

iasa

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

phonographic bulletin

secretariat: david g. lance, c/o imperial war museum, london

no. 16/december 1976

PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

Editor: Dr. Rolf Schuurmsa, Foundation for Film and Science SFW, Utrecht.

Technical Editor: Dr. Dietrich Schüller, Phonogrammarchiv der Oesterreichischen Akademie der Wissenschaften, Wien.

The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership of IASA should be sent to the Secretary (see list of officers below). The annual dues are at the moment \$ 10,00 Canadian for individual members and \$ 25,00 Canadian for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available at \$ 5,00 Canadian for each year's issue, including postage. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of \$ 10,00 Canadian.

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President: Dr. Dietrich Schüller, Leiter des Phonogrammarchivs der Oesterreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien 1, Austria.

Vice-Presidents: Ann Briegleb, Head of the Ethnomusicology Archives, Music Dept., UCLA, Los Angeles, California 90024, USA.

Timothy Eckersley, 72 Westbourne Park Road, London W2, Great Britain.

Prof. Dr. Claudie Marcel-Dubois, Chef de la Phonothèque et du Département d'Ethnomusicologie ATP, Musée National des Arts et Traditions populaires, 6 Route de Mahatma Gandhu, 75116 Paris, France.

Secretary: David G. Lance, Keeper of the Department of Sound Records, Imperial War Museum, Lambeth Road, London SE1 6HZ, Great Britain.

Treasurer: Léo La Clare, Chef du Service des Archives Sonores, Archives publiques du Canada, 395 Wellington Street, K1A/N3, Ontario, Canada.

Editor: Dr. Rolf Schuurmsa, Foundation for Film and Science SFW, Hengeveldstraat 29, Utrecht, the Netherlands.

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EDITORIAL

The present issue of the PHONOGRAPHIC BULLETIN is primarily dedicated to two themes which were also subject of presentations and discussions during the Annual Meeting of IASA in Bergen, August 1976. The first concerns Scandinavian and Finnish research and radio sound archives. The four relevant papers read during the Bergen meeting are printed in full and thus give an extensive survey of the many important activities in this field in the countries of Northern Europe. The second theme touches upon the differences between national sound archives, national multi-media archives and specialized archives. This subject was introduced in the PHONOGRAPHIC BULLETIN No. 14 (May 1976) and discussions continued during the Bergen meeting on the basis of further contributions. It is my pleasure to thank our colleagues from Denmark, Finland, Great-Britain, Norway and Sweden for their readiness to place their papers, prepared for the Annual Meeting, at my disposal for publication in the Bulletin.

The issue contains additional contributions about technical matters and an international inventory of sound archives, which came up in Bergen but are not part of the themes mentioned above.

I would like to draw the attention of readers to the minutes of the two business meetings (General Assembly) held in Bergen and to the preliminary programme of the forthcoming meeting in Mainz (September 1977). Members are invited to contribute to a session on Ethnomusicological Sound Archives and to an Open Session, designed for the presentation of short papers on new developments in the field of sound archives.

Finally let me state again that the PHONOGRAPHIC BULLETIN can greatly profit from relevant parts of annual reports of sound archives throughout the world. Any communications about new developments, acquisitions, equipment and other news which might interest our colleagues are very welcome.

Unfortunately the production of this issue met with some delay due to other work in the Foundation for Film and Science. I sincerely hope that the interesting and varied contents counterbalance the inconvenience thus created.

Dr. Rolf Schuursma
Editor

Main Sessions

1. IASA General Assembly - Part I
2. Sound Archives in the Federal Republic of Germany
3. Ethnomusicological Sound Archives
4. Edison Centenary Celebration
5. Open Session
6. IASA General Assembly - Part II

Committee Meetings (committee members only)

1. IASA Technical Committee
2. IASA Copyright Committee

IASA Social Evening

All IASA members are also invited to attend the social events and open meetings of the International Association of Music Libraries, with whom the annual conference is jointly organised. Preliminary details of the two conference programmes will be circulated to members early in 1977.

APPEAL TO ALL IASA MEMBERS

Call for papers for two sessions at Mainz.

Members are invited to submit abstracts (or full papers if they wish) which they would like to have considered for presentation at two sessions scheduled for Mainz and mentioned below. Such abstracts or papers should be submitted by March 15, 1977 to the respective chairpersons listed below. Speakers selected will be notified by the appropriate chairperson by the end of April, 1977.

Ethnomusicological sound archives

chairwoman: Ann Briegleb, Ethnomusicology Archives, Music Department, U.C.L.A., Los Angeles, California 90024, U.S.A. Papers concerning special problems created by the inclusion of ethnomusicological recordings in sound archives are welcome. Papers may deal with the acquisition and/or cataloguing of materials, use of the collection (in-house playback, duplicating for other archives or individuals conducting research, or for use by radio/television broadcasting, etc.), legal problems (rights of informants, collectors, and archives), or any other relevant problem.

Open session

chairman: Rolf Schuurmsma, Foundation for Film and Science, (SFW), Hengeveldstraat 29, Utrecht the Netherlands.

Papers may be on any subject relating to sound archives (new institutional developments, collections and acquisitions, problems of preservation or cataloguing etc.), but presentations may not exceed fifteen minutes in length.

APPOINTMENT OF A NEW VICE-PRESIDENT TO THE BOARD OF IASA

At the Annual Meeting of the Association at Bergen in August 1976 members approved an amendment to Article VII, Clause A of the Constitution which therefore now reads as follows:

"Officers of the Association shall be - President, three Vice-Presidents, Editor, Secretary and Treasurer".

With Dr. Rolf Schuurmsma continuing to serve on the Board in the capacity of Editor, this amendment to the Constitution also had the effect of creating a Board vacancy for a third Vice president. Under the powers vested in the Board (by the By-Laws to Article VI (E4) of the Constitution) Mrs. Ann Briegleb, Head of the Ethnomusicology Archive, University of California, Los Angeles, has been appointed to fill this vacant position. Mrs. Briegleb's term of office will coincide with that of the current Board's, which terminates in 1978.

Before making this appointment the Secretary, on behalf of the Board, consulted all members of IASA's Nominating Committee who unanimously approved the Board's recommendation.

For further details of the Constitutional amendment see page 1, PHONOGRAPHIC BULLETIN No. 14.

ANNUAL MEETING OF IASA, BERGEN 15 - 21 AUGUST, 1976.

Minutes of First Business Meeting, 16th August 1976

(1) President's Report

The President welcomed delegates to the Bergen Conference. He reviewed IASA's activities during the year and drew attention to new trends within the Association; as examples of these he mentioned the publication in the Bulletin of details of Executive Board meetings and the first technical session (leading to the establishment of a Technical Committee) which would be held later in the week. The President invited initiatives from members of the Association which might lead to further working committees within IASA.

(2) Treasurer's Report

The Treasurer reported that there were currently 147 members of the Association. Although this represented a small decrease in membership as compared with 1975, he suggested that this might be due to the change in procedures for joining IASA and the movement of the Treasury from Utrecht to Ottawa.

The Treasurer also presented figures illustrating IASA's current income and expenditures and explained how the Association's funds came to be in deficit. This was partly due to the necessity of reprinting all IASA stationary at the beginning of the new Board's term of office, but he also pointed out that the Association's subscriptions - which have remained constant since IASA was created in 1968 - were simply insufficient to meet the current costs of maintaining IASA's modest level of routine activities. The Treasurer drew attention to the subscription rates charged by comparable professional associations and concluded that the increase in IASA's rates which the Executive Board was proposing was not unreasonable.

The President invited questions and comments on the proposed increase in membership dues. Dietrich Lotichius criticised the Board for having allowed the deficit to arise. The President explained the new Board's position and pointed out that suggestions for an increase in dues had been put forward at previous conferences, but turned down by members. The Treasurer repeated that, although reprinting of IASA stationary was a significant factor in the size of the deficit, an increase was in any case essential simply to maintain IASA's current activities.

The President then invited conference to vote

on the proposed increase. This was duly carried, with one abstention being registered.

(3) Editor's Report

The Editor reported that three issues of the Bulletin had been published during 1976-77. He also pointed out that IASA had neither the revenue nor a sufficiency of articles to produce more than three issues. He felt that the thematic principle for each issue published - which was introduced in 1976 - had been a success and would be continued, although it did somewhat increase the difficulty in getting articles.

The Editor again invited members to send him regular news about their archives, for publication in the news section of the Bulletin. He suggested that this might include such subjects as major acquisitions, new equipment and staff, changes in procedures, archive publications and, in fact, any information which might be of interest to colleagues in the Association. Articles about member archives who have not been featured in the Bulletin were also welcome.

As regards costs of printing and circulating the Bulletin, the Editor drew attention to the new format which had been introduced as an economy measure. Gerald Gibson suggested that the Bulletin should be sent by surface mail and a supplementary charge levied on members who wished the journal to be posted to them by air mail. The Board however, felt that this was not advisable for an international association and would result in long delays before members received their copies. Dietrich Lotichius suggested that copies should be sent at parcel rates to national centres where they could then be distributed at local rates. The President welcomed this suggestion and asked for volunteers; none were forthcoming at the time.

Finally, the Editor announced that IASA's application for membership of UNESCO would be submitted immediately after the Bergen Conference.

(4) Secretary's Report

The Secretary announced various changes and points of information concerning the conference programme, including final details of the social evening. He thanked Tor Kummen for the considerable assistance he had given in making local arrangements for IASA; organising the session on Scandinavian Sound Archives and contributin

a paper to it; and for the admirable enterprise he had shown in obtaining a substantial subsidy for IASA's social evening. Conference acknowledged Mr. Kummel's efforts with a spontaneous round of applause.

In organising the conference programme, the Secretary explained the difficulty he had experienced in obtaining speakers and concluded that, in having only six months before the conference to prepare the programme, insufficient time was available to complete the preparations satisfactorily. He announced that it was the Board's aim to finalise the programme for Mainz during 1976 and publish a preliminary programme in the December issue of the Bulletin. All members of the Association were urged to make suggestions as regards both subjects and speakers for the Mainz meeting.

