched for musicians near Sekong and made an appointment for the evening. After dinner we went back to Ban Mo where 2 musicians of the Alak-Minority waited for us. There was one gong-player that played a wonderful solo. A khen-player accompanied him as a singer of an old legend. After that we went to Ban Nonnongva of the Kalieng-Minority and we recorded about 50 people that prepared all their different performances in a short time for us. We finished this very successful working day about 23.00h. The next morning we went to Ban Kandon Mai of the Katu-Minority that was rehabilitated after the people left the old village in 1995. We recorded about 25 musicians and dancers. There we found some interesting musical instruments as the fiddle *so pak* (kony) and a transverse flute with one centered blowing hole and no finger holes.

We bought this instrument for presentation. After lunch together with the musicians we returned to Sekong. In the evening we observed the preparation of further performance. On the 5th of April we recorded these prepared performances of the Kalieng- and the Nghe-Minority near the Sekong River. It was very hot and noises from the ferry disturbed some times. So we finished our work after 12.00h and reported to the Department of Information and Culture about our outcomes in the province of Sekong. After that we went back to Pakxong and picked up Mr. Bualay. We went together to the village of the Lave-Minority (Brau of the Boloven-Plateau), which we had already visited 3 days before. Because of very heavy rain coming down the mountains we had to wait an hour. Then we recorded their gong ensemble, the pair of flat gongs and two lullabies. At 16.30h we went back to Pakxong and spent the evening together with Mr. Bualay.

On the 6th of April we went to Pakse and to township of Champassak crossing the Mekong by ferry. There we met Mr. Ta who invited us to visit Wat Phou. It was the first day without recording appointments and we enjoyed the tour. After lunch we stopped for a short talk to the musicians of Champassak whom we already met in February 2000. Then we returned to Pakse and rested in a guesthouse. In the late afternoon we checked the car again and repaired it where necessary. The next day we went to Ban Nanong in the province of Salavan and met some families that lived here before 1975. The Taoi-Minority living near the village before was gone into the mountain area of the province. So we didn't find musicians. We continued our trip to Thakhek, which we reached at 15.30h. We visited a cave and met some of the musicians we already recorded in July 2000. We gave them their photos and a copy of the recordings. We stayed in a guesthouse in Thakhek for one night and returned to Vientiane on the 8th of April, 2 days later as planned.

The results from this very well organized fieldtrip are excellent. We recorded 8 hrs of music on DAT, 5 hrs video on DV and took 144 photos. Our experience showed that it is preferable to work with local advisors more than with delegates from the Ministry of Information and Culture from Vientiane.

We found and recorded musical traditions from 12 different minorities of the South. The most serious cultural changes might happen to the Taoi and the Alak after resettlement.

**Figure 5: Students of the Johann Wolfgang Goethe University on excursion to the Deutsches Rundfunkarchiv in Wiesbaden organized by Anke Leenings: Temporarily working conditions of this institution seem to be more stable as their own living conditions as students.**



The following examples were selected from e-learning papers produced by the students. The first topic dealt with access issues and there was an example of a television audiovisual archive that did not allow access.<sup>4</sup> The question was: Would you find this a satisfactory response if you were a potential user who had been refused access? Explain why, or why not.

Comments included:

1. If I were a potential user who had been refused access to the collection, I would not find this satisfactory because it does not explain why access to the collection is not permitted. If the TV station, as management says, has to manage the collection for the benefit of its shareholders, why not allow access by charging a fee?
2. The broadcasting station does not understand its cultural function.
3. Nobody can deny access to a collection for the reason that it is connected to private expenses. If public interest would demand access to the collection, then a state institution should decide whether they could support public accessibility and realise access to the collection.
4. If access to the collection is as limited as in this example, the question arises whether the collection could be managed through outsourcing the collection 'to the benefit of its shareholders'.

<sup>4</sup> Original text of the activity: Television station XYZ has a large in-house collection of news items stretching back about thirty years, a range of documentaries and current affairs programs covering many important issues and events, and a large inventory of entertainment programs and soap operas featuring well known personalities which have repeat potential. The collection has considerable cultural and historical value and is a potentially rich source of material for media students and historians as well as program producers. However, station policy is to limit access to its own staff or to people working at the station on contract. There is no publicly-available catalogue, and the station's retention and preservation policies are only for internal use. The management responds to outside demand by saying that they are a business operation which cannot afford to provide a free or uneconomic public access service, and that the collection is a corporate asset which the station must manage - like its other assets - for the benefit of its share-holders. (see: INF 430 of the Charles Sturt University NSW, recommended and supported by ScreenSound Australia and the SEAPAVAA, Topic 1, activities)

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Nevertheless, further discussions on the relation between access and democracy show that Central European students know the shadow side of unlimited access.

The demands of differentiation between scholars, students, and scientists on one hand, and 'improvable interested people', alternatively suspicious people, on the other, contradict their understanding of democracy. Therefore it seems to be unavoidable that our world society will be divided subsequently on a higher level again: into those who know and those who do not know; finally into doers and non-doers. Information through audiovisual documents becomes first of all a tool of power and imagination, as we have seen by the opening of the archives about Holocaust victims a long time after all the archives on the former GDR administration had been opened.

### **Conclusion**

My brief discussion about the actually experienced media philosophy in administration at German universities and neighboring institutions, including organisations of students and the social reality in the centre of Europe, should offer a differentiated view on culturally influenced decisions on accessibility of audiovisual material.

We know that the purpose of all the work undertaken in an audiovisual archive is access. There is no point in keeping an audiovisual document unless there is an expectation that it will be used, either now or in the future.

However, rarely do we have the opportunity to discuss the opposite side: How do we access people through accessibility of these documents?

Finally, this mission seems to be the main challenge, which should be one of the most important intentions in the field of training and education. Therefore, I tend to prefer curricula in audiovisual archiving that include philosophical matters in a well balanced way to support the very necessary ability to clarify decisions based on a kind of 'holistic' knowledge. It seems that education will always be under construction, therefore let us from time to time delve deeper into the basics of our work to make sure that we are not lost between the overwhelming power of technological and financial needs.

## Archives to the People:

### Access to the Audiovisual Heritage at the National Archives of Zimbabwe

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Presented at the IASA 2006 Conference, Mexico City, Mexico

Film, video and sound recordings are vital elements of our collective memory. They are the animate testimonials of our achievements over the years, documenting our past, present and determining the future. The fact that archives are public property implies that these should be made available to every citizen irrespective of colour, creed, political inclination or sex. There should therefore be equal access to the audiovisual heritage to all citizens. However, our society has either no knowledge of the archives or has a misconstrued perception. This could be owing to a lack of awareness that the National Archives exists, or ignorance. It is only through access that archives can serve their purpose, or be a means to an end. This paper will therefore outline that access of archives is determined by various factors such as government financial support, marketing of the audiovisual heritage, and policies that determine access to audiovisual archives.

## Background

Society makes history, which is then recorded as its memory of the past.<sup>1</sup> Film, video and sound materials take into account the experiences and the contributions of the Zimbabwean people's history and culture at large. Access to this audiovisual heritage is then of grave importance so as to inform, educate, entertain and make people aware of their history. The National Archives of Zimbabwe was established in 1935 under the British colonial regime to preserve the history of the then Rhodesia. Archives were therefore only accessible to those of European ancestry. They were used by academics, administrators in governance or education, university students and those of the European society at large. Natives were mostly uneducated and did not know the existence of such an institution until the Federation of Rhodesia and Nyasaland when natives enrolled at the University of Rhodesia and Nyasaland (now University of Zimbabwe). The location of the National Archives of Zimbabwe (NAZ)<sup>2</sup> also worsened the situation as it was located in the upmarket suburb of Borrowdale which was a posh area for Europeans and natives were not allowed in this area except as domestic workers. When Zimbabwe gained independence from the British colonial government in 1980 the development and marketing of the archives was not a major issue as the government had other major policies. This included the development of the nation through structural projects and educating the people to ensure a better future.

The perception of society towards the archives is then misconstrued because of the colonial history of the nation. Access to the archives is therefore limited to the society at large not because of ignorance of the Zimbabwean people but because the archives were not marketed to them but to those of European ancestry. Archives should have been accessible to all races despite political, economic or social tensions. Everyone has a right to know the history of their country, city, town and family. This paper will show that though there are problems that emerged after independence as financial issues, technological issues and the issue of legislation that can support access of the audiovisual archives to the society at large the Government of Zimbabwe has helped in the development and access of archival material to every Zimbabwean despite colour, religion, sex or political inclination.

<sup>1</sup> Kelebogile Magogwe: The use of Public Archives, Rights and Access and Reaching out to the Marginalised in Botswana, p.61-63. In Proceedings of the 14<sup>th</sup> Biennial General Conference of the Eastern and Southern Africa Regional Branch of the International Council on Archives, 30 July-1 August, N.A.S.A, Pretoria 1997.

## 2 Abbreviations

NAZ:	National Archives of Zimbabwe
MoW:	Memory of the World Programme
ICA:	International Council on Archives
ESARBICA:	Eastern and Southern Africa Branch of the International Council on Archives

## Introduction

The National Archives of Zimbabwe preserves the history of Zimbabwe. Its mission statement is 'To acquire, preserve and provide access to documentation, in whatever format, which comprises a legal and historical record of Zimbabwe's past and present'. The mandate of the National Archives is to collect, preserve and make accessible information, which is on or about Zimbabwe. The Audiovisual Unit of the National Archives of Zimbabwe (NAZ) houses the film archives of the institution as well as other audiovisual media. This includes sound archives, video, DVD, slides and literature. The Audiovisual Unit was set up in 1987 and consists of a storage room without temperature control and three cold rooms for storing films where temperatures and humidity are controlled as well as a sound room.

The Audiovisual Unit was set up with assistance from the Beit Trust and the Japanese Government. The Beit Trust helped to secure the Steenbeck Editing Table and funds from the Japanese Cultural Grant Aid were used to acquire the Ultrasonic Cleaning Machine, Telecine Equipment for 16 and 35mm and two theatre size 35mm projectors which have never been used, as suitable housing could not be provided at the archives for the safe projection of films. However, an auditorium is currently under construction where films and videos will be shown to the public. This auditorium will go a long way to market and assist in the access of the audiovisual heritage by the Zimbabwean people. Archives indicate how a people lives, their successes and their failures, their fears and their hopes<sup>3</sup> and this auditorium will assist in portraying all these facets through film and sound material.