The Secretary also reported on efforts which had taken place during the year to set up a UK Branch of IASA. He explained the reasons why this effort had been made and reported that IASA membership in the United Kingdom had been increased from 7 to 22 as a result of this enterprise and that 13 of these 22 had never previously been IASA members. The development of a national branch in the UK was being paralleled by similar activities in Austria, and this trend was to be welcomed as a means of increasing membership and tightening links within the Association. Members interested in setting up national branches in their countries were invited to contact the Secretary.

(5) Amendments to IASA's Constitution and Bye-Laws

- (i) The case for making the Editor an ex-officio member of the Board and fixing the number of Vice-Presidents of IASA at three - as previously announced and detailed in issue number 14 of the Bulletin - was put by the Secretary. Discussion was invited by the President and a vote in favour of this amendment to Article VII, Item A of the Constitution was duly carried, with one abstention being registered.

Thus, the amended Constitutional clause shall read: "Officers of the Association shall be: President, three Vice-Presidents, Editor, Secretary and Treasurer".

- (ii) The proposed Bye-Law amendments - also announced and detailed in issue number 14 of the Bulletin - were presented by the Secretary and both amendments carried unanimously by conference.

Thus, the amended Bye-Laws shall read:

- (a) "The dues of all members shall be paid to the Treasurer of the Association" (Bye-Laws A, Dues 2).
- (b) "The annual dues of the Association shall be laid down to cover separately the categories of Individual Member, Institutional Member and Sustaining Member. The dues to be paid in each category may be recommended by the Executive Board of the Association and approved by the Council under the conditions specified in Article XIII of the Constitution which governs amendments to the Bye-Laws".
(Bye-Laws A, Dues 1)

(6) Parliamentary Recordings

It was announced by the President that a pilot survey of parliamentary recordings would be carried out by IASA along the lines proposed by Timothy Eckersley. The survey would be administered by the Treasurer, working in conjunction with the Vice-President, and the results published in the Bulletin before the end of the current Board's term of office.

(7) International Directory of Sound Archives (see also page 22)

Mrs. Briegleb gave an analysis of the IASA-IAML questionnaire (which was circulated in 1971) and the results of her bibliographic research on existing directories and listings. She concluded that the available data was not sufficiently representative to be published as an international directory of sound archives and that much of it would in any case by now be out of date. The President concluded that, owing to insufficient resources and lack of support, the project would not be continued by IASA.

(8) Directory of IASA Member Archives

The President announced that a Directory of IASA Member Archives was to be a high priority IASA project. This was a more realistic task for IASA to undertake and it would provide the means for more effective communication and co-operation between members of the Association. It was to be completed in as short a period of time as possible. Dietrich Lotichius asked if radio archives were to be included. He was informed that the aim was to list all IASA member archives.

Mr. Lotichius observed that such a listing for radio archives had already been drawn up by the EBU, whose co-operation with this IASA project might be obtained if a formal request was submitted.

(1) The President announced that the establishment of two IASA Committees had been officially approved by the Board.

(i) A Technical Committee had been set up under the Chairmanship of Dietrich Schüller. The first task of the Committee, which had already begun its work, was to try and establish agreed technical standards for the international exchange of recordings. The President observed that highly technical meetings might not be well attended by members and it might, therefore, be more appropriate for the work to be done in-committee and for reports then to be presented to the membership as a whole.

(ii) The President also announced that a Copyright Committee had been approved by the Board and that Robert Ternisien had been invited to serve as its Chairman. Robert Ternisien presented his proposals as regards the purpose of this Committee and undertook to draft its terms of reference for the Board's consideration in November.

(2) National Branches

The President informed Conference that the Board had approved the formation of National Branches of IASA in the United Kingdom and Austria. It was possible that a branch would also shortly be created in the Netherlands. It was also to be hoped that branches would be set up in other countries and any such developments would be given the support and approval of the Executive Board, who recognised this trend as official IASA policy.

(3) Directory of IASA Member Archives

The President announced that the compilation of the Directory would be delegated to the new Vice-President. A format for the Directory would be agreed at the Board's November meeting and at least a draft of the Directory would be completed before the end of the current Board's term of office.

(4) Mainz Conference

The dates of the 1977 conference were given as 4th - 10th September. The following subjects for IASA sessions were suggested:

(i) Sound Archives in the German Federal Republic.

- (ii) Ethnomusicological sound archives.
- (iii) Edison Centenary Celebration - to include presentations of Edison equipment and cylinder recordings.
- (iv) A technical session.

It was also hoped that there would be a meeting of the Copyright Committee and a joint session with the Record Libraries Commission. It was proposed that the joint session should deal with the basic handling and preservation of recordings. The programme would be finalised at the Board's meeting in November and the President invited further proposals from members.

Dietrich Lotichius expressed the hope that there would also be another IASA social evening at Mainz. The President responded that it was the Board's aim to repeat this event and local organisational help and sponsorship would be sought.

(5) Other Future Conferences

Venues for conferences in 1978 and 1979 had still to be finalised, but details would be announced before the end of 1976.

(6) Phonographic Bulletin

Themes for the 1976-77 issues of the Bulletin were announced by the Editor and are as follows:

- (i) December 1976 - Scandinavian Sound Archives (the deadline for all contributions to this issue is 1st November).
- (ii) Spring 1977 - Practice and Problems of Access to Sound Archives.
- (iii) July 1977 - Technical Issue.

The Editor invited additional articles - thematic and miscellaneous - for all of these issues as well as news reports and articles about member archives.

(7) Any Other Business

Dietrich Lotichius requested that all available details concerning future conference programmes should be repeated in each issue of the Bulletin so that members would not overlook important points of information. The Secretary promised to pass fullest details of the Editor for publication in each issue of the Phonographic Bulletin.

(8) President's Closing Address

The President stressed that the Bergen

Conference had been an important stage in the development of the Association. He looked forward to the establishment of additional working committees to deal with the common problems of sound archives. He emphasised that the continuation of this trend required the active support if the Association's membership and expressed the opinion that such an investment of effort would pay ample dividends.

D.G. Lance
IASA Secretary

IASA Executive Board Policy 1976-1978

A Summary of the Main Projects Approved at Bergen

(1) IASA Committees

(i) Technical Committee

A Technical Committee was formally set up, consisting of Dietrich Schüller (Chairman), Wilfried Zahn and Robert Carneal. The Committee is to continue its efforts to establish technical standards for the international exchange of recordings and to publish its recommendations before the end of the current Board's term of office.

(ii) Copyright Committee

A Copyright Committee was also formally established. Robert Ternisien was invited to act as its Chairman and Gerald Gibson and Ulf Scharlau agreed to serve as members. The terms of reference for this Committee will be drafted by Mr. Ternisien and submitted to the Board for approval in November.

(2) Directory of IASA Member Archives

A Directory of Member Archives was approved as an official IASA project. Its compilation was delegated by the Board to Ann Briegleb. Mrs. Briegleb will design a format for consideration by the Board in November and endeavour to complete the Directory during the current Board's term.

(3) Parliamentary Recordings

It was agreed that a pilot survey of parliamentary recordings would be carried out and the results published before the end of the Board's term. Léo La Clare undertook to administer the pilot survey in collaboration with Timothy Eckersley.

(4) Constitutional Review

The Board approved a review of IASA's Constitution and Bye-Laws by Léo La Clare, who undertook to prepare a draft document for the Board's consideration at Mainz.

(5) National Branches

The British and Austrian national branches of IASA were formally approved. [Secretary's Note: the activities of the national branches should be reported at annual conferences.]

The result of efforts to create a national branch in the Netherlands are awaited. Members in other countries are invited to set up national branches, such local activities to be co-ordinated by the Secretary.

SCANDINAVIAN AND FINNISH SOUND ARCHIVES - A PANORAMA

During the annual meeting of IASA in Bergen, August 1976, one session was devoted to Scandinavian and Finnish Sound Archives. The four papers read during that session by archivists from Denmark, Finland, Norway and Sweden are printed below. The Editor likes to thank his colleagues for their readiness to place the texts at his disposal.

THE SOUND ARCHIVES OF SVERIGES RADIO (SR)

Karin Beskow Tainsh, Sveriges Radio, Stockholm.

Background

SR made no recordings of its own before 1931. In that year, a recording machine, purchased in Vienna, was installed, making it possible to record in advance programs or parts of programs on lacquer discs for later transmissions. These discs were needed as an aid, since everyday work had proved burdensome before. The new recording equipment was also to make it possible to preserve for the future valuable direct broadcasts.

SR's oldest preserved recording is a report from an athletics meeting between Sweden and Norway at the Stockholm Stadium on June 13, 1931. During the first few years, few recordings were made, most often only short extracts. From the middle of the 1930s, recording activity expanded, and by the beginning of the 1950s, there were about 80,000 lacquer discs (78 rpm with two to three minutes playing-time). At this time, recordings were beginning to be done more and more on magnetic tape, and a collection of tapes, intended to be kept for the future, was collected by the Technical Department.

At the end of the 1950s, and appropriation was made for the arrangement of archives, discs and tapes were brought together, more personnel employed, a new catalogue system introduced and the work of preservation started. When SR moved into the new building in Stockholm, the purposeful arrangement of the collections was made possible. During the course of the years, the archives have organizationally been a part of the Finance and Studio Department, the Music Department and the Library and Archives Department.

Present organization and extent

Since 1973, the Sound Archives have been

a part of the Radio Division, responsible to the Director of Programming/Radio. The Archives consist of a catalogue section, which also helps users in the selection of recordings for programs, and an operating office, which receives new tapes, carries out orders, aids in replaying, etc. The staff consists of ten people.

On July 1, 1976, the Sound Archives covered about 60,000 individually catalogued items, a total of about 72,000 tapes. Each year about 5000 new items are archived, corresponding to about 1800 to 2000 hours. SR broadcasts about 20,000 hours a year, and thus about ten per cent is being archived.

Cataloguing

The Sound Archives have five card catalogues:

1. The numerical catalogue (accession catalogue, based on production numbers).
2. The voice and executor catalogue (also conductors, directors).
3. The alphabetical catalogue (program titles, composers, authors).
4. The systematic catalogue (in accordance with the classification system for Swedish libraries).
5. The chronological catalogue (according to program or recording date).

The tape recording and editing reports, on which all technical data are registered, are stored in the office.

The cataloguers (four librarians), listening to the tapes and using information from the recording and editing reports, the daily program schedules, the program magazine, etc., make a draft for a catalogue card. Then a stencil is made and cards printed in the desired number of copies. Labels are made for tape boxes. The aim of cataloguing is to achieve simplicity and clarity which allows producers to find what they want in the catalogues without difficulty. The various catalogues give an overall picture of what is in the Archives and make it possible to take out desired material quickly. Lists of new accessions are distributed quarterly.

The treatment of radio recordings at SR

The Current Recordings Section, administered

by the Technical Department, centrally controls the storage and movements of tapes for production and transmission. The total number of tapes in the Current Recordings Section is generally about 30.000.

As soon as possible after a recording has been transmitted in a program, the Production Unit involved has to decide if the recording is to be proposed for putting in the Archives or if the recording can be erased. If a decision cannot be made immediately, the recordings should be reconsidered every month by the Production Unit. People especially responsible for tapes keep track of this work. Recordings may be kept in the Current Recordings Section for a maximum of one year from the date of recording. After the end of the year, the Technical Department erases the tape unless a proposal for putting it in the Archives has been sent to the Current Recordings Section before that time. For programs intended for re-broadcast and recordings that have not been transmitted, there is the possibility of requesting storage in the Current Recordings Section for a further year.

General Policy

SR is financed out of licence revenue, and its primary duty is to provide the best possible broadcasting service. The basic principle for placing tapes in the Archives is to preserve for the future those recordings which are judged to be of value for programming. Since the Archives is the only one of its type in the country, consideration is given to preserving recordings for general Swedish national and cultural interests.

It is obvious that the contents of the Archives have, and will have in the future, great value as the subject of research. This has often been emphasized by representatives of scientific institutions, etc. In recent years questions concerning both archives and research have been investigated by a Government Committee and its report in 1974, "Preserving Sound and Pictures", proposes the establishment of a public archive institution for sound and picture recordings. With regard to broadcasts, the Committee proposes total preservation which they consider would hardly be more costly than filing based on selectivity.

As has already been said, it is the duty of the Production Units to see to it that proposals are made for placing tapes in the Archives. In doing this, the recording report has to be supplemented, the reason for requesting placement in the Archives being placed on the report, signed by the Producer and the Head of the Production Unit. This report is sent to the Current Recordings Section and then forwarded to the Archive Committee for Radio Recordings.

The Archive Committee for Radio Recordings

has the duty of deciding on the placing of radio tapes in the Archives or on their erasing, of supervising the treatment of radio recordings, arranging recordings for archives of directly transmitted programs, sample day's output etc. The Committee meet as a rule, once a month under the chairmanship of the Director of Programming/Radio.

Sources of supply

Material is drawn from the following source

1. SR broadcasts and recordings (program 1, 2, 3, regional, local and foreign service programs) and occasionally sound tapes from television.
2. Outside sources (foreign broadcasting organizations, private collections, etc. Only non-commercial (non-published) recordings are put into the Archives.

Main categories covered

1. Contemporary history in the broadest sense of the word: contemporary events and current happenings in politics, economics, social and cultural life, science, technology, sports, etc., in Sweden and abroad (with emphasis on Sweden)
2. The voices of well known contemporaries
3. Swedish authors reading their own works
4. Radio theatre
5. Music
 - a) Swedish composers
 - b) outstanding artists
 - c) other musical productions of special interest which are not available commercially
 - d) recordings of musicological interest
 - e) recordings of good quality for which someone owns the rights of free re-broadcast
6. Folk music, folklore, dialects
7. Productions suitable for renewed transmission, wholly or in part (the spoken word, entertainment programs, children's programs, etc.), and recordings which may be expected to be used continuously (for example, the ringing of church bells

to usher in weekends, hymns, etc.)

8. Educational programs (school radio, adult education, etc.) suitable for renewed transmission
9. Various types of mixed material usable in programs (personal reminiscences, oddities, etc.)
10. History of broadcasting (the development of production technique and methods of presentation, phases in the development of SR services, etc.) Three times yearly a complete day's output in all three program channels of the domestic service is archived
11. Master tapes from the publishing house.

Restrictions on Use

Material in the Archives is available for program purposes to all SRs Production Units. In using the material, copyrights, contractual rights, internal program rules and general publication rules must be carefully noted and followed.

External requests for study and research

The Sound Archives are not public. SR is financed from licence revenue, and for that reason the Archives must primarily serve program purposes. As far as we can, however, we are as generous as possible. As I mentioned before, the question of research is now being investigated.

Method of preservation

The Archive recordings are preserved on magnetic tapes, usually one copy to a recording. During recent years, an additional copy has been made of the more valuable recordings. The tapes are kept in an air-conditioned storage vault with a constant temperature of 18 degrees C and a humidity of 60%. The tapes are stored in numerical sequence, regardless of category, and placed vertically on wooden shelves (compactus) in orange-coloured boxes.

To protect the unique tapes, every precaution is taken (the listening is done in studios, where technicians are responsible for the tapes; after loans, tapes are checked, etc.).

Since 1959, the old discs from the 1930s and 1940s (often in very bad condition on a glass base) and old steel and acetate tapes have been copied onto tapes of long-term preserving characteristics (polyester-base). The Technical Department makes periodical checks of all tapes and follows the tests on long-term preservation of magnetic tapes going on at PTT in Switzerland, from which a definitive

report is expected in 1977.

In view of the present uncertainty regarding the long-term durability of tapes, the Archives have an annual grant to transfer some of the most valuable recordings to nickel-alloy matrices, resistant to water, cold and heat. These matrices, as well as tape copies of the more valuable recordings, are stored, for the sake of safety, in a space specially provided to SR at the State Archives.

Synopsis of holdings

The material in the Archives covers all the program offerings of the Sound Radio, spanning almost five decades of contemporary history. It is manifold, in the broadest sense of the word, reflecting a time when developments have been faster and changes greater than in perhaps any other generation, and it forms a rich fund to draw on for program purposes.

It is not possible here to give any detailed report on the archive material, but just some examples from various subject-matter fields.

Sweden. Social history, folklore

Since the arrival of the first out-side equipment in 1936, SR has, for its programs, made recordings out in the Swedish provinces. The great economic and social changes of the nineteenth century led to the dissolution of the old peasant culture, but up until our own time the oral, living traditions have told us much about the lives and beliefs of ordinary people in days past, before the changes and the outbreak of the industrial revolution, with its mass culture.

There are preserved in the Archives a large number of unique descriptions of surroundings and local history from various parts of the country, illustrating the lives of everyday people during the transition period: industry, social and family life, language, dialects, folk customs, etc. Through reports, interviews and freely told reminiscences, we can follow the changes in Swedish society and get an excellent, often touching picture of the struggles of the Swedish people under difficult circumstances from the middle of the nineteenth century up to the beginning of this century. The basic theme is hard work and poverty.

In today's Sweden, with its present welfare and high standard of living, in the Archives we can hear voices from the past tell about difficult famine years at the end of the 1860s, about crop failures, bread made from bark, starvation and great

hardships. But despite the hardships people were content. Hard work provided an aim in life. "You had to learn to work and keep your place. That was good for you", says a fisherman from the west coast province of Bohuslän. As proof of what people were made of at that time, an interview with a 103-year-old man might be quoted. "What is the worst thing you know, grandfather?" The answer: "When I don't have anything to do -- being without work." An old farmer relates how all his life he has been constantly active, how after a ten-hour work day he quarried stone at night with only two to three hours of rest a day. "If I wasn't hungry, tired and wet when the evening came, I thought I hadn't been doing my duty. I didn't like it and I couldn't sleep." The main theme of these interviews is an irrepressible desire to work, fostered by difficult times. The work day was often long, fifteen to sixteen hours, and there was no leisure to enjoy. There was no place for entertainment, and the only break was to go to the house of God or, now and then, to market. The Swedish people lived for centuries in the world of biblical ideas, taking their strength from the Bible and the prayer book. Many recordings bear witness to this.

How isolated the Swedish people lived in the old days is shown by many recordings -- often many miles to go to school, to the nearest village or the country store -- Recordings about the buildings of railways emphasize the importance for our country of the development of communications.

Recorded memories of early school-days show how the Swedish school system has been changed from the roots up. Teachers used to be considered as gods, and it was unthinkable to put up any kind of opposition to a teacher. Obedience was the order of the day in schools. The pupils sat straight in their benches and were eager to learn what was being taught to them.

Sweden. Contemporary history

Echo of the Day, the daily news magazine, is represented in the Archives with about two thousand echoes, beginning with the first one of October 1, 1937, an interview with Foreign Minister Sandler on his return from the League of Nations in Geneva about the work of the League.

A large number of programs which recur every year have been put into the Archives since the 1930s: the ceremony of awarding the Nobel prizes, the annual meeting of the Swedish Academy, Swedish Flag Day,

the ceremony of opening the Parliament, the presentation of the budget message, the New Year's eve program about the year just past etc.

Several hundred recordings from the Parliament are preserved in the Archives. In 1947 SR was given the right to broadcast directly from the Chambers. Radio discussions on various subjects, political debates and campaign debates have been saved ever since the 1930s.

During the Second World War, the radio was given important new duties, mainly in the fields of defence and economic management, and a great deal of material has been preserved (speeches on critical occasions by Prime Minister Hansson and Foreign Minister Günther as well as orders, rationing notice appeals).

Programs have been preserved about Swedish international aid during and after the war, such as the Swedish Red Cross' aid expedition under the leadership of Count Folke Bernadotte, as well as Bernadotte's work as mediator in Palestine in 1948.

In recent years, the documentary of recordings from Sweden during the second World War have been supplemented by a number of programs which the Government ministers of that time and other relate their memories of the war.