## Access

### What do we Really mean by Access?

The ICA Dictionary of Archival terminology defines access as 'the availability of archives for consultation as a result of legal authorisation and the existence of finding aids'.<sup>4</sup> In simple terms we may define access as making archives available to anyone and everyone who has a right to use them but within the confines of relevant laws and regulations.

Access to the National Archives of Zimbabwe Audiovisual Unit is governed by:

- National Archives of Zimbabwe Act of 1986 (Chapter 25:06)
- Copyright and Neighbouring Act of 2000 (Chapter 26:05)
- Access to Information and Protection of Privacy Act of 2002 (Chapter 10:27)
- Censorship and Entertainments Control Act of 1967 (Chapter 10:04)
- National Archives (Conduct of Visitors) Regulations 1971
- Rules for Access to and Use of National Archives Material Access (Internal Document)
- Rules for Access to the Audiovisual Media (Internal Document)

The NAZ operates under the National Archives of Zimbabwe Act of 1986 chapter 25:06 which describes a record as 'any medium in or on which information is recorded'.<sup>5</sup> This description of a record covers audiovisual media, which is confined to productions from government departments, local authorities or statutory bodies. However, the main problem faced by the institution is that there is not a defined document that pertains to the Access of the Audiovisual Heritage. The following are some of the NAZ Act Chapter 25:06 setbacks:

1. It does not define audiovisual media.
2. The description of a record is not substantial to cover audiovisual material, which is why it is only applicable to government departments, local authorities and statutory bodies.

<sup>3</sup> Nomonde Twala: The use of Public Archives in Swaziland, p.64-66. In Proceedings of the 14<sup>th</sup> Biennial General Conference of the Eastern and Southern Africa Regional Branch of the International Council on Archives, 30 July-1 August, N.A.S.A, Pretoria 1997

<sup>4</sup> Evans, A.J. ICA Dictionary of Archival Terminology, K.G Saur, Munchen, New York, 1984

<sup>5</sup> National Archives of Zimbabwe Act of 1986, Chapter 25:06, p.1

3. It does not mention the access rules and regulations specific to audiovisual material
4. It does not mention the issue of copyright on audiovisual media
5. It does not make it mandatory to deposit audiovisual materials with the NAZ

However, the Audiovisual Unit has an internal document that applies to the all researchers when they want to access film or sound material. There are also basic rules for access that apply to all sections of the NAZ including the audiovisual unit.

These are:

- Access is restricted to citizens of Zimbabwe over the age of 18 years.
- Access may be denied to scholars/students all primarily wanting to use a similar range of Library materials – their own and other libraries are available for this.
- Non-citizens will be admitted only if they can produce the following:
  1. Temporary Employment Permit
  2. Student Permit
  3. Residence Permit
  4. Research Permit

Access to the audiovisual archives is given to citizens and non-citizens of Zimbabwe. Clients of the audiovisual unit include government bodies, broadcasting houses, individual researchers, university students and the society at large. For one to understand the access to audiovisual archives one has to know the nature of holdings at the Audiovisual Unit.

### **Nature of Holdings**

#### **What is Accessed at the Audiovisual Unit?**

The National Archives of Zimbabwe is a state archive, meaning it is a public archive. As a public archive it belongs to the people of Zimbabwe and information stored should be accessible to that public. The bulk of the audiovisual holdings are from the Ministry of Information and Publicity department. There are very few films by independent producers because there is no law that binds them to deposit film and sound material at the archive. This is different from printed publications since the Printed Publications Act makes it mandatory to deposit all printed material to the NAZ.

The Central African Film Unit (CAFU) produced the bulk of films in our holdings. CAFU was a government sponsored institution and operated in the years between 1948 and 1963 during the Federation of Rhodesia and Nyasaland (modern day Zimbabwe, Zambia and Malawi. Apart from CAFU, we also have films produced by British Gaumont, Pathe, International Television News, Rhodesia Information Service, Rank and Zimbabwe Information Service. These are mainly newsreels, instructional films, travel films, interviews, political broadcasts and documentaries. CAFU made films for two different audiences, those of European ancestry and for the indigenous population (natives). The collection of films for whites consisted of newsreels, the Rhodesian Spotlight produced from 1953-1963, travelogues, and documentaries about the history, economy and society of the Central African Federation. This featured 35mm format, English language sound tracks, and relatively high production values; these films project an image of the federation as a vigorous outpost of Western Civilisation.<sup>6</sup> Films for Africans were 16mm silent movies, these were mostly instructional films designed to teach basic concepts about better living conditions to largely illiterate audiences. These films were mainly propaganda films called the Rhodesia and Nyasaland newsreels and produced from 1957-1963 and were intended to popularise the Federation of Rhodesia and Nyasaland at home and abroad.

<sup>6</sup> Burns, J.M. Flickering shadows: Cinema and identity in colonial Zimbabwe, Centre for International Studies, Ohio University, 2002, p.20

The collection also includes films on video and DVD. However, the video and DVD collection is still growing in number. The sound collection stored at the Audiovisual Unit is in different formats, these include gramophone records, auto tape reel, auto tape cassettes and CD's. The sound archives provide testimony to the creativity and intellectual capital of the community from which the aural text emanates.<sup>7</sup> Zimbabwe is a country that gained independence through war so most of the music stored illuminates the feelings and attitudes of people during and after the war. Music reinforces National Pride in our society. Gramma/Zimbabwe Music Corporation (ZMC) Records Company, RTP Records and Zimbabwe Broadcasting Corporation (ZBC) deposited the bulk of the sound collection. Gramma/Zimbabwe Music

Corporation and RTP record Company are some of the biggest producers of local music in Zimbabwe. These companies were and are not obliged to deposit material to the archives. They have since stopped depositing sound material to the Audiovisual Archive therefore the Archive has had to purchase Cassettes and Compact Discs from the recording companies since there is no legal deposit legislation that binds them to deposit material to the archives. The Zimbabwe Broadcasting Corporation now the Zimbabwe Broadcasting Holdings also deposited 10 200+ of their gramophone records for storage with the National Archives. It is also one of the NAZ regular clients as they use our archival footage for some of their programmes and historical documentaries.

### **How Does one Gain Access to this Audiovisual Heritage?**

Access to the Audiovisual Unit is available to the public. This means anyone who is a citizen of Zimbabwe. These could be university students, independent researchers, government bodies, broadcasting houses, and society at large. Non-citizens are also permitted if they produce a temporary employment permit, student permit, residence permit, or research permit. Access to the audiovisual heritage is subject to the following:

#### **1. Accessing the Audiovisual Unit Database**

The Audiovisual Unit has a computerised catalogue of Film and Sound material using the UNESCO CDS/ISIS software package. Currently there are five databases for film, five for sound and one for slides namely: Rhodesia Spotlight, Rhodesia and Nyasaland News, Video, DVD and General Film for film, Auto Tape Cassettes, Auto Tape reels, Discs (Gramophone records) and CD's for sound and slides. Researchers choose material they need from these databases.

At present the numbers of titles in our databases are as follows:

• General Film	2 471
• Video	234
• Rhodesian Spotlight	257
• Rhodesian and Nyasaland News	82
• DVD	3
• Auto Tape Cassettes	812
• Auto Tape Reels	386
• Disc (Gramophone Records)	604
• CD	14
• Slides	1 045
• ZBC (Gramophone Records)	10 407

#### **2. Content of Material**

Some material may be private and confidential. Access to this will be restricted to those clients with appropriate permission

<sup>7</sup> Elizabeth Watson. *Luxury or Necessity? - Sound Archiving in Developing Countries*, p.5. In *IASA Journal* no. 23, July 2004

3. **Physical Condition of the Film or Sound material**  
Some films may need cleaning and/or repair before it can be accessed. The Audiovisual Archive will safeguard the original materials and provide restricted access to such materials
4. Access to requested material is given after looking at the above. Access to film (General Film, Rhodesian Spotlight and Rhodesian and Nyasaland News) material requested is accessed the following day. This is because the films are kept in cold rooms below room temperatures and should be brought to room temperature for playback on the Steenbeck Editing Table. As for other formats these can be accessed on the day they are requested.

### **Copying**

Access to audiovisual material also involves the copying process. The National Archives of Zimbabwe approves copying of film but this is done under the relevant laws. The provision of public access involves the obtaining of permission from a copyright owner and the payment of fees for copying of footage. Most of the film the audiovisual archives stores belong to Ministry of Information and Publicity, Production Services Department. Therefore the Production Services department gives full copyright clearance.

### **Regulations for Copying of Film**

1. Researchers have to apply for permission to copy footage from the Director of the National Archives of Zimbabwe by completing application forms given to them by the Audiovisual Archivist
2. They should indicate the film/video which they require the footage from and length of the footage
3. Copyright clearance is the responsibility of the researcher. The National Archives requires a written authorisation from the copyright holder. In the case of footage from the Ministry of Information and Publicity, Production Services Department a written clearance is required if a whole film or more than 50% of the film is to be copied
4. Researchers should also state how the information would be used that is for documentary, film etc
5. Acknowledgement of the National Archives as the source is required for any productions that might result from the use of NAZ footage
6. The Director of the National Archives of Zimbabwe looks over the request to see if he can approve the request
7. If the Director of the National Archives of Zimbabwe approves the request, the Audiovisual Archivist then assists in copying the requested material
8. Researchers are required to make an undertaking in writing to deposit a copy of their work to the National Archives of Zimbabwe once they make use of archival footage

### **Regulations for Copying Sound**

1. Researchers are advised that if they want sound material copied, they have to apply for such permission from the Director of the National Archives
2. Currently, sound material copied is that which has surpassed the copyright duration period of 50 years. All other sound material researchers have to seek copyright clearance from the producer

However, our clients have to understand that the Copyright and Neighbouring Act (Chapter 26:05) and the Access to Information and Protection of Privacy Act of 2002 (Chapter 10:27) also governs copyright issues that deal with the audiovisual heritage at the National Archives of Zimbabwe.