A number of recordings are preserved from the death of King Gustaf VI and the accession of King Gustaf VI Adolf in 1950 -- the King announcing his motto, "Duty above Everything" and the Government, the Parliament and the civil servants swearing the oath of allegiance to him. Reports on the King's journey through the country as well as the festivities in connection with the 700th anniversary of the founding of the city of Stockholm are in the Archives.

Dag Hammarskjöld's installation as Secretary General of the United Nations and several interviews with Hammarskjöld and speeches by him are in the Archives (including his speech in the Swedish Academy about his father, Hjalmar Hammarskjöld, and the one about Carl von Linné on the 250th anniversary of his birth).

Recordings from the resignation of Prime Minister Erlander - after over 20 years in the office - and the formation of a new Government 1969 under Olof Palme are in the Archives as well as recordings from the death of King Gustaf VI Adolf and the accession of King Carl XVI Gustaf to the throne.

The Swedish debate of the past few years (on constitutional questions, industrial location, environmental care, collective bargaining, equality, job security, education, energy questions, etc.)

are richly represented in the Archives.

International contemporary history

Many recordings from various global crises (Korea, Suez, Hungary, Algeria, Congo, Cuba, Rhodesia, Kashmir, Nigeria-Biafra, Vietnam, the Middle-East, etc.) are in the Archives. Programs have been preserved about the détente policy and disarmament conferences of the last few years, the discussions about the control of nuclear weapons, debates about economic cooperation (EFTA, EEC, etc.), aid to developing countries, the oil crisis, etc.

From the United Nations the Archives have several hundred recordings ranging from the foundation of the organization down to the present. A large number of recordings have been preserved from the Conference on the Human Environment in Stockholm in 1972.

The entire proceedings of the fourth General Assembly of the World Council of Churches in Uppsala 1968 are in the Archives.

There is a special section on space exploration, containing reports from all the space flights from that of Gagarin, the first man in space, to the moon landings of more recent years.

Voices of well known contemporaries

A unique collection of voices from the last half century has been preserved, representing foremost Sweden, but also foreign history and politics, economics, science, religion, literature, art, theatre, music, etc. To mention some examples, the Archives have about 70 recordings of King Gustaf V, almost 200 by King Gustaf VI Adolf, former Prime Minister Erlander is represented by about 400 items, Prime Minister Palme about 300, and the various party leaders about 100 recordings each.

Authors reading their own works

A large number of recordings of readings have been preserved, and most of the best known contemporary Swedish authors are represented in the Archives.

Music

Music fills an important place in radio programming, and there are a large number of musical programs in the Archives. Among the composers performing their own works are Hugo Alfvén, Karl-Birger Blomdahl, Ture Rangström, Hilding Rosenberg; most important twentieth-century composers are represented with interviews or statements; among the singers, Jussi Björling, Birgit Nilsson,

Kerstin Thorborg; among conductors, Fritz Busch, Furtwängler, Hindemith, Stravinsky.

Folk Music

Since 1948, SR has recorded widely in the Swedish provinces in order to collect, for program purposes, older, traditional musical material. Even today there is folk music of an ancient and unusual nature to preserve

Radio theatre

The radio theatre has shown radio's possibilities of creating something new and specific to the medium, the radio play. Many such play as well as theatre performances outside SR, have been put into the Archives, and most of Sweden's best known actors are widely represented.

Sports

Sports have a large role in radio programming and many programs have been preserved. There is a collection of programs from the Olympic Games, starting with the one in Berlin in 1936. Reports from world championship competitions, international matches, etc., as well as interviews with sports stars, are in the Archives.

Radio history

The Archives are not just of value for programming, but also a living source of the radio's own 50-year history. In a large number of recordings the pioneers tell about their work and much material has been preserved mirroring the program policies of the past decades.

THE SOUND ARCHIVE OF NORSK RIKSKRINGKASTING
(Norwegian Broadcasting Corporation), OSLO,
WITH A BRIEF SURVEY OF OTHER SOUND ARCHIVES
IN NORWAY

Tor Kummen, Norsk Rikskringkasting, Oslo.

Introduction

As in many other European countries broadcasting in Norway was started in the nineteen twenties on an experimental basis by a private company. The date of the first official transmission was April 25, 1925. During the next 8 or 9 years broadcasting companies were established in many parts of the country. By a governmental decision in 1933 all these companies were combined into one public organization, Norsk Rikskringkasting, (The Norwegian Broadcasting Corporation), which has since been the only broadcasting organization in Norway.

The first recording made for broadcasting use dates back to September 1934, when a Telefunken gramophone recorder was installed. That year, and the next only a few recordings were made, but in the late thirties the number of disc-records gradually increased. In the meantime another instrument was provided, the Philips Miller sound-film recorder which at that time was of surprising technical standard¹. In autumn 1938 the first magnetic tape recorder came into use, but it was not until the late forties this became the main recording instrument. Since 1953 it has been the only used in Norwegian broadcasting.

As time went on, a formidable number of recordings were heaped up in the broadcasting repositories. Being catalogued in a rough and provisional way, it gradually became evident that steps had to be taken to put this material in order. Recognizing this as a source for future broadcast utilization, a new archive section had to be established to select and take care of valuable recordings from past years as well as current and future production. This situation led to the establishment of a Sound Archive in 1958 - 25 years after the first recording was made. I think this development of a radio sound archive policy may be common to many broadcasting organizations, where a careful retention of their own recordings during the first years of growth had been neglected, and where also valuable sources of living contemporary history for later generations may have been lost.

Organization, aims and work

As in many other broadcasting organizations the archive activity is carried out on two levels and by two separate bodies: an archive for the current recording service and an archive for permanent retention of sound recordings. When planning a new sound archive for permanent retention, we had to distinguish between two chronological categories of the material.

1. Recordings set aside during the past 25 years - and
2. recordings from the daily programme output.

During the years since 1958 the task has thus been a double one: to keep an approximate up-to-date archive of recordings from current production, and last but not least - to select and put into systematic order the material set aside during the first 25 years of public broadcasting in Norway.

Selection

The general function of a radio sound archive is to retain recordings -of any kind- recognized or presumed to be of value for future program production, to conserve this material in a secure way, and finally to make the material available to users through a handy and speedy information service. The three catchwords of this procedure I would like to call selection, preservation and cataloguing. The selection of recordings in a broadcasting sound archive is most important, because this function forms the basis for further activity, and also for the quality and versatility of its supply.

The selection of recordings in the NRK-Sound Archive is the responsibility of three bodies: the Producing departments, the Sound Archive itself and finally, the Radio Sound Archive Committee, which has to make the final decision to all proposals for retention presented at meetings. This committee, which meets every two months, consists of members from the Program Division, the Sound Archive and the Current Recording Service. In charge of this Committee is the Program Director. Proposals for retention can be made by various producing departments and the Sound Archive. All proposals have to be signed by the head of the department before they are presented to the committee. Special representatives from the producing departments are, on certain occasions, called to the Committee meetings to give further information about their motives for retention. Proposals for retention from the Music and Drama departments are usually accepted without discussion, due to the expertise in these departments themselves. As regards what we call 'oral contemporary history', it is a fact, however, that the

responsibility and burden of retaining valuable recordings is to a large extent, laid upon the Sound Archive itself. I would like to explain this more exactly. The Sound Archive, today consisting of 9 persons, including 2 technicians, has from its very beginning maintained the principle, that all written information on current program output has to be sent automatically to the Sound Archive from the producing departments. Once a day the archive staff meets for about half an hour to discuss this material and to draw conclusions about its presumed value or importance. If programs or part of programs, are recognized to be of interest for archive purpose, we protect this material from being erased or reused in production by fixing a special label on the corresponding tape container in the Current Recording Service. This label signifies that the tape cannot be used in further production before the Sound Archive has listened to it. I think it is familiar to many broadcasting sound archivists that producers often are inclined to ignore or discard their products without very much consideration as to possible archive value. As these people often are journalists, previously engaged in the press, they also look upon recordings in what I would call a 'journalistic' way, assuming that recordings, like papers, are of little interest beyond the actual moment or day. Considering this, the Sound Archive really has to play the part of a watch dog, and it is a fact that many recordings, which later on have turned out to be valuable, have been saved for posterity as a result of these precautions.

On the other hand I think it is well known, that some producers without much consideration often regard their own products as being rather exclusive. Consequently the Sound Archive, as a principle, always has to take a careful, but critical attitude to all proposals for retention put forward by the producers. Since it deals with all subjects covered in the program output and is familiar with the needs in the producing departments, the Sound Archive to a large extent, therefore is given a free hand to distinguish between valuable and less valuable recordings in the total production.

The selection and evaluation of recordings for archive purposes is made from different points of view. A final decision is usually made by considering subject, performance, originality and other characteristics, and also by comparing every item with those of a similar kind already preserved. As a broadcasting sound archive has to meet all kinds of demands from the producing departments, it is necessary to build up a collection of recordings covering categories in the largest possible program field. To my knowledge these categories are very similar in all broadcast-

ing archives. I will therefore not touch this theme very deeply, but will only say that all recordings illustrating remarkable events or phenomena in society -on a wide range- are welcome, provided they are considered to satisfy the criteria of quality in some way or other.

Specific Subjects

I expect that it will be of more interest to learn something about the material, which is most specific to the Norwegian Broadcasting Sound Archive.

First of all I would like to mention the collection of Norwegian Folk Music, which at present has reached the number of 28.000 items, representing traditional instrumental and vocal music from all parts of the country. This collection has been built up as a result of the purposeful and systematic work of the Folk music section (in the Music department) during the last 40 years. It is regarded as a national treasure and provides a rich source for musicologists and researchers in this field.

A subject to which particular importance is attached is the social and cultural life and traditions of the Lapplanders who live in the northern part of the country. Having been an ethnic minority for centuries, they have, up to the present, maintained their customs, language and way of life with little change. During the last -say 25 years- the integration of the Lapp-population into Norwegian society has accelerated, so that much of the ancient Lappish culture runs the risk of being lost. To save this culture -in sound- in its original form over a wide range has been considered to be of high importance within the Broadcasting Sound Archive.

Another matter to which the Sound Archive has paid special attention is stories and personal memories from people who took part in the expeditions of Norwegian explorers and pioneers in the arctic and antarctic regions. There are for instance still persons living in Norway who went with Roald A.mundsen and Capt. Robert Scott on their race to the South pole in the year 1911.

Speaking of oral contemporary history, I think a broadcasting sound archivist very often will associate this term with events from political life. In a broadcasting organization topics in this field -from within and outside Norway- will also occur most frequently in the daily program output.

In this connection I would like to say some words on a special case which I suppose is peculiar to Norway. In 1961 Parliament decided to negotiate for membership of the European Common Market. As this step involved constitutional changes it caused a very hectic debate in Parliament and in all media

during the whole of the sixties. There was a lengthy political debate, including two governmental crises, before the Prime Minister signed the protocol of membership in Brussels in January 1972. Parliament, however, decided that membership could only be valid when the people had expressed their opinion by a public vote. An excited public debate for and against membership then engaged the people during the whole year of 1972 up to the day of the referendum on September 25. The consequence of this voting was -as you will remember- that the Cabinet had to abdicate, and Norway's membership in the European Common Market had to be cancelled.

Broadcasting, as a public medium, played a considerable part in the discussion, by giving access to the microphone to all parties involved. With consent of our directors the Sound Archive recorded and retained every word said on radio on this subject from January 1972 to the end of September, when the result of the public vote was known. This comprehensive material, consisting of 170 hours of documentary sound is today regarded as being of considerable interest for future research in history, political science and other disciplines. Including views and statements from the political top level and down to the man in the street, it gives what I would call 'a mirror in sound' of the political opinion of the whole nation which has not occurred since the referendum on monarchy or republic in Norway in the year 1905.

Finally I would like to mention a special part of the Sound Archive comprising Norwegian history from the period 1940-45. This collection contains documents in sound of different kinds from within and outside the country during the war. During these years Norwegian broadcasting activity was spread over 4 or 5 different parts or bodies:

1. A so called 'national' broadcasting organization submitted to German control with almost the whole former technical staff remaining in Oslo.
2. The Norwegian section of the BBC
3. The Norwegian Broadcasting Service from the US- Shortwave station WRUL in Boston, from spring 1944 attached to the broadcasting section of Office of War Information in Washington DC.
4. A team of Norwegian producers in Sweden, making records of actual war events in Norway - mostly concerning resistance movement activities during these years.

After the war the recordings made abroad were sent to Oslo where ^{they} now are preserved, together with a considerable number of recordings made by the German-controlled broadcasting service here during the war.

In this connection I would like to touch on a question which has worried the Norwegian

Broadcasting, and especially the Sound Archive, for the last 30 years. When the Norwegian Broadcasting Section in the BBC left London at the end of May 1945, three parcels were shipped to Norway, containing all recordings made by the Norwegian staff there during the war. Two of these parcels reached Oslo, the third has never arrived. In spite of several advertisements and investigations during the following months no reaction was obtained. It has been assumed that the parcel may have been sent by mistake to another of the broadcasting organizations which at that time were connected to the BBC. If so, I would be very glad if any members could give any information which might lead to recovery of this material.

Cataloguing

As Boswell said in his 'Life of Johnson' 20 years ago Knowledge is of two kinds. Either we know a subject ourselves, or we know where we can find information about it.

The practical benefit of a radio sound archive depends on the information obtainable through its cataloguing system. The Norwegian Broadcasting Sound Archive therefore takes great care in the composition of the catalogue cards. The basis for a catalogue card is a so-called 'listeners report', a summary, which includes the main points of the contents, besides all details about duration, technical quality and other characteristics. The 'listeners report' is typed on offsetmasters from which the amount of cards needed is reproduced. The cards are of 2 sizes and 3 colours: one (White) for what we call 'oral records', and a smaller one (yellow and green) for music and drama productions. The card system is used with 4 indexes: Numerical, Name, Subject (in a modified version of the Dewey library classification system), Chronological. For music, drama and readings a title index is also produced.

Perhaps it should be mentioned that, especially with view to the local broadcasting service, and -in a wider prospect- also for future local history research, all recordings relating to subjects of any kind from the different places and areas of the country, are arranged geographically in the catalogue.

Preservation

For archive purpose all recordings are transferred to new phonotape reels of 10' standard size, with speed 7½ ips. (except for stereo-recordings). The items are copied in successive numerical order, in general without regard to content or category. As the duration of an archive reel is approximately 60', several individual items can be transferred to each reel. On the other hand a single item

may also consist of several reels, e.g. major parliamentary debates and so on. To distinguish between the individual items on a reel we use a simple method developed by our technicians. In copying we have considered it of high importance to keep the archive tape reels fully intact, without any cutting or splicing the tape. To that end we draw, with China ink, circular lines on the spool which mark the starting point of each individual item. On the spool each item is marked in numerical sequence.

The tape reels are stored in numerical sequence in cardboard boxes in airconditioned rooms without daylight and with a humidity of approximately 50%. The storage rooms are equipped with a fire warning system which alarms when smoke or fire breaks out.

The loan of all recordings, both current and permanent, is centralized in the Current Recording Service, which is also responsible for recall and return of this material.

Use of Sound Archive recordings

Sound Archive recordings are available for program within the organization, including the 9 local broadcasting stations in different areas of the country. Items required from a local broadcasting station are usually transmitted by line direct to the station concerned.

Some recordings, most of them containing political reflections and memoirs from the period 1940-45 are under special embargo and exempted from general use.

As time has passed there has been an evident increasing demand for public access to the Broadcasting Sound Archive material. Like many other countries Norway has no central public institution where contemporary history in sound is available for public use.

Two years ago various institutions concerned with the matter arranged a conference to discuss and find out a way of solving these problems. Last year a meeting was held with representatives from the National Archive and the Broadcasting organization. It was recommended that the Ministry of Education should appoint a committee to undertake further work in the matter. Since then nothing has happened, and I am afraid it will take time before this case is properly settled.

As the Broadcasting Sound Archive is privileged to be the only manager of this material, we have, within the limits of resources, to look upon it as a national property, and to handle it as such. Being convinced that these recordings will be of considerable value for future research activity in various fields, we have to a considerable extent retained recordings which would certainly not have been preserved when strictly regarding broadcasting

needs. To that end the Sound Archive also from time to time has been in touch with university students who are making sound recordings in the field for study purposes. With their permission about 80 hours of this material has been catalogued and retained in the Sound Archive. The Sound Archive is also authorized to make proposals to record subjects or persons, famous or remarkable in some way or other, which are considered to be of value for future broadcast use or research activities.

As an example of successful utilization of recordings for educational purposes, I would like to mention an anthology of Norwegian literature, published this year by the Modern Humanities Research Association (MHRA), King's College, London. The publication, made possible by grants from the British Department of Education and Science and from the Norwegian Cultural Council, consists of 28 sound cassettes comprising 40 hours of recordings of poetry, prose and drama from the Norwegian Broadcasting Sound Archive, besides two volumes with text and commentaries. The main purpose of this publication is to aid students who already have acquired elementary knowledge of Norwegian, in further studies of language. The editors, Dr. Popperwell from Cambridge University and Mr. Støverud from the University of London, say the following in a preface: "For the first time as far as is known, the resource of sound archive of a national radio network have been used to compile an anthology of a country's literature and at the same time provide a wider coverage of the spoken varieties of the language, in the form of sound recordings". As sound archivists we are rather proud of having been able to make a contribution to this work.

Research Sound Archives in Norway

Finally, I would like to say a few words about some other minor sound archives in Norway. One of these archives, Norsk Lydarkiv (the Norwegian Sound Archive) is a typical research archive, closely connected with the University Library in Oslo, and there are reasons to believe that this archive will be the basis for a future National Sound Archive in Norway. The collections of Norsk Lydarkiv consist mainly of recordings of Norwegian artists and musicians in the last half-century. But the most significant part of these collections is no doubt the recordings on Wax cylinders made in Canada, Alaska and Greenland by the Norwegian explorer Christian Leden in the years 1909-12. As far as I know, one of these recordings of Canadian folklore made in the Yukon, is the first recording made on Canadian soil at all. Unfor-

Unfortunately the use of these recordings has up to now been hampered by an embargo from the producer, which says that this material can only be used within the University of Oslo. So the Norsk Lydarkiv from time to time has had to apologize for not being able to provide foreign researchers with copies of this unique material. According to information recently given by the head of this archive, Mr. Gaukstad, the embargo of this material has now partly been cancelled by courtesy of the Leden-family, a gesture which certainly will be very much appreciated by the researchers concerned. Another remarkable part of this archive is the collection of folk music from Ireland and Norway made on wax and metal cylinders (galvanos) by the musicologist Dr. O.M. Sandvik in the nineteen twenties. Norsk Lydarkiv has also an agreement with the Norwegian producers of gramophone records, stating that one copy of each item has to be delivered to this archive.

Two other archives, also connected with the University of Oslo, are Norsk Musikkksamling (The Norwegian Music Collection) and Norsk Folkemusikkksamling (The Norwegian Folk Music Collection). The first consists of about 125.000 sheets of printed music and 10.000 original manuscripts. Throughout the years this archive has also collected oral recordings with Norwegian and foreign composers and musicians, which serve as a valuable complementary source for musicologists and music students.

The second, Norsk Folkemusikkksamling, is in many ways a parallel to the Folk Music Collection in our Broadcasting Corporation and acts as an inspiring competitor. As a university archive its main activity is to give assistance to music students and researchers. May I finally also mention a private sound archive in Oslo, collected by ^{px}Martin Schøyen, a great admirer of Beethoven. He has spent quite a fortune in collecting a private archive consisting of disc records from all over the world where performances of Beethoven compositions are represented. Due to his enthusiasm he has -to some extent- also given access to his collection to musicologists who are especially dealing with Beethoven. As a sign of his devotion to the great composer you will find this collection designed in the telephone-book of Oslo, not with his own name, but with the name of Beethoven - The Beethoven Sound Archive, Oslo.