### **Archives to the People**

Archives are important because they reflect the true identity of a people, their culture, economy, social, religious and political history through the information they store. However,

for one to actually appreciate the archives, one has to know about the archives so as to access the information available at the archives. Archives to the People does not mean that people do not have access to the archives, but in essence means people in my country do not in a wider context understand and comprehend the audiovisual heritage they have. This could be due to the colonial history, ignorance, location of the archives, or a misconstrued perception. The Archives is a public Archive and is accessible to anyone by law. However Archives are perceived as places, housing collections of old dusty materials that have little to do with real life. Neither the social importance of audiovisual archives nor the role that they play in national building is appreciated in the developing world.

Archives to the people mean a chance and opportunity to market and reflect the importance of the audiovisual heritage the NAZ stores to the people of Zimbabwe. Currently the National Archives main reading room for paper archives and library material has an average of 150-200 people on a weekly basis whilst the audiovisual unit has an average of 5-10 people. These figures do not mean that the audiovisual unit has strict rules in terms of access to information but that only a few know of the film and Sound heritage we envisage. Most material that looks at our national history is in text form. Boutros Boutros-Ghali once noted that the propensity to rely on past authority is an inherent human trait and is indispensable to the stability of society. Virtually every major religion, culture or political system is designed so that decision makers will look backward, back to a sacred text, back to a founding political document such as a constitution or charter.<sup>8</sup> Text documents still have a hold on society because of the historical supremacy of the book. However, film and sound archives also portray the history of a people only in a different way than text documents. Moving images reach people instantly and influence their attitudes and decisions more powerfully than text documents. They should therefore be accessed just as text documents.

### **What then could be the problem?**

Access to the audiovisual archive has not one distinct problem but they are many factors that act against the access to the audiovisual heritage. Elizabeth Watson mentions five factors that act against access in developing countries, which are Perception, Preservation, Financial issues, Technological issues and Collection Development. These five factors will assist to explain the problem of access at the NAZ audiovisual archive.

### **Perception**

Perception is the act of learning or discovering by seeing or understanding. It thus determines the access to the audiovisual archive at the NAZ. In business how one perceives a product determines the sales of that product. However, in this case our product is our audiovisual heritage, a heritage that affects and determines the animate history of our nation. In Zimbabwe few people comprehend the important contribution audiovisual archives make to our history. They perceive that the archive is for the academic or administrator because of the colonial legacy that has been attached to the archives. The society also perceives that the museum is the archive whilst these are totally different and who can blame them for this misconstrued perception. Knowledge on the importance of film and sound material is thus limited in our society.

This limited understanding of the audiovisual heritage could be a result of the lack of awareness that the National Archives of Zimbabwe exists or ignorance. In order to change perception people need to have a wider knowledge of the Archives and to do this the National Archives needs the support of government. However, though government has helped in developing our archives there is need to explain the importance of film and sound to the nation. Many

<sup>8</sup> Boutros Boutros – Ghali. Leadership and Conflict, p.2. In Essays on leadership Carnegie Commission on Preventing Deadly Conflict, Carnegie Corporation of New York

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policy makers do not see archives as being relevant and important to national needs and well being. In terms of the national purse, many in such locales deem archives to be consumers and not contributors.<sup>9</sup> Archives are apolitical and thus there is no statement or leverage to be gained from their development therefore policy makers do not wish to spend money on audiovisual archives. There is no society that can live without a past just as a tree cannot survive without its roots. Archives have to be perceived in the right manner to which they belong, in nation building and in providing answers to many of the unanswered questions in our society. Studies, surveys in the UK have shown that inequality in access to information is a contributory factor to social inequality therefore archives should change in the way they are perceived to ensure equal access to the audiovisual heritage of Zimbabwe.

### Preservation

Access to audiovisual material is not possible without preservation. The NAZ acknowledges the UNESCO (1980) Recommendation for the Safeguarding and Preservation of moving images, which recognises the need for the systematic preservation of moving images as part of cultural heritage and the UNESCO'S MEMORY OF THE WORLD PROGRAMME (MOW) 1996. MoW's goals are 'to guard against collective amnesia calling upon the preservation of the valuable archive holdings and library collections all over the world ensuring their wide dissemination'.<sup>10</sup> Permanent access is the goal of preservation: without this, preservation has no purpose except as an end in itself. Audiovisual materials should therefore be preserved to ensure accountability and good governance. Preservation is thus a requirement that the NAZ has taken great strides to ensure through maintaining storage environments for our film material. However, audiovisual archiving staff requires expertise and skills in handling and storage of these media since there is no formal training in Zimbabwe. This training can help archivists to detect problems and provide amicable solutions that are sustainable for the preservation of film and sound material. At times access is given to original/master copies because that is the only copy available and in most cases the equipment to transfer from film to VHS format is not working.

Matangira (2003:35) maintains that institutions in the ESARBICA region suffer because access is given to preservation/original/master copies because that is the only copy available. The negative effect of this is that there is no guarantee of long-term preservation of the original master/master copy.<sup>11</sup> The NAZ audiovisual archive preserves their film but keep their master copies/negatives in a room that is not suitable for film preservation. These with time are affected by heat, temperature and humidity and can be affected by vinegar syndrome. However, this is about to end with the construction of the third cold-room that will help in the preservation of master copies and negatives. The video, auto tape cassettes, auto tape reels and gramophone records are all kept under room temperature, which is not suitable for preservation. This damages the carrier and ultimately our moving images and aural history is lost. Edmondson notes that preservation is the totality of things necessary to ensure permanent accessibility-forever of an audiovisual document with the maximum of integrity.<sup>12</sup> Preservation procedures and processes comprising maintenance, examination, conservation, restoration, reconstruction and copying should therefore be practised to ensure continuity of the past with the present and the future.

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<sup>9</sup> Elizabeth Watson. *Luxury or Necessity? - Sound Archiving in Developing Countries*, p.6. In *IASA Journal* no. 23, July 2004

<sup>10</sup> UNESCO Memory of the World Programme 1996. [www.unesco.org/webworld/mdm](http://www.unesco.org/webworld/mdm)

<sup>11</sup> Violet Matangira. *A Survey of the position of Audiovisual Archiving in the ESARBICA Region*. p.36. In *IASA Journal* no.21, July 2003

<sup>12</sup> Ray Edmondson. *Audiovisual Archiving: Philosophy and Principles: Commemorating the 25<sup>th</sup> Anniversary of the UNESCO Recommendation for the Safeguarding and Preservation of Moving Images*, UNESCO, Paris 2004, p.20

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## Financial Issues

Access requires capital, as there are cost implications involved, from preservation procedures to the equipment used in viewing, copying or transferring to another format. The equipment used to listen to sound and view film is very expensive. At the NAZ playback equipment is available but not for all the film and sound formats. The institution does not have a CD and DVD player. These have become very expensive to purchase in the current economic situation. Access is therefore not given to those who would like to listen to our CDs and watch DVD. Film needs to be cleaned and access copies to be made but this has become difficult, as the Ultrasonic Cleaning machine and Telecine equipment are both not functioning and both machines cannot be repaired locally as there are no capable engineers. This then would require sending them back to their manufacturers and proves costly for the institution.

Access to the auto tape cassettes has become difficult as the radio is old and the cassette deck is not working. Audiovisual carriers are both costly and environmentally vulnerable. Machine failure has a negative impact on audiovisual archiving since all processes from viewing; copying and preservation mostly rely on audiovisual equipment. The equipment is not available locally and with the current economic situation the NAZ cannot purchase or repair equipment outside the country. This is not because the NAZ does not want to purchase equipment but because archives do not have finances to do so. This then is a drawback in accessing audiovisual material to the public. Archives do not contribute to the economy nor do they help in bringing in foreign currency, they are seen as spenders/consumers of the economy therefore their allocation is limited. The NAZ has to rely on donations from government to government support or from private donors who are interested in the development of audiovisual archiving.

## Technological Issues

Access is also determined by the technology available. Technology changes with time and institutions often do not have the resources to change to new formats. The NAZ audiovisual archive still uses Umatic and VHS formats to view their material whilst most archives have changed to Beta and now to Digital Video formats for access copies. Alvin Kernan (1989:159) states that technology does not only change the ways things are done, but also the way people think, each technology creating a different kind of truth.<sup>13</sup> Our archives should work towards changing to new formats for access copies.

The use of digital technology assists in the preservation of both film and sound material. Technology makes it easy to reconstruct a moving image or aural sound. However, the NAZ needs cheaper and simpler solutions but at the same time being abreast with the whole archival community. Digitisation is important in our field though it is expensive to implement. It would improve storage space and would preserve the best collection in both film and sound material.

## Collection Development

Collection development ensures a wider base for access material. The NAZ audiovisual archive does not have a legal instrument that makes it mandatory for film producers and musicians to deposit their works since the National Archives of Zimbabwe Act of 1986 chapter 25:06 mostly looks at deposit of printed/text material. It then lives only government departments, local authorities and statutory bodies to deposit their material to the NAZ audiovisual archive. Productions outside this are collected under other arrangements such as direct purchase or donation. However, they are very few donations and it is expensive

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<sup>13</sup> Alvin Kernan quoted by Andree-Jeanne Totemeyer. *Educating the People: The role of Information Services in building the Nation*, p.63. In *Educational Responsibilities of libraries and Information Services in Namibia*, A.J. Morais, A.J. Totemeyer, J. Loubser, A.E. Morais (eds), University of Namibia Papers of the Seminar in Midgrad/Windhoek, 26 May-2 June 1995

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to purchase a large number of both film and sound material. Most producers do not deposit their material for the fear that they will get nothing from the institution or that their work might be copied without their approval. Trust is thus a factor that has to be endowed by both parties for the expansion of collections in our audiovisual archive.

### **How then can we improve access to the NAZ Audiovisual Archive?**

The audiovisual archive has a distinct social function to provide access to its collections to the people of Zimbabwe. Access can therefore be improved through the following ways.