- 1) Note of the Editor: the Philips-Miller system consisted of optical registration, made with mechanical means.
- 2) See p. 18 for a correction on Mr. Kummen's remarks concerning the recordings made by Christian Leden.

Morton Ruge, Det Kongelige Bibliotek, Copenhagen.

It might be practical first of all to make it clear, that in Denmark as in all other countries there will be found a lot of sound collections, which IASA will have no connection with, and no interest in. In every town there are Record Libraries, some of them specialised, and some with in reality very fine collections of jazz or other modern music, often of a somewhat popular type. For sociological reasons it might be interesting to know the number and scope of these collections, but for IASA and for this article they have no relevance.

Another sort of collection with no implicit aims to be sound archives are the many and very well organized collections of music in the Public Libraries of Denmark. They play a great role in the musical education in the country, and they are planned and kept by very able music-librarians with great experience and a long training in the librarianship for musicians. But the collections are primarily for use here and now, the material is rejected when it has been in use for some years. The scope is not that of an Archive.

In many of the local museums one will find sound documents, talks of old people from the community, recordings of local happenings and so on, often done in a rather random way, and not always followed by a systematic effort to build up a collection. But a student of local history should not forget to consult these collections, and it might be a task for a national branch of IASA to register them and advise on a more strict working schedule. At the five universities in Denmark you will find sound collections of great value for research. These archives are specific in their aims, they are of a practical nature and made to assist in the work of the specific institute. A very fine archive of animal sounds (birds and mammals) is at the University of Aarhus, but strictly for the use of research and not for the public. Similarly there exist archives of theater recordings, dialect recordings and others, with hundreds of non-commercial recordings of great value for research and maybe some day also of some use for the ordinary listener.

There are a few private collectors of sounds in Denmark. One has spent a fortune on recording theatre performances for the past 30 years another has a great collection of random recordings of social, cultural and historical interest.

One of them was lucky enough to get the announcement of the German surrender broadcast as an interruption to a BBC Danish Service transmission on the evening of 4th May 1945. The principal sound archives are all integrated in some basic institution under the state or crown. We have a National Archive - Rigsarkivet -, a National Museum - Nationalmuseet -, and a National Library - Det Kongelige Bibliotek -. These are old, large and well-known institutions, with broad aims, and obligations beyond the daily work of other institutions in question, - in respect to preservation, in respect to research, and in respect to the whole cultural image of the country. One of the smallest National Institutions, The Danish Folklore Archive, has in fact one of the biggest sound archives. More than 1500 foreign recordings on tape and disc of folk-songs and story-telling, and more than 2000 recordings made by the scholars at the Institution of Danish and Faeroese folk-songs and stories. In the world of the folklorists this archive has a very high reputation. The Danish National Archive has in fact a few recordings of its own, but they have until now not put much work into this media. They have about 100 tapes recorded by the staff. As a National Archive they received everything from governmental institutions, and very recently they have also received a lot of material on tapes. A very important example is the recordings from the Institute for Social Research, whose work includes many tape recorded interviews.

The National Museum

The National Museum has in its daily work used taperecordings when older artisans have explained the use of a certain tool or the working procedure of a certain craft. As a special department the National Museum has the National Record Library. This Department is intended as the National Collection of Danish Gramophone Records. There is no legal deposit in Denmark of Gramophone Records, but the industry has been kind enough to donate much of its recent production, and through intensive collection the Head of the Record Library has got hold of a substantial part of the Danish Records issued from the earliest one onwards. Some catalogues and discographies have been compiled, and at the present time the Museum tries to make an annual printed register of Danish Records and Cassettes.

Another special department of the National Museum is the National Audio-Visual Archive. The earliest material for this department was a collection of very old recordings from the Royal Library, which many years ago was han-

ded over to the Museum. But money failed to follow this task up, and to-day this department is a stray and sample collection, with some very interesting material, but without facilities to hear the recordings or to make recordings, and with no money and maybe no future. Since the beginning of this year the recordings from the Parliament in Denmark, Folketinget, are deposited in this Department.

The Royal Library

At the Royal Library the Department for Acquisition of Foreign Books has a sub-division for records and tapes, with a limited annual allowance. If a speech, a report, a lecture only exists in recorded form, it has to be acquired. Readings by famous men of letters and poets are under all circumstances acquired. In fact we have some thousand records of the type we all know about, e.g. T.S. Eliot and Thomas Mann readings, Hitler and Roosevelt speeches, tapes of Owen Lattimore and records of the Mannheim theatre playing "Faust". For the time being there are very limited possibilities for listening to the records, due to a heavy building program, and lack of funds for the necessary equipment. The libraries' own recordings are placed in the department for manuscripts. Tapes began occasionally to be received by the department in connection with the letters, diaries and manuscripts which are systematically gathered from Danish authors, writers and distinguished cultural personalities. When people as a matter of routine were asked to write their memoirs they often responded by using tape-recordings as their preferred method.

As a result the library now records Danish authors reading their own works, records the memoirs of people with special experiences, or particular events, i.e., a sort of oral history recording. Among the subjects are recordings of participants in the Spanish Civil War, in the Danish Resistance, Library history, immigrants and their experience in coming to Denmark, descriptions of life in Russia and Poland before the First World War and so on.

As gifts or by purchase the library acquires some 100 hours every year. Many books to-day are made up of recorded interviews, and we have obtained many of these recordings, which of course have the complete material, where the printed book only use a little. As the Royal Library has a lot of other material on these subjects and concerning these people, we find it very useful to have the recording under the same roof, and not in a special institution. You will find first editions, manuscripts, photographs, films and records in the same institution as the tapes.

The Danish Radio

The Danish Radio is an independent Broadcasting Company led by a board of politicians and financially based on licence. It has a rather big collection of Danish and Foreign Gramophone Records, music and spoken word. This is a collection for daily use and not an archive, and the public and other institutions have no access to the holdings.

A proposal for a new law will very soon regulate these arrangements and one can hope that some of the recordings will be opened for research and to a certain degree to the public.

More serious is the fact ^{that} many hours of master tape with often unique recordings of the Danish Radio were wiped out, as soon as the broadcast was made. The master tape often can be four or five times as long as the actual broadcast, and even though it is satisfactory that the broadcast should be preserved, from the view of a preserving institution such as the National Library, the National Museum or the National Archive it is a real vexation that the component parts are not preserved.

THE RECORDINGS MADE BY CHRISTIAN LEDEN

Additional information on Mr. Kummén's Paper (see p. 15) by
Léo La Clare, Public Archives of Canada.

Now that we have had a chance to audition the recordings made by Christian Leden and research the circumstances of their recording, we have determined that they are songs and chants by Cree Indians recorded in 1911 near Orion Lake on the border of the provinces of Alberta and Saskatchewan. I should also point out that these are not the earliest ethnographic recordings made in Canada, the first such recordings being made in 1899 with Iroquois Indians in Ontario. The first recording made in Canada is a message by a former Governor-General, Sir Frederick Arthur Stanley, recorded on 11 September 1888. Incidentally, this is the oldest reproduceable recording in the world. Other recordings made between 1877 and 1888 have either been destroyed, or can't be played back.

RESEARCH SOUND ARCHIVES IN FINLAND

Pekka Gronow, Finnish Institute of Recorded Sound, Helsinki.

(The paper was read by Lars-Olof Landén, Finnish Broadcasting Corporation (VLE) Helsinki.)

The purpose of this paper is to present a brief survey of research-oriented sound archives in Finland. Thanks to materials collected by the Ministry of Education in 1970 ¹⁾, we have a fairly good overall view of the situation. However, as we shall see, it is not at all easy to distinguish sound archives from other archives. Although numerous institutions and organizations have collections of sound recordings, most of them consider sound recordings just another method of storing information, often secondary to traditional methods. Only two institutions, the Finnish Language Tape Archives and the Finnish Institute of Recorded Sound, specialize in sound recordings.

A typical example of the situation is the history of the oldest sound record collection in Finland, the folklore archives of the Society of Finnish Literature (Suomalaisen Kirjallisuuden Seura).

The society was founded in 1831 to study and promote Finnish literature and folklore. By the turn of the century it had accumulated a massive collection of folklore in manuscript and also published much material in book form. In 1905 the society began to use the phonograph to record folk songs, and 420 cylinders were made between 1905 and 1922. From 1937, field recordings were made on acetate discs, and since 1950 tape has been used regularly.

However, sound recording was long considered secondary to written documentation. Recordings were transcribed and the written (or notated) version was the one usually used for research purposes, and relatively little attention was paid to sound quality.

The situation changed somewhat in the 1960s. Considerable attention is now being paid to the technical quality of recordings, and the society has also issued some LP collections from its holdings, but it is obvious that the written text is still considered primary for both folklore studies and publications.

1) Äänitearkistokomitean mietintö. Komiteamietintö 1970: B 20, Helsinki.

Sound recordings in folklore and linguistics

In general, it can be said that sound recording has been used extensively in the fields of folklore and linguistics. Most institutions in these fields have collections of sound recordings. The following is a summary of major archives; the figures are for 1970.

Suomen kielen nauhoitearkisto (The Finnish Language Tape Archives),

founded in 1959 and closely affiliated with the Institute of the Finnish language at the University of Helsinki, has over 10.000 hours of recordings, mainly examples of Finno-Ugric languages and dialects of the Finnish language.

Suomalaisen kirjallisuuden seura (The Society of Finnish Literature),

already mentioned above, has about 4500 hours of recordings, mainly Finnish Folklore.

Tampereen yliopiston kansanperinteen laitos (The Institute of Folk Traditions at the University of Tampere),

has over 3000 hours of recordings, with the emphasis on instrumental and vocal folk music. A large part of the collection has been recorded by Dr. Erkki Ala-Könni since the 1930s.

Svenska litteratursällskapets folkkulturs-arkiv (The Folklore Archives of the Swedish Literature Society in Finland),

has about 550 hours of recordings of Finnish-Swedish folklore and dialects. Several other universities besides those mentioned above have collections of sound recordings; especially worth mentioning are the Institutes of the Finnish language and Folklore at the University of Turku.