#### **1. Marketing of the Audiovisual Archive**

Marketing is defined as 'a social and managerial process whereby individuals and groups obtain what they need and want through creating and exchanging products and value with others'.<sup>14</sup> The marketing function is then the exchange process that involves the transfer between two or more parties of tangible or intangible items of value. Access should therefore be proactive (initiated by the institution itself) or reactive (initiated by the users of the institution) in order to market our audiovisual heritage. Proactive marketing strategies include the following:

- Regular broadcasting of collection material on radio and television
- Public screenings
- Produce a Filmography of Zimbabwe
- Produce a brochure, advertising the services of the Audiovisual Archive
- Update and distribution of the Guide to the Film and Sound Collection
- The creation of collection based products (CDs, DVDs, VCRs) to increase the availability of material
- Holding of public awareness campaigns through exhibitions and public lectures to schools, colleges and other institutions
- Setting up of a website for the Audiovisual Unit

The only limit to proactive access is imagination. In Botswana and Swaziland the National Archives carried out outreach programmes in order that those who are less privileged can be assisted in accessing their public archives. The National Archives of Zimbabwe must ensure that information is provided to all sectors of society for the total development of the nation

#### **2. Development of Legal Frameworks that Ensure Access**

This includes setting up appropriate legislation that would give total access of the audiovisual heritage to the people of Zimbabwe. Currently the NAZ Act Chapter 25:06 does not mention audiovisual archives or access policies to audiovisual archives, therefore an Act that would specifically deal with Audiovisual Heritage like the National Archives of South Africa Act would give the National Archives and the archivist the responsibility of protecting and preserving the film and sound heritage of Zimbabwe. The setting of a legal deposit Act like the Jamaican Legal Deposit of 2002 or the South African Legal Deposit 54 of 1997 would increase the collection thereby widening our access content and material.

#### **3. Developing Networks with Institutions and Individuals involved in Film and Sound Networking and Co-operation of National Archives of Zimbabwe with independent production companies, producers, artists, musicians and various boards for collection development like the National Arts Council of Zimbabwe would assist in collection development and marketing the National Archives. This would help in the way people perceive the National Archives and promote access to the Audiovisual Heritage.**

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<sup>14</sup> Kotler, P and Armstrong, G. Principles of Marketing, Prentice Hall, 2001.

4. Amending the Internal Access Rules and Regulations  
The Rules for Access to and Use of National Archives of Zimbabwe should be amended to include audiovisual materials. One must not be left guessing whether or not access to film and sound collection is included.
5. Developing an Awareness of the Film and Sound Heritage to Policy Makers  
Policy makers should be made aware of the intangible and tangible value the audiovisual heritage has to the history and development of the nation. This would help in government financing projects that deal with access of our film and sound collection like the acquisition of new equipment.
6. Promoting Access through Training of Archivists  
Audiovisual Archivists must be assisted by the institution and government in attaining formal education on the preservation of film and sound material to ensure continuous and permanent access.

### Conclusion

'In this great future you can't forget your past' (Bob Marley: *No Woman No Cry*).<sup>15</sup> This statement in Bob Marley's song *No Woman No Cry* is a true reflection that one cannot live without a past. The memories of a nation, an individual or family must not die but in fact live to reflect the true identity, the struggles, the fears and successes that have been achieved through time. Access then to the audiovisual archives keeps these memories alive for a better tomorrow. Archives are important sources of social, cultural and historical information. They are about the creation of new materials for and ways of seeing the past, of enabling obscured and ignored social actors to come to the centre of the historical and contemporary stage.<sup>16</sup> Access to this intangible and tangible heritage must be available to anyone and everyone irrespective of creed, colour, political inclination, age or sex.

The National Archives of Zimbabwe might have its own problems in terms of access to the audiovisual heritage but it should not go without saying that the archives has achieved successes in the development and preservation of the film and sound heritage of Zimbabwe for better access. As in the words of Abraham Maslow:

'We are not in a position in which we have nothing to work with  
We already have a start:  
We already have capacities, talents, direction, missions, callings.

The job is, if we are willing to take it seriously, to help ourselves to be more perfectly what we are, to be more full, more actualising, more realising, in fact, What we are in potentiality'<sup>17</sup>

Access can only be achieved through the positive attitude the institution, the archivists and society at large have towards their own audiovisual heritage. This way the animate history is preserved for the future generations.

<sup>15</sup> Bob Marley. *No Woman No Cry*

<sup>16</sup> Sean Morrow and Luvuyo Votshela. *The State of the Archives and Access to Information*, p.314

<sup>17</sup> Abraham Maslow quoted by Milton Kamwendo. *It's Time To Unleash Your Greatness*, Wonak Investments, Harare, 2003. ISBN: 0-7974-2583-7

## Audiovisual Memory on the Web: Virtual Expositions of the Österreichische Mediathek

Rainer Hubert, *Technisches Museum Wien mit Österreichischer Mediathek, Austria*  
 Paper presented at the IASA Conference 2006, Mexico City, Mexico

Education is based on communication tools, i.e. on human language and the different kinds of information carrier. For hundreds of years books have played a preponderant role in education, but things are changing a bit now – or rather, a lot. Audiovisual media is increasing in importance, and the biggest impact by far is the so-called cyberspace – a digital landscape we have only begun to explore.

My paper is based largely on the premise that in future audiovisual archives will be used mainly via the Internet, and education will rest to a fair extent on material in cyberspace. We are far from that at the moment, but soon the internet will encompass nearly the whole multimedia production: MP3 is a real challenge to the CD; television and the Internet come closer year by year – and for the AV archives the importance of the web will also increase rapidly.

### Figure 1: Audiovisual archives will be used mainly via the Internet



Before speaking about audiovisual media and the Internet, I have first to deal with a fact that seems very important to me. Audiovisual media, I think, have a special relationship with the digital world at large, especially the Internet. I will try to explain this by means of an example: When we want to listen to recorded music, it makes no difference whether we record the music from tape or from file. Files can be transported onto the Net and therefore – at least in principle – our holdings could be used entirely via the Internet.

We find a completely different situation where paintings or other museum objects are concerned. There is no way to reproduce a museum original and its aura adequately. We cannot digitise steam engines – there would not be the special feeling of standing near such a big machine, or smelling its oil, or to touching it illegally, or feeling the ground vibrate when the machine is moving. Therefore, good photos or video clips of the steam engine on the Internet would be a mere approximation, which would require a real visit to a museum.

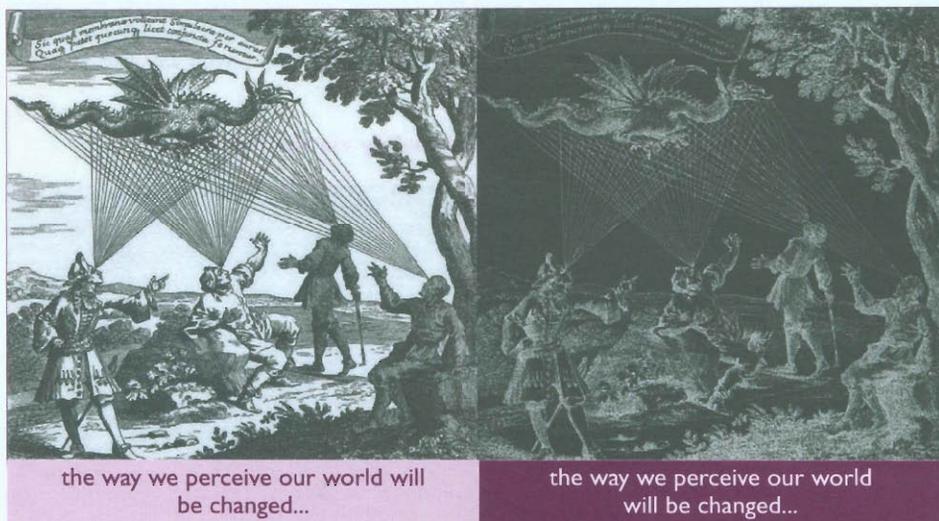
But in my view this would be an exception. The mainstream development would consist of information that could be 'virtualised'. A big part of our memory will be accessible via the Internet in future – and it will reshape our way of perceiving our world.

The Internet, with its overwhelming importance to mankind, will make virtual objects most ordinary and most real to us. A situation may arise where primarily **virtual things are perceived as real**, whereas analogue, tangible objects will become less important, even less discernible.

This is not an entirely new paradox. There is an old saying that characterises the old Gutenberg universe: *quod non est in actis non est in mundo* – what we don't have as a record, in writing, does not exist at all.

Now, in future, in a world beyond the digital threshold, one could say: **only virtual things are real**.

**Figure 2: The way we perceive our world**



Even if you think this is farfetched, I believe there is consensus that the Internet will play an important role as keeper and transmitter of the human memory – and so will the audiovisual archives. Content kept in an archive without being used is nearly the same as oblivion; content that is used without precautions for preservation leads rapidly to oblivion; only the combination of these aspects is memory. The first step in taking audiovisual archives to the Internet is through **online catalogues**, and many of our archives have taken this step. Then there are the **media** as such. At the moment, several archives have already begun to put media onto the Net, despite several **obstacles**:

1. **Copyright:** It is much easier for an audiovisual archive to give access to its collection on its own premises than on the Web.
2. We have only **begun** the era of digitising; big parts of our collections are still waiting to be digitised.
3. Then there are the **neo-liberal** conditions we have to comply with: Will we charge a fee for using the media? For all the media? How much? - This is a wide field. I shall leave it aside for now.

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In ten years' time, in twenty and thirty years' time, the audiovisual archives will have an enormous amount of media on the Web, so it makes sense to think about possible ways of doing so. I do not really have an answer to that, but I will give you a short overview of how my institution has dealt with this issue in the past few years, and try to comment on it.

Österreichische Mediathek began digitising its holdings several years ago. We have built a digital system combining several modules and making use of several automatic procedures.

These days, finding media is much faster and its use much easier than before – a new dimension for our users and for ourselves. But what about users outside Vienna? For them we have an online catalogue and some 1 500 audio and video documents on our website, whereas there are about 30 000 digital audio documents in our archive.

When we began to put memory material onto the Internet, our approach was very simple. We just wanted to offer acoustic examples of some of the subject areas of our archive: music, literature, politics, and history. We called this our 'Acoustic galleries' or 'Media galleries' which is a selection of acoustic statements and messages from important people.

These galleries are being augmented, but in the meantime we have come up with more ambitious projects and more sophisticated **concepts for presenting media** on the Internet. Instead of a person-centred approach like that in the galleries, we have developed something we call 'virtual expositions' or 'web expositions'. Here the clips and the text are arranged to illustrate a particular **subject**. Stills and video clips play a bigger role than before, and the same is true of our comments. They are targeted not so much at specialists – historians, musicologists and so on – but at the general public, for instance a Mozart exposition this year.

Our present approach is illustrated the best by our biggest **exposition** so far. It deals with ten years of Austrian history – the time between the end of the war and the 'State Treaty' (*Staatsvertrag*) when the four occupying powers left Austria. In 2005 a host of activities commemorated this event, so it was a chance for us to get the attention of an additional public. With some 2 000 exhibits our virtual activity was one of the major Austrian expositions to mark that anniversary, and we were awarded the Austrian Multimedia Prize for it. What really is important to me is that our virtual exposition is still online, whereas the real expositions have long been cleared away.

This is a very important feature of Internet activity: it is up to us **how long** we want to have them on the Internet; whether we want them to last in a changed or unchanged way, we can do it. There are, of course, some technical problems associated with keeping them indefinitely, and if an exposition does not change it will become outdated.

On the home page one is introduced to fourteen main chapters; upon choosing one, the sub-chapters are given, and here we find a sub-classification: register cards itemising several pages. Each end page has several constituent parts:

- audio button
- video button
- the player, a special development in flash; a large part of the whole page is built in flash
- stills
- texts, i.e. text of the chapter or subchapter, and text referring to the medium
- spoken comment

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What seems very important to me in a conception such as this is the possibility of giving as much **additional information** to a medium as possible. It becomes easy to **edit** source material. Some documents, mostly historical speeches, we have added twice to our exposition: as a clip and as the full document.

I have mentioned the **spoken comments**. We asked a contemporary historian, well-known in Austria, to give a short commentary on all fourteen chapters, and on some of the special historical issues. This became another layer of our exposition: it is a lecture, too.

The best thing about such a Web entity is the **associative** way of using it. There is not one way and no main street through it. We take this for granted in the Web, but it is new to audiovisual media. I have been involved in editing sound recordings – on record, on CD, in radio. There you always had only one option: to arrange your document like a string of pearls. You had to be linear, and the user had almost no option but to follow the sequence you had given. That is all obsolete in associative Web-architecture.

To prepare such an exposition a CMS system is needed, and the tools for arranging the elements. It has become relatively easy for us to come up with additional exhibitions, especially if they are not as complicated as the [www.staatvertrag.at](http://www.staatvertrag.at)<sup>1</sup>

What is missing now is a way to bind all the current and future exhibitions together. We have already decided on our next project: an acoustic gallery; a chronicle of contemporary history. It goes online in September 2007, and you can all share in the opening – at least on a virtual basis.

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<sup>1</sup> <http://www.staatvertrag.at/>

## Digitising a Radio Archive

### About the Adventure of Bringing an Analogue Radio-registry into the 21<sup>st</sup> Century

Haimo Godler, Austrian Broadcasting Corporation, Austria

Paper given at the 2006 IASA annual conference in Mexico City, Mexico.

Archive? Which archive? The Österreichische Rundfunk / Austrian Broadcasting Corporation (ORF), Austria's public broadcaster, has 120 different archives.

120 archives? We defined 'archive' as any institution gathering information of value – with public access (whereas public access means access by ORF-employees). An internal research team came up with the number '120', which includes the TV-archive, radio sound archives, (book) library, journalistic databases with information about politics, sports etc.

The ORF runs a central radio sound archive and eight local archives in the regional studios. The central radio sound archive consists of sub-archives for music (CDs), music production and produced programmes (with raw material).

This paper deals with the radio sound archive, of course.

#### Special Challenges for a Radio Sound Archive

Sound files from the archive must fit into the technical surroundings of producing radio programmes. Sound files must be online – even in high-res format. Pre-listening must be possible from all workstations and desktop computers. For browsing we use Windows Media Audio (WMA) and the Windows Media Player, installed on all our systems. Archive metadata must be included in the workflow of radio administrative data. Archive metadata must be transferable easily to and from radio administrative data. All the information must fulfil the demand of 'write once – read everywhere'. What we needed was a special database system that meets these challenges.

So we invented KoKo.

#### KoKo

KoKo is an acronym from the German words *Koordination* and *Kooperation*. It is an integrated system that combines

- Programme planning and co-ordination
- broadcasting
- data management
- archiving

In implementing KoKo we took the chance of developing a completely new digital archive, clearing workflows and therefore saving time and money.

KoKo consists of a sector for radio administration, a music archive, an archive for radio programmes and a special sound archive. In all KoKo archives there are numerous possibilities for searching, such as ID, title, subtitle, content, persons, key words, format, date of broadcast etc. These searches can, of course, be combined, and full text search is available, too.

Any archive element consists of a factual card index box. These cards contain the information and include a card where the digital media are visible; we have a card for attachments of general interest concerning the respective archive material, a card for attachments with legal and copyright information and a card showing the history of this special archive element. It's unnecessary to emphasise that reading and copyrights can be specified for every card and the complete archive material.

The archive work can be integrated into other workflows of radio production by transferring information that has been written into KoKo's programme co-ordination sector by a mouse-click into the archive. The respective sound file (also held in this KoKo section) comes along with these metadata.

Soundfile production for radio programmes is done with DigAS or ProTools. These files can be transferred into KoKo by drag-&-drop.

The same procedure is used for de-archiving.

### **The Step from the Analogue into the Digital World**

In the old days of analogue technology we had some 300 000 items – just in Vienna – that had to be digitised. Together with the items from the regional studios it came to almost 400 000.

In 1995 we started producing radio programmes with DigAS and ProTools – beginning in the news department. By 2004 all the other departments had been included. During that period we did both analogue and digital archiving in separate databases:

- DigAS productions were archived on CDs in MPeg 1 layer 2 (16 Bit, 256 kBits, 48.000 kHz)
- analogue tapes were stored conventionally in the shelves of our sound archive. In 2004 we stopped producing any analogue material and installed our NetApp R 150.

Digital archive material is created nowadays

- as a result of radio production workflow or
- as a result of a digitising process.

### **Digitising Today**

The radio production workflow has been described above, so now a few words about our digitisation facilities.

The metadata held in ARIS, our archive system in pre-KoKo times, were transferred into the new system in 2002. ARIS was a host system, which had all the disadvantages that come along with the technology of the 1980's:

- write everywhere to read everywhere
- no 'copy & paste' functions
- poor data management
- no browsing functions
- no embedment into other workflows
- high costs for licence fees – IBM got rich on us ...
- no further programme development
- dangerous dependence on a handful of elderly people, who designed the system 25 years ago.

Analogue material is digitised and in KoKo connected with the metadata there. Presently we are using two Quadriga systems. By the end of this month we will have decided how to enlarge our capacity. We will choose from additional Quadrigas, a new NOA system or a Reply-system. The enlargement will multiply our capacity by the factor four.

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### **File Formats**

We are now producing files in 16 or 24 Bit with 48.000 kHz. And why aren't we using higher resolution? That is because 16/24 Bit and 48.000 kHz is our broadcasting format. It is not foreseeable that these characters will change in the future.

Please remember: we are running a radio registry and not a scientific archive.

### **mARCo**

mARCo is an ORF-wide metasearch engine, that allows material to be looked up in any digital archive. mARCo allows searches and browsing in different archives at the same time with or without regional restriction. mARCo is being introduced right now, and KoKo is part of it, of course.

### **Where we Stand Now**

We have now reached the stage whereby 28 per cent of all radio sound archive material is stored. We hope that by 2013 we will have finished digitising both the analogue material in Vienna and the most important archive material from the regional archives.

### **Further Use of the Digital Archive**

Material from our digital archive provides files for our download facilities by a completely automatised workflow. A general opening of our archive – based on the Internet – is planned for next year.

## Practical Experiences of Running a Digital Archive in a Broadcasting Environment

Jouni Frilander, Finnish Broadcasting Company, Finland

Paper given at the 2006 IASA annual conference in Mexico City, Mexico.

### General Information on Yle

Finnish Broadcasting Company, abbreviated as Yle in Finnish, is the public broadcaster in Finland. Yle runs four countrywide TV channels, five countrywide radio channels, and 25 regional radio services.

In addition to being a broadcaster, Yle acts like it was the national sound archive of Finland, since there is no such institution in our country. Yle's Radio Sound Archives consists of Sound Archive, Record Library and Sound Effects Archive.

This paper concentrates on experiences of running digital sound archives in a broadcasting environment, but most of the topics discussed here are relevant to other types of sound archives too.

Yle started tapeless, digital CAR (Computer Aided Radio) system based radio production on 1995, and by 2003 the last radio channel started using the CAR system. The introduction of born digital materials and known deterioration of old carriers drove Yle to implement a digital archiving system and workflows. Other strong drivers for digitisation were the need to reuse materials and enable effective time and location independent access to the materials.

Yle's digital archiving environment consists of RadioMan and RCS based CAR systems, in-house made cataloguing applications, and Blue Order's media archive® DAM (Digital Asset Management) system. We use one NOA recording station with three tape recorders and one NOA Media Lector with eight DAT players and one Quadriga workstation for digitising old materials.

Yle has run the digital sound archive in production for four years now and the company is currently in the process of developing an enterprise-wide DAM solution that should serve radio and TV production and archiving needs in the future. Through these activities we have gained some experience, and this paper focuses on revealing the most important issues we have learned and sharing them with the IASA community.

### The Role of a CAR System Supplier

If one has a CAR system that exchanges materials with the archive, it should be made sure in advance that these two systems can be integrated in workflow and technical senses. In Yle, it turned out that it was too demanding or too expensive to develop interface for some of our CAR systems. The problem was not in the archiving system's interfaces, but that the CAR systems simply seemed to lack the functionality to 'talk' to other systems.

For the CAR systems that we managed to integrate, the interfaces become somewhat complex and their monitoring is quite challenging. For example, when Yle's Radio News system archives material, the audio and metadata travel through three interfaces and computers, and in some error situations it is difficult to spot which of these interfaces does not work. Usually this kind of monitoring is done using systems management tools that provide some basic monitoring of computer processes and human operators who do not have the capacity to learn all the tricks of such interfaces. This leads to a situation where both automated management and human operators do not have enough skills to manage the interface in question.

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From this point of view, it is essential to choose CAR systems that already have a known strategy for interfacing with third party archiving systems, instead of explaining that this kind of interface can be developed later.