Oral history

Compared with the amount of recording done in the fields of language and folklore studies, oral history has been much less prominent in Finland. Here once again sound recordings have been considered secondary to written documents, and in many cases recordings have been erased and the tape reused after transcription.

Among the various fields of history where sound recording has been used, labour history deserves special mention. Työväden muis-titietotoimikunta (the Working Group for Labour History) has about 500 hours of recording, and recently work has been expanded to collecting workers' songs. Another example

is the emigration history project at the Institute of History at the University of Turku.

In addition to those mentioned above, the Ministry of Education survey of 1970 uncovered dozens of smaller sound recording collections: Local history societies, museums, libraries, civic organizations, parties and municipal bodies have such collections, which are usually relatively small, poorly catalogued and mainly of local interest.

Commercial recordings

Typical of the institutions mentioned above is that they have in most cases made the recordings in their collections. Many of them have extensive recording programs, and there are plans to record examples of every Finnish dialect, folk music from all parts of the country, all important veterans of the labour movement and so on.

While sound recordings of this type have been made by various institutions since 1905, relatively little attention has been paid to the preservation of Finnish recordings made by commercial record companies since 1902.

For instance, the Gramophone Co. recorded about 750 titles in Finland before 1915. The recordings included classical music, folk songs, brass band selections and dramatic recitations - a unique documentation of contemporary cultural life in Finland. Unfortunately, more than half of the recordings known to have been made seem to be lost forever, unless original masters can be located in the EMI archives in Hayes. Many of the remaining titles have been preserved only in a few copies, scattered among private collections. Of course, the record library of the Finnish Broadcasting Company has accumulated a relatively good collection of commercially produced gramophone records made since the 1930 and has also been able to obtain some earlier items, but not until the 1960s was any serious attempt made to establish a national research collection of gramophone records.

Suomen äänitearkisto (The Finnish Institute of Recorded Sound)

was incorporated in 1967 as a private non-profit organization with the purpose of creating a national collection of sound recordings with the emphasis on commercially produced gramophone records and tapes. The institute receives financial support from the Ministry of Education under the Private Archives Act. The main goal of the institution is the building of a complete collection of all commercially produced sound recordings made in Finland. The word "commercial" is understood to include for instance privately produced

records, too, insofar as they are produced in sufficient numbers so that a copy can be obtained. The institute sees itself as the counterpart of the national library which aims to preserve all books and periodicals printed in Finland and/or published by Finnish publishers.

Since its founding, the institute has received free copies of the current production of all major and most minor record companies in Finland. Through some donations and several large purchases, it has also been able to acquire a fairly good collection of Finnish 78s from the 1920s on. Today the institute has about 10.000 Finnish records, not counting duplicates. Records still missing are copied on tape from private collections wherever possible.

"Finnish" is also understood to include Finnish music recorded abroad, and a lucky purchase enabled the institutions to obtain a fairly complete collection of Finnish-American recordings from 1907 to the 1950s. Attempts to obtain recordings made in the Finnish-Karelian Autonomous Soviet Republic have been less successful.

So far the institution has only had marginal interest in non-Finnish and non-commercial recordings. The acquisition of the Finnish-American collection has sparked off an interest in records made for other immigrant-groups in America, and so far about 1.000 such records have been obtained, as no other archive outside the USA seems to collect such materials.

As for non-commercial Finnish recordings (on tape), it is felt that very few such recordings worth preserving are being made that are not preserved by the institutions that make them. However, the archives of the Finnish Broadcasting Company are only to a limited extent available to scholars, and in the future the institute might possibly operate as a link between broadcasting archives and researchers - this is, however, completely beyond today's resources.

An important part of the activities of the institute is the publication of the national discography, Suomalaisten äänilevyjen luettelo (Catalogue of Finnish records), which has been published annually since 1967. Two large retrospective volumes covering the years 1902-1945 and 1946-1966, respectively, have also been published, and although the early years are badly in need of revision, Finland has the distinction of being the only country in the world with a continuous and relatively complete national discography. Planned for publication in 1977 is a discography of the complete Scandinavian output of the Gramophone Co. up to 1925, which will also make the Finnish national discography fairly complete up to that date.

The institute has also tried actively to obtain discographical publications, printed catalogues of major international record companies and files of Finnish record companies (recording ledgers, etc.). Such materials, although not sound recordings, are essential to the study of the commercial record industry, and they are often very difficult to obtain through traditional libraries and archives. To give just one example, the institute has in vain tried to obtain a set of the Finnish-language catalogues and supplements published by major American companies, either in original or copy, but it seems that neither the companies themselves nor public libraries or archives have them, and so far most materials have been obtained from private collectors.

So far the institute has concentrated its resources on preservation and documentation; service has had to suffer as the institute has no full-time staff. The expansion of activities has been delayed because at present the legislation on legal deposit is under revision in Finland. New legislation will probably make the deposit of sound recordings compulsory roughly on the same lines as the deposit of books and periodicals. This will automatically result in organizational changes, because the institution receiving deposit materials has to be a public institution. No decision in this direction has yet been made, but it seems probable that in the future the institute will become a part of the Helsinki University Library, the national library of Finland.

Conclusions

The Finnish experience suggests that there are three functionally different types of sound archives. National broadcasting companies are likely to accumulate reasonably good sound archives, because such archives are necessary for their own activities. Although the selection of materials may leave something to be desired, the main problem with broadcasting archives would seem to be their availability to persons not working within the broadcasting organizations. As for research sound archives, they may roughly be divided along the same lines as traditional collections of written materials. Libraries usually concentrate on printed materials, books and periodicals; archives collect documents which are usually produced in manuscript form in a limited number of copies. Most research sound archives fall into the latter category: they collect unique sound documents, usually in the form of tape recordings. Their problems are mainly problems of selection, because not every sound produced can be documented, and also problems of technical quality.

The archive that collects commercially produced recordings is in a completely different position. The number of recordings issued is limited, certainly much smaller than the number of books and periodicals published, and it seems feasible to try to preserve at least one copy of every record published in a national record collection. Here the main problems are acquisition -best solved through legal deposit- and cataloguing.

Research sound archives in Finland

Suomen Kielen nauhoitearkisto
(The Finnish Language Tape Archive)
Meritullinkatu 14
00170 Helsinki 17

Suomalaisen Kirjallisuuden seura
(The Society of Finnish Literature)
Hallituskatu 1
00170 Helsinki 17

Tampereen yliopiston kansanperinteen laitos
(The Institute of Folk Tradition at the University of Tampere)
Hatanpäänvaltatie 2
33100 Tampere 10

Svenska litteratursällskapet i Finland
Folkkulturarkivet
(The Folklore Archives of the Swedish Literature Society in Finland)
Fabiansgatan 7 B
00130 Helsingfors 13

Suomen äänitearkisto r.y.
(The Finnish Institute of Recorded Sound)
Pietarinskatu 12 A 21
00140 Helsinki 14/08

Työväen muistitietotoimikunta
(The Working Group for Labour History)
Paasivuorenkatu 5
00530 Helsinki 53

Suomen äänitearkisto r.y.
(The Finnish Institute of Recorded Sound)

List of publications.

| <u>Catalogue of Finnish Records</u> | price (Fmk) |
|-------------------------------------|----------------|
| U. Haapanen | |
| 1. 1946-66 | (out of print) |
| 2. 1967 | 8,- |
| 3. 1968 | 10,- |
| 4. 1902-45 | (out of print) |
| 5. 1969 | 10,- |
| 6. 1970 | 12,- |
| 7. 1971 | 14,- |
| 8. 1972 | 14,- |
| 9. Index 1902-1971: A-L | 50,- |

| | |
|--------------------------|------|
| 10. Index 1902-1971: M-Ö | 50,- |
| 11. 1973 | 20,- |
| 12. 1974-1975 | 30,- |

Special series

1. Rainer Strömmer: Olavi Virta discography
2. Rainer Strömmer: Georg Malmstén discography 10,-
3. Pekka Gronow : American Columbia Scandinavian "E" and "F" series 10,-

To be published in 1977:

Karleric Liliedahl: The Gramophone Co. Scandinavian acoustic recordings.

The Editor received the following announcement:

INTERNATIONAL GUIDE TO LIBRARY, ARCHIVAL,
AND INFORMATION SCIENCE ASSOCIATIONS

1st Edition.

By Josephine Riss Fang and Alice H. Songe.

Publication date: May 24, 1976.

ISBN 0-8352-0847-8 LC 76-2700

6 x 9. 354 pages.

\$ 51.00 plus shipping and handling.

In the three years since the Preliminary Edition (Handbook of National and International Library Associations) was published, library organizations have grown in number and in range of activities. To help professionals communicate and cooperate on national and international library projects, Josephine Riss Fang and Alice H. Songe improved and enlarged their earlier work, superseding it with International Guide to Library, Archival and Information Science Associations, to be published by R.R. Bowker on May 24. The new guide provides comprehensive contact and reference information 361 associations located in 101 countries.

The main text consists of two separate sections: an alphabetical listing of 44 international associations, and a geographical listing of 317 national groups. Entries are numbered in sequence and each gives official name, address and acronym (if any), as well as names and titles of major officers and type and number of staff. Also noted are major fields of interest, languages used, historical data on founding, aims and activities. Additional information covers structure, means of financing, membership, general meeting dates and publication programs. Finally, a bibliography is given for each association, wherever such items could be located.

Nine special features further enhance the value of this work for librarians, publishers and scholars. These include a List of Acronyms, Official Journals of the Associations, Chief Officers of National and International Library Associations, Statistical Data Concerning the Associations, and General Bibliography 1965-1975. The following indexes are also furnished: Subject Index, Official Names of Library Associations, Countries with International Associations and Index of Countries.

Josephine Riss Fang is Professor Library Science at Simmons College, and Alice H. Songe was formerly Reference Librarian, National Institute of Education.

For further information, contact:
Adelle Fink, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036, U.S.A.

TOWARDS A DIRECTORY OF SOUND ARCHIVES

Report on the bibliography of directories of sound recording collections and the feasibility of initiating a IASA project to compile an international directory of sound recording collections

Paper read by Ann Briegleb at the IASA Annual Meeting in Bergen, August, 1976

Mrs. Briegleb is head of the Ethnomusicology Archive of the University of California in Los Angeles.