### **The Roles of DAM System Supplier and Service Provider**

Since a digital audio archiving system is partly an audio tool and partly an IT system, it is essential to choose a system supplier that has competence in both digital audio processing and IT domains. The audio and IT features of your system work together and only people who know both worlds can succeed in building and developing such a system. One's needs might also change in the future, and in order to get good solutions for future needs one should find a competent supplier who can fulfil your needs in days, instead of spending weeks gaining an understanding of what one needs when, for example, one wants to introduce a new audio file format for exporting audio from the system. The supplier should also have a trustworthy R&D department, and above all, top quality working methods in order to make sure that the present solution and future solutions develop in a controlled manner.

In addition to having a satisfying DAM supplier, one should also find a service provider to run the system and maintain its hardware and operating system environment. This can be either an IT department of your own or a third party. In both cases, one should ensure that the service provider commits to enhancing and maintaining its knowledge in the domain of digital archiving and mass storage systems that are other than traditional IT system hosting. In the DAM domain, the service provider should be competent enough to see how the servers, mass storage systems, networks, backend services, applications and workflows form a single entity that must be managed as a whole in a proactive way. These systems process tens of gigabytes of data each day and one wrong move might result in time-consuming storage operations.

Yle has been in the situation where our IT department was outsourced just before our system went into production. This new IT vendor had no plans to train its employees for the new digital era and was missing the strategy for this for a few years, even though we demanded it regularly. They acted as a basic IT vendor, not one with specific knowledge of DAM issues. This resulted in a situation where Yle had a formal agreement for the system maintenance, we paid the fees and we were not allowed to buy the service from elsewhere, but the quality of our IT vendor's maintenance work was quite poor. The situation has got a bit better lately, but it took three years to make the ship change its course. Meanwhile, our users suffered from many unnecessary system downtimes.

### **The DAM System**

When setting up a digital archiving system, the most critical decision is the decision on the DAM system. One must consider what kind of functionality is expected, how cost-effective the system must be, and how it can interact with other systems that form the whole entity of a digital archive. Solutions of this kind tend to be quite expensive and the chosen DAM system will be the cornerstone of one's operations for many years – maybe a decade. One should choose a DAM solution that has gained wide acceptance in the market – preferably at organisations that are similar to one's own. Wide market acceptance and large customer base may result in developing a solution that has a long lifespan.

The functionality of the DAM system must be clear for both the archive and the supplier from the very beginning. Otherwise the system will be changed quite soon, which may result in malfunctioning and stability problems. It may even happen that the necessary functionality cannot be added later. For example, one might like to add a new audio file format for material conversions, but the tool that has been used for conversions does not support the required format. Yle planned the functionality for the system carefully in advance, and we did not change the basic functionality afterwards.

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A word of warning: almost all the IT vendors seem to be very optimistic and make promises they know they cannot keep.

Yle has had problems with the stability of our DAM system. This has resulted from two things: firstly, the system supplier has been unable to fix some memory leakage problems that exist in the system and crash the system at regular intervals. We have rebooted the whole system regularly in order to prevent crashes, but they still happen every now and then. Secondly, the service provider that is operating our systems has not acquired the skills that are needed to run and maintain this kind of system in a sufficiently determined way. This has resulted in lack of knowledge of the HSM system and proactive upgrading of system components. At the time of writing this paper, Yle and the vendors have just gone through a large-scale upgrading operation for all the parts of the system, and now it is being tested for better stability. If a cure for the stability problems cannot be found in a couple of weeks, we will seriously consider what to do with our DAM system, and whether it should be shut down during fixing of the problems, or even replaced with another system.

If one can learn something from these experiences, the lesson would be to avoid hi-tech, and not to buy systems that are complex and use complex techniques. On the other hand, systems of this kind tend to be complex and one must draw a line in between. Further advice would be that one should consider very carefully who would be the service provider for running the system.

Storage systems are an important part of a DAM system. One must find a solution that is both efficient enough and cost-effective. In many cases, companies buy large disk storage caches to speed up the processing, and store most of the materials on digital data tapes in order to keep the cost down. An HSM system is then used to keep the most used materials online. When selecting storage systems one should be short-sighted enough and only consider the next four to five years when choosing the disk systems, tape libraries, and tape storage. Technical development is so rapid that in a few years the solution one has bought will have already become obsolete and you probably won't even be able to get a service agreement for your poor old hardware.

### **Metadata in Digital Archives**

Metadata has high importance when talking about digital archiving. There are two kinds of metadata: cataloguing data and 'technical metadata'. Cataloguing data describes the contents of an archived item and serves the purpose of finding the item when needed. 'Technical metadata' describes the technical characteristics, such as file format, used compression, sample rate, sample size, and storage location of the digital object that represents the archived item. Both kinds of metadata are important and their management must be handled carefully.

In Yle's digital radio archive, we have decided to separate the management of cataloguing data and technical metadata. Our DAM system manages the technical metadata while cataloguing data is maintained using in-house developed cataloguing applications. Cataloguing applications and DAM system exchange metadata and digital objects utilising unique IDs of each catalogue entry and digital object. This has proved to be a very good decision, since each application can concentrate on its core functionality and we have the freedom to change applications independently of each other.

Some DAM system manufacturers claim they have a flexible data model that can adopt one's data model. For a small archive or radio station this might be true, but for a big broadcaster that has to run TV and radio production as well as archiving processes, this may not be true. If a DAM system could have a fully configurable and flexible data model it would be an optimal

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solution for big broadcasters, who could organise all their programme planning, production, play-out, reporting and archiving related activities around the DAM solution. If the solution, however, is not fully flexible, you will soon find yourself in a situation where the DAM system might not be able to adopt some new need that is essential for your operations to run smoothly.

Some time ago, Yle did a Proof of Concept test with a company that said their product could adopt our quite complex data model and our existing data could be imported into the system in XML format. After taking a closer look at our needs, it soon turned out that the offered system could not fulfil our metadata needs – it did not even come close. It also turned out to be nearly impossible to import our metadata in the promised XML format.

When a broadcaster has decided how and where the metadata should be managed there is one more thing to consider – how to make a journalist type in the necessary information during programme making. This is an issue that needs some time to mature. In Yle there have been talks about the quality of the metadata between editorial departments and archives in TV and radio for ten years now, and some progress has been made. Systems that will automatically send the metadata from editorial systems to archiving systems have also been built, and to some extent information on the content of programmes already comes to Yle's archives automatically. However, it still happens quite often that a journalist has forgotten to type in part of the content of a programme, so the archive does not have complete information on the programme in question.

#### **Amount of Imported Materials**

Yle's radio channels have imported some 194 000 programmes or programme items during the past three years, which equals almost three terabytes of data. 57% of this material comes from the news department, but their actual share is not that big, since they are also importing older material into the archive parallel to the news broadcasts.

Yle Sound Archive and Record Library have digitised 77 000 radio programmes from old analogue tapes and 132 000 music recordings since October 2002.

During the past two and a half years the Sound Archive has digitised 47 800 programmes, which equals 10 000 hours per year using one single-tape recorder, one three-tape recorder, and one eight-DAT tape recorder unit per year while the employees have worked in two shifts. On day level, the figures are 53 programmes and 28 hours. These figures may seem a bit small, but in Yle's case the operators also have other duties in addition to only digitising the tapes, and in fact the same operator is also operating the DAT and three tape recorder units. During the past year there has also been some trouble with the equipment, which has resulted in roughly one month's break in both our digitisation units.

For music recordings this means an average of 37 000 CD tracks per year. Music recordings are digitised according to specific criteria and actually only 10 to 20 per cent of tracks are digitised. Employees who catalogue musical works digitise the tracks as a background operation using their own workstations, which have been equipped to do high quality digital audio extraction from CD recordings.

#### **Is the Archive Used as it was Meant to Be?**

In a broadcasting company it might sometimes be difficult to point out directly the financial savings one can achieve when going into the digital domain. Some items, like savings in the storage space and personnel costs, can be easily measured, whereas factors like value of material reuse, value of easy material access for creative processes, or savings in buying and maintaining tape recorders are difficult or impossible to calculate.

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Yle has probably achieved its goals in using a DAM system based storage for old and born digital materials, and easy access to materials. On the other hand, it is very difficult to say how much we have benefited from material reuse. This reuse can also take place within the CAR system without archive having any part in it. Reuse can also bring new ideas to programme makers, or result in fun experiences for the audience. There is no reliable way of putting this into figures.

The usage of the Yle digital radio archive can be studied in the light of basic usage statistics. These statistics show that on average the users have pre-listened to 158 and exported 27 audio files per day since autumn 2002. During this year the same averages have been 213 pre-listenings and 68 exports per day. The change has not been very dramatic but it is still significant and tells us that the users have adopted the digital archive system and learnt to use it during the past few years.

Some journalists and producers have clearly found out the possibilities of the digital archive, but still most of the potential users have only a limited knowledge of the digital radio archive. During this autumn we will start further training and marketing efforts to spread the message of joy throughout the whole organisation.

### **Mass Digitisation Workflow for Analogue Tapes**

Yle uses quite a simple workflow for digitising old materials.

Archive management decides the digitisation priorities and produces a list of materials to be digitised for the operators who perform the actual digitisation. Operators then collect the materials and enter the metadata needed by the digitisation system in question into it.

In the next step, the operator places the tape in a playback machine and starts the actual digitisation. If a tape gets broken somehow during playback the operator tries to fix it, if it does not seem to be too time-consuming a job, and then tries to digitise it again. If a tape has broken very badly, it will be put aside and dealt with later together with other problematic tapes.

After digitisation, a tape gets marked with a 'digitised mark' in its shelf, and is returned to its storage location. Audio start and end markers are then set in the resulting audio files and the files are fed into the digital archiving system using the appropriate cataloguing application.

### **Experiences of Mass Digitisation**

Since 2002 Yle has digitised a notable amount of radio programmes and musical works. In general, one could say that it is a fairly straightforward task to digitise analogue tapes, DAT tapes, CD recordings, and other not yet obsolete or deteriorated carriers. During our work we have, however, encountered some problems in analogue and digital domains, as well as human problems. These problems are explained in the following four paragraphs.

#### **Problems in the Analogue Domain**

Problems in the analogue domain refer to problems in the original analogue sound carriers that should have been corrected before digitisation, but for various reasons this has not been done. This can result in audible distortion in the digital sound files, and can be difficult or impossible to correct afterwards. These problems include:

- Broken or sticky tapes
- Pre- and post-echo caused by a print-through phenomenon, which may be possible to remove by rewinding the tapes
- Dirt on original tapes or discs, resulting in loss of information
- Eccentric discs not centred properly

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For handling these problems each organisation must establish its own procedures, depending on the types and condition of the materials to be digitised. The guidelines published by organisations like IASA should be taken into consideration when establishing these procedures.

Please note that there are other analogue problems, such as clicks and crackles on records, which can be removed successfully in the digital domain and should not be corrected using analogue equipment.

It should also be added that the equipment used to play back the digitised materials should be maintained in a professional manner. This includes cleaning the playback heads of playback machines and other maintenance work needed to keep the equipment in good condition.

### **Problems in the Digital Domain**

Problems in the digital domain refer to problems created by the equipment chain that is used to convert the audio signal to a digital audio file and includes equipment like A/D converter, computer sound card, digitisation workstation, digitisation related software, and the digital archive system itself. Yle has encountered several problems in the digital domain.

In one case, a system that is used to digitise analogue tapes created an error tone in some of the resulting audio files. This tone exists between seven and ten kilohertz frequencies and it is usually clearly audible. The error was found when the users had exported some audio files from our digital archive and these files were listened in order to reuse them. The reason for the tone was the fact that some of our tapes contained tones above 40 kHz frequency. These tones have probably been generated by wrong biasing of some tape recorders during late 1960's. As part of Yle's digitisation chain, the audio files were downsampled from 96 kHz to 48 kHz sample rate and a faulty piece of third party software that was used to do this downsampling had been in use for a period of one year. Two independent reasons were needed to generate the error tone; wrongly biased tape recorders and a faulty piece of software. If we had not decided to downsample to 48 kHz we would not have encountered this problem as was the case for other customers of the digitisation system in question.

According to our present estimate, probably 2 000 to 3 000 files suffer from this error.

In another case, another digitisation system resulted in 'too short' audio files. The system had just been upgraded to a newer one and used for some weeks when it was noted that something was missing at the end of some musical works and sound effects, i.e. the audio files were cut at the end. The manufacturer of the system then found that parameter that describes what is silence and what is audible did not work as expected in the new version of the system. The system read audible sound as silence and placed an end marker in too early a position in the audio file. All the recorded audio was in the file, but owing to the wrongly positioned end of audio marker, applications that were used to process or play these audio files treated them as if they were too short.

Potentially 2 000 files were too short and have been fixed by now.

It should be noted that in both the above cases the manufacturers of the digitisation systems solved the problems showing a very professional attitude and efficiency. The problems were analysed quickly and an explanation for the problem was provided. They also fixed the problems quickly at their own expense, even though the other problem was actually noted many years after it had happened.

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Luckily for us, these companies are rather small, thus dynamic. If this kind of problem had been found in a system provided by a major IT vendor they would have probably first said that the guarantee period had expired and asked whether we could afford to start a project to fix the problem.

It would be easy to blame the manufacturers for providing badly behaving systems, but on the other hand it is not only the equipment, but how one uses it that gives the real result. In our case we did not check the very final result of digitisation work properly. In addition to having a system malfunction there was also lack of end-to-end quality control.

One problem encountered in the digital domain is the problem of missing or incomplete audio files. It has happened every now and then in Yle's DAM system, that an audio file that was imported into the system is either missing or incomplete. The reason for this has really never been found and we still find incomplete files every now and then. Missing or incomplete files are simply redigitised and imported into the system again.

For some time there was a malfunction in the DAM system that resulted in incomplete pre-listening copies of audio files. One component of the system was disturbed by a heavy system load and it gave only part of the original file for the component that generates pre-listening copies. A bit more than three thousand incomplete pre-listening copies were generated before the error was found. The faulty component was fixed and the system manufacturer will soon finalise the process that fixes the faulty files.

For a broadcaster, it is essential to make music available in a digital archive. Unfortunately, a few years ago the record companies started to place copy protection systems into CD recordings in order to prevent piracy. These copy protection tools can be a real pain if one has to extract tracks from CDs to digital audio files. One could of course do this in an analogue domain in real time, but that is time-consuming and needs some traditional audio equipment in addition to an audio workstation. If digital copies are tried to be produced by ripping audio from protected CDs, this may result in error tones in the extracted audio signal, or the computer may even refuse to copy the CD at all. Since we have rights to copy the CDs for our own use, we use software that is able to ignore the copyright protection, thus producing error free copies of the CD tracks in audio files roughly ten times faster than real time.

### **Human Problems**

Yle has also encountered some human problems during digitisation activities. These are caused by operators rather than equipment - although they may be related to poor planning of equipment, inadequate manuals, etc. These problems have included the following:

- Tapes played back inside out, resulting in loss of high frequencies
- Stereo originals copied in mono mode
- Audio files linked to wrong metadata, i.e. audio file A linked to metadata belonging to file B, and vice versa
- Some items have not been digitised at all, e.g. a programme consists of two parts on two tapes, but only one of the tapes was digitised
- Bad audio engineering, e.g. recording levels have not been set correctly while recording. This has happened mainly with DATs that have been used for recording a programme for archiving purposes. Differently set recording levels can cause major problems while digitising the tapes since the playback level for each tape should be set independently and it takes a lot of time. Quite often the recording levels have been set too high at the time of recording, which in turn results in a lot of quality markers while digitising a tape.

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## Broken Equipment

The topic of broken equipment becomes very important when, e.g. the digitisation systems age. The past year has been quite unlucky for us.

One of our digitisation workstations suffered from multiple problems on autumn 2005; first one of its hard disks broke, then its power switch caused trouble, and finally its operating system was corrupted, which was probably the result of another hard disk problem. It became necessary to renew the workstation. On spring 2006 the A/D converter of the same workstation broke and had to be replaced.

Another of our digitisation workstations has not been trouble free either. In February this year, one of its hard disks broke and this was followed by another broken hard disk in July. Finally the power supply of the workstation was damaged in August. The time has come to renew this piece of equipment too.

Both these workstations were four or five years old when the problems started. Now, we have made the decision to renew these workstations at four-year intervals and start buying some most critical spare parts in order to avoid unnecessary and quite expensive downtime.

In addition to the equipment, a digital carrier or tape where digital objects are stored can be faulty too. Every now and then we have found that some audio files cannot be read back from the tape storage. The reason for this kind of error has been faulty AIT tapes. No one has really been able to explain what is wrong with the faulty tapes, but when the contents of such a tape are copied to another tape from a backup tape, the audio files can be read out again. In order to prevent this from happening on a large scale one should have automated quality control of tape storage. This kind of quality control system reads all the files from the tapes on a regular basis and alerts the operator if a faulty file is found.

## Conclusions

When it comes to the DAM systems and cataloguing applications, one could just say that they are more or less IT systems that should be developed and managed using best practises of the IT world, but still taking into consideration the special demands of processing different kinds of audio content.

Systems that are used to digitise analogue content should be treated as a complex mixture of analogue equipment, computer workstations and professional audio hardware. Management of these systems needs careful planning and maintenance.

Human factors are also very important to consider. Clear procedures must be established for the operators who perform the digitisation work, so that they can avoid making simple but drastic mistakes.

Although the problems that Yle has encountered have applied to a very small percentage of the digitised material, we advocate strict quality control in digitisation – we have learned this very painfully.

Quality control should naturally include control of the sound quality of the audio files resulting in digitisation, but in our experience most of the problems are simple mistakes rather than questions of degrees of quality. Even the simplest things should be controlled: has the recording really been digitised; is it what the metadata claims it to be; is it complete; does it sound strange? Only after these simple facts have been confirmed is it time to search for alternative sounds or other more refined faults.

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During this autumn we will enhance our quality control procedure, which consists of three basic steps:

1. Before digitisation: check if the intentioned materials have been collected and if they are in proper condition
2. During and immediately after digitisation the result should be examined aurally and visually.
3. After digitisation there should be human monitoring of the quality of the audio files. Some of our audio technicians will spend one day a month listening to some of the recent digitisations picked by sampling algorithm.

The first two steps are already in place, but the contents of these steps will be checked and the third step added to our workflow.

Our experience, again, confirms Murphy's Law: everything that can go wrong, will go wrong some day, and some things that cannot go wrong will also go wrong.

**Digital Audio Best Practices****By the CDP Digital Audio Working Group****Version 2.1****October 2006****60 pages, including 3 appendices**[http://www.cdpheritage.org/digital/audio/documents/CDP\\_DABPv2\\_1.pdf](http://www.cdpheritage.org/digital/audio/documents/CDP_DABPv2_1.pdf)*Review by Tommy Sjöberg, The Center for Swedish Folk Music and Jazz Research, Sweden*

CDP originally started as the Colorado Digitizing Project in 1998, but changed its name to the Collaborative Digitizing Project when they received funding from the Institute for Museum and Library Services in 2004.

The paper sets out to guide cultural heritage institutions in converting their analog sound recordings to digital formats, for preservation and accessibility, using current best practices. It can be downloaded from the CDP website [www.cdpheritage.org](http://www.cdpheritage.org)

The paper is aimed at the non-technical reader, giving explanations of many aspects of audio, both analog and digital, as well as what to ask of experts handling it, modes of delivery and the importance of budgeting for the care of digital collections. The appendices are especially useful, dealing with pertinent questions to ask before beginning to digitize, legal rights issues and guidelines for outsourcing the work.

It is, however, in the technical advice that one wonders if the best practices are so current. Let me give a few examples: They argue that most experts claim the human ear can't perceive sounds outside of the 44,1kHz/16bit range, and as a consequence that becomes one of their two accepted choices for digital resolutions. The other choice is 96kHz/24bit, reflecting an *emerging* professional standard! (my italics). Nowadays 96/24 is an accepted minimum professional standard, and most experts agree that it's useful to capture a broader spectrum than that represented by the wanted signal, so 48/24 is the minimum recommended by IASA.

Another example: 'In the absence of a mono deck, the *problems* created in playing back monophonic recording on stereo decks can be *corrected* by duplicating the mono track on the second stereo track using computer audio editing software' (my italics). Why this would be a problem is not made clear.

A third example: They tentatively endorse storage on optical media, at least for small collections, provided they use the verification utilities in the burning software. Is this endorsement necessary, now that Iraci, Bradley and others have published reports to the effect that optical disks need to be tested for errors on calibrated equipment?

It seems to me that the authors have had the audio CD with its stereo configuration very much in mind when they recommend digitizing and storage practices. Also, they don't seem to differentiate between archival and user access formats. This makes me wonder if they're not rolling them both into one.

As an IASA member I expected to see at least a reference to the IASA website, and hopefully references to the IASA TC-03 and 04, but all I get is jumbled link to the IASA cataloging rules.

Unfortunately (in this case) this paper is easily accessible to cultural heritage institutions through the library networks, and there is not much to compare or complement its technical advice on that front. My conclusion is that the paper needs a more up-to-date technical section to be deemed really useful, so I cannot recommend it in its present state.

## Der fixierte Klang: Zum Dokumentarcharakter von Musikaufnahmen mit Interpreten klassischer Musik

**Author: Herfrid Kier**

**Köln: Verlag Dohr, 2006**

**ISBN-13 978-3-936655-31-5**

**809 pages, two volumes**

**49.90 EUR**

Review by Carsten Schmidt (SIMPK, Berlin)

This voluminous book was written against the background of the author's more than thirty years of experience with the record company EMI Electrola and more than ten years as a lecturer at various universities. Part I, under the caption 'Zur Problematik der Tondokumentation', unfolds Kier's opinion on the documentary aspect of sound recordings. Unfortunately, the author does not explain what he believes to be a 'document'. As for sound recording, his idea of 'document' seems to be narrowed to a 'valid' recording of a musical performance, authorised by the performers. If I understood it correctly, the document's validity is based on the artists' agreement to the recording.

Premises such as these are the basis for interviews with twelve artists and one with Furtwängler's widow,<sup>1</sup> all of whom the author got to know during his time as A&R Manager with EMI Electrola. The unexpurgated transcripts of these conversations constitute part 2 of the book. Although he approached his interviewees with a catalogue of more than 70 questions grouped into 14 subject headings, the results are not to be confused with the kind of structured interview that is common for social sciences and the humanities. The results are arbitrary, and the statements as interesting as any statement from a conversation between connoisseurs.

The well-reputed recording engineer Johann-Nikolaus Matthes contributed an essay under the promising headline 'Remastern analoger Aufnahmen: Segen oder Fluch?' to that weighty volume. Compared with one and a half pages of 'Biographie des Autors'; 56 pages of 'Personenverzeichnis'; and 100 pages of 'Anmerkungen' – which are unfortunately set out as reference notes – his five and a half pages are way too short, considering the importance of the topic 'philologically correct re-engineering'. Apodictic sentences such as these: 'Mono-Aufnahmen sollten mit einem links und rechts leicht unterschiedlich gefärbten Stereohall bearbeitet werden, [...] eine echte Monoaufnahme klingt auf einer modernen Stereoanlage über beide Lautsprecher abgehört schmal wie ein Strich und dadurch unschön' [Recordings in mono should be treated with a slightly different stereo reverberation for left and right channels, [...] a real monophonic recording, listened to through both speakers on modern stereo equipment, sounds as narrow as a broomstick and is thus un-aesthetic] might result in misconception. There is a crucial difference between restorative aural adaptation and distorting over-refinement.

Owing to its vague focus this book cannot be compared with the more concise studies by Phillip [Robert Phillip, *Performing Music in the Age of Recording*. New Haven: Yale UP, 2004] and Day [Timothy Day, *A Century of Recorded Music: Listening to Musical History*. New Haven: Yale UP, 2000].

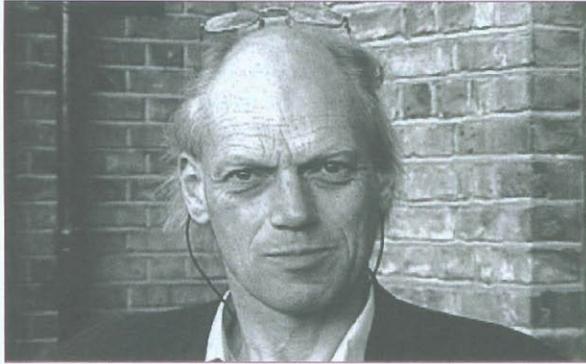
The interviews will retain its value as documents in terms of the celebrities' biographies; the index of the artists' stage or performance names might not be found elsewhere: who knows about Nikos Velissiotis any more?

<sup>1</sup> Daniel Barenboim, Dietrich Fischer-Dieskau, Elisabeth Furtwängler über Wilhelm Furtwängler, Nicolai Gedda, Reinhard Goebel, Yehudi Menuhin, Günter Pichler (Alban Berg Quartett), Wolfgang Sawallisch, Heinrich Schiff, Elisabeth Schwarzkopf, Günter Wand, Christian Zacharias, Frank Peter Zimmermann.

## An Appreciation of Peter Copeland (17 July 1942 - 30 July 2006)

Nigel Bewley, British Library Sound Archive

George Brock-Nannestad, Patent Tactics, Denmark



*Peter Copeland was a strong force in the world of sound conservation. He was 64 when he passed away. Peter is remembered as someone with an 'idiosyncratic' lifestyle and dedication to the 'Art of Sound', technically brilliant, resourceful, innovative, someone with a good sense of humour, and kind. Peter is survived by his wife Judy who recently retired from BBC Bristol's Natural History Unit.*

*Nigel Bewley, British Library Sound Archive, and George Brock-Nannestad, Patent Tactics, Denmark pay tribute to Peter.*

*Nigel Bewley remembers Peter's contribution to the British Library Sound Archives: Peter Copeland died over the weekend of 29 July 2006 having lost his struggle with diabetes. At his funeral on the 10 August at the South Downs Natural Burial Site at East Meon, Hampshire in the UK, his life was celebrated by a large gathering of family, friends and colleagues and we were reminded of his age by singing a rousing rendition of the Beatles' *When I'm Sixty-Four*.*

Peter joined the British Library Sound Archive in 1986 as Conservation Manager in Technical Services, a post he held for 15 years until his retirement in 2002. Until he worked for the British Library Peter enjoyed an illustrious career at the BBC from the early 1960s when he started as a Technical Operator in World Service and finished as principle Film Dubbing Mixer in Bristol. One of his enduring pieces of work for the BBC was the final mix of the acclaimed series *Life on Earth* by David Attenborough.

When Peter took up his job at the British Library Sound Archive he put into place a professional work ethic within Technical Services which included proper attention to recording levels, metering, announcements at the beginning of audio transfers, documentation and archival procedures. (Sometimes Peter's own announcements at the start of transfers are mini-lectures in their own right and often far longer than the piece of audio that follows – and it is with glee that these treatise are frequently encountered as part of our work today!). As well as writing specifications for handling and transferring a wide range of analogue and digital recordings he held training courses for Sound Archive colleagues and raised the awareness of professional audio and audio visual practice amongst a largely non-technical staff. It was during these presentations that, mostly for the first time, curators, librarians and other colleagues had explained to them some of the mysteries of audio from how we perceive sound to the (then) nascent world of digitisation. One of Peter's great gifts was that of communication and he was able to put across to a lay audience sometimes very difficult concepts in a clear and concise way. His patience knew no bounds and with a multitude of teaching aids he ably demonstrated and explained the physics of sound without the mathematics: rather like reading the abstract and conclusion of a technical paper and skirting the challenging stuff in between.

In many ways the most important piece of work that Peter undertook during his career at the British Library was writing his *Manual of Analogue Sound Restoration Techniques*. This was a major undertaking and the chapters of the manual include Analogue to Digital Conversion, Techniques for Playing Grooves, Tape Reproduction, Noise Reduction Systems and Acoustic Recordings. Peter often updated and modified his opus and added new chapters in the light of his continuing research. The British Library intends to publish Peter's manual electronically on its website for free use and it should prove to be an invaluable resource for audio and audio visual archivists whether they be seasoned professionals or a new comer to the world of archiving.

Peter's contribution to the work of the British Library Sound Archive, steering us through the uncertainties of the digital revolution, is his lasting legacy, and he will be remembered for his complete devotion to his work.

Peter is survived by Judy, his wife, an extensive and significant private collection of audio and audio visual recordings, a distillation of his knowledge and experience in the form of countless articles, dating guides, technical (and spoken) treatise and his soon to be published manual.

George Brock-Nannestad remembered Peter as a formidable resource regarding historical recording technology:

It is difficult for me to say when I first became aware of Peter as a resource regarding historical recording technology. I am quite certain, however, that some place Peter must have felt me to be an upstart, because I did not "go back" further than 1981 - that's when it became official - although I had collected relevant materials since about 1974. To some degree Peter and I needed each other, if only to find somebody who understood what you said. On the other hand we were both a bit careful about giving "too much" information, because there was more prestige in publishing your own findings. Peter was building a handbook for the BIRS/NSA, however, and I did contribute to that, because I felt that this was a worthy cause, and I would get material in return. As it turns out, I am probably one of the few who have never received copies from his chapters.

For about 10 years Peter and I found a suitable balance in the exchange of information (eating the cake) and receiving credit for publishing it (having the cake), because we both contributed to the small private magazine from Ecclesfield, Mr. Wrigley's 'The Historic Record [later: "& AV Collector"] Quarterly'. Peter would publish something that I thought was jumping to conclusions, and in the next issue I would respond, and the editor had obtained comments from Peter, which made for a lively debate. Similarly, we crossed pens in the IASA Journal, over proper replay of in-house BBC recordings [see below].

Like me, Peter was very interested in acoustic recording and possible corrections, and I felt honoured to be included in his "listening panel", in which he distributed a CD-R with examples of unknown manipulations and requested comments, in the systematic manner that he worked. Peter had very keen observational skills, and he was able to write very precise analyses of what he had heard and frequently confirmed by measurement. Also, he was a magpie and had in his possession many artefacts that in one way or the other had contributed to sound recording history, not the least technical test records, where we were able to make swops.

I shall always remember Peter's fairness when he recommended me to a record company who desired to make acoustic records of one of their famous singers. This actually landed me a contract and two trips to Italy carrying partly original historical disc recording gear to teach this world-famous singer how to record acoustically. Acoustic recording is the only battlefield where a modern singer can compete with singers from about 90 years ago.

We shall miss Peter's perceptive analyses and provocative yet gentle manner of arguing.

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