The compilation of the bibliography of directories of sound recording collections announced in the Phonographic Bulletin No. 13 (December 1975) p. 34 and printed below, yielded 23 published titles; two unpublished reports and an uncompleted survey raise the total to 26 projects. The most complete coverage among the directories is in the fields of music, folklore and oral history. The North American and European continents and Australia/New Zealand have almost exclusive rights to the geographical coverage. Special

thanks are due to Bernie Galm, Léo La Claret David Lance and Michael Grey for their assistance in contributing new sources and supplying information on incomplete sources.

It is clear that there is no existing and completed directory of international sound recording collections or archives. This is probably for good reason because it would require monumental effort and cooperation to accomplish such a task. I can speak from some experience having chaired a committee that compiled a directory of ethnomusicological recording collections in the U.S. and Canada. Although the committee was of some assistance in providing suggestions, the responsibility of the task soon became mine exclusively. The most discouraging aspect, however, was the lack of cooperation from the archives to which the questionnaire was sent. It was fortunate that I often have the opportunity to travel because it was necessary for me to personally visit some of the more important archives and coax the answer out of the personnel in charge (in one case I had to fill out the questionnaire myself!

So we come to the question at hand: what should IASA do with the project started in 1971 in cooperation with the Record Library Commission of IAML: the 70 completed record sound collection questionnaires mailed out and received back in 1971. In case your time machine has stopped, it is now 1976, and the last half at that! For an international representation 70 responses is small; in addition there are major geographical gaps. Eastern Europe, U.S.S.R., and the Orient are lacking. Perhaps the fault lies in an inadequate mailing list - this is a difficult thing to compile. However, in addition, some of the major collections failed to answer the questionnaire.

Suggestions and recommendations:

1. If the project is to be revived, a new mailing list should be sent out. The 1971 questionnaires are too old.
2. The questionnaire format was very detailed and one of the best I have ever seen. However, there was some bias towards music and gramophone records. The questionnaire needs to be expanded to make up for these weaknesses.
3. A possible approach to getting a handle on a more international representation might be to organize sub-committees by country or region. Properly chosen, the members of each sub-committee would be more likely to know what other collections exist in his/her area. Thus a better mailing list, a better response and possibility for following up on slow responses and a better directory.

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prepared for IASA by Ann Briegleb, August, 1976

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Whitton, Tom E. Gramophone record libraries in Sydney. 1972-74? (a report)

The Editor received the following announcement.

AFRICAN MUSIC AND ORAL DATA
A Catalog of Field Recordings, 1902 - 1975

By Ruth M. Stone and Frank J. Gillis
Indiana University Press, 1976
ISBN 0-253-30262-5 LC75-31419
6 1/8 x 9 1/4, 432 pages
\$ 17.50s

The African Field Recordings Survey is a catalog which provides concise summaries of collections of phonorecordings of music and oral data held by individuals and institutions throughout the world. Until now there has been no adequate retrieval system for recorded sound comparable to the bibliographies and filmographies available for written and visual materials emanating from Africa. This catalog, which is unique in its listing of noncommercial collections of African music, contains references to primary source data which will be invaluable to individuals working with historical materials or planning future research in the humanities or social sciences. The information has been gathered almost entirely from questionnaires. Through the use of a computer program the data have been organized into fifteen fields, of which thirteen are used in the Survey. The program will index, match, and select within any of these fields and will print all of the input or only selected parts of it in any order specified. Most important, computer-programming makes possible continual updating and correcting of the materials. From this ongoing project scholars can look forward to a continuing and continuous stream of information on African music and oral data recorded in the field.

Ruth M Stone is a graduate student in the Anthropology Department, Indiana University. Frank J. Gillis is Associate Director of the Indiana University Archives of traditional music and President of the Society for Ethnomusicology.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

Preliminary Programme of the 1977 Annual Meeting, March 30 - April 2, 1977

at the Edison National Historic Site, West Orange, New Jersey.

Reminiscences of Edison
(by several former associates (chaired by Phil Miller))

Reminiscences by Recording Artists Association with Edison

The History of the Edison Co. Part II
(Ray Wile)

Some unissued Edison Recordings
(tapes presented by Ray Wile)

Electrical Recording Before Western Electric
(Mike Biel)

Radio and the Collector
(panel chaired by Gary Shivers)

Record Reissues
(panel of supervisors of various projects chaired by David Hamilton)

Record Reviewing
(Panel of reviewers chaired by Kurtz Myers)

The Victor Talking Machine Co.
(slide show presented by Edgar Hutto, Jr.)

Archival Cataloging of Sound Recordings:
Rules and Standards
(panel chaired by Garrett Bowles)

Annual Collectors Swap

Tours to points of interest in New Jersey and New York City

Program Chairman: Charles Simpson
Local Arrangements Chairman: Mike Biel

Further information: James B. Wright, ARSC,
Fine Arts Library, University of New Mexico
Albuquerque, New Mexico 87131, U.S.A.

NATIONAL SOUND ARCHIVES, NATIONAL AUDIOVISUAL ARCHIVES, OR SPECIALIZED ARCHIVES

The Phonographic Bulletin No. 14 (May 1976) contained three articles on National Archives by Leslie Waffan (National Archives, USA), Leo LaClare (Public Archives, Canada) and Rolf Schuurmsma (Foundation for Film and Science, the Netherlands). The first two contributors gave examples of well organized National Archives whilst the paper by Rolf Schuurmsma was intended as an argument in favour of archives specialized in restricted fields of interest.

In addition to the discussion thus started in the Bulletin, Patrick Saul (British Institute of Recorded Sound) and Claes Cnatingius (Swedish Radio) contributed papers to the session on National Archives at the annual meeting of IASA in Bergen and Rolf Schuurmsma elaborated some aspects of his article. Their papers, which bring multi-media archives into the discussion, are printed below together with a few observations by Rolf Schuurmsma on some of the points made by Mr. Saul.

NATIONAL SOUND ARCHIVES

Patrick Saul

Mr. Saul is Director of the British Institute of Recorded Sound; in this lecture he expresses his views as an individual.

The first sound archive (defined as an institution in which valuable sounds are preserved) was established in Vienna in 1899 and since then many have sprung up throughout the world; the rate of growth has accelerated during the last thirty years, partly as a result of the facilities provided by the tape recorder, which has encouraged recording by non-commercial interests.

Sound archives, like museums and libraries, vary enormously in character and purposes; there are for instance many broadcasting archives, organised as a rule with the object of providing material of historical interest for radio programmes; archives maintained by individual record manufacturers; some private collections, of great value if precarious stability; archives devoted to a particular subject or geographical area; and academic collections, often formed by an individual scholar or as a by-product of research in one field. There are also a few national sound archives, usually forming part of an established body such as a book library; less often independent institutions.

It is generally agreed that every country or large distinctive geographical area should have its own national book library, and that the existence of these national libraires rarely if ever inhibits the establishment of smaller specialist or local libraries; indeed libraries are of mutual assistance

and the success of one encourages the idea that others should be established. Among libraries, as in so many other areas of human endeavour individual growth is of universal benefit.

National book libraries tend to be comprehensive; they usually aim to acquire everything published in their own country and so cover all aspects of human knowledge and experience. Thus for published works the idea of selection is rejected; universal coverage is often helped by laws providing for compulsory deposit of all books, periodicals and newspapers.

It is perhaps an accident of history, and if so a fortunate accident, that comprehensive national libraries were founded - often by the king or the church - in times more expensive and generous-minded, more patriotic and less nationalistic than our own; if for instance it were now suggested that a national library should be set up in a country where there already existed a number of large regional and specialist libraries the founders would have a difficult task. The need for economy, the disadvantage of monopoly, and the dangers of centralisation would be among the arguments put forward by supporters of the established order, not strong enough to accomplish anything on a national scale, but sufficiently influential to stop anyone else from doing so.

There is a parallel situation, of course on a much smaller scale, in the world of sound archives; specialist and local archives are being set up almost every day, but how many genuine national archives, on anything like an adequate scale, have been established during the last twenty-five years?

This, however, apparently does not mean that national consciences are dead; on the contrary, for more and more would-be national comprehensive collections are being organised, usually with inadequate resources, by - for example - national book libraries; many of these new collections already benefit from an extension from the printed word to recorded sound of *dépôt légal*, a very encouraging development. Full details of all the laws relating to the compulsory deposit of sound recordings, with English translations of the texts, is given in "Compulsory deposit of sound recordings" by Gillian Davies, in *Recorded Sound* 62 (April 1976)*. Altogether about two dozen countries require the deposit of published sound recordings (either on a universal or on a selective basis) and others are seeking legislation, including the United Kingdom, where so far deposit of records by the manufacturers in the British Institute of Recorded Sound (theoretically without any selective process) has been voluntary. As Miss Davies's article shows, many of the sound archives enjoying *dépôt légal* are not national sound archives at all, in the full sense of the term, but are simply state-run book libraries which have started record sections. This they have done sometimes because, in the absence of a specialised sound archive, the state library is *faute de mieux* an obvious home for any records thought to be worth preserving in the national interest (and one which can be given compulsory powers by the simple amendment of their existing *dépôt légal* law); and sometimes by the receipt of recordings published in association with books.

It is of course sometimes argued that for convenience in research the national collection of sound recordings should be housed in the national library alongside scores, texts of plays, and other printed matter which complement the recordings (or which the recordings complement - depending on one's point of view!). As a relatively unimportant department in a predominantly book-oriented institution the record archive is liable to be Cinderella and, as inspection shows all too clearly, many need a Prince Charming to carry them off to their rightful home in some well-endowed palace. Few institutions have money to spare, so book libraries are inclined to spend what they have on the written word and to neglect recorded sound; and any capable and ambitious librarian, however much he may love records,

* Gillian Davies, who is a Barrister, is Assistant Director-General of the IFPI (International Federation of Producers of Phonographs and Videograms), which represents most of the world's record manufacturers. She is a Governor of the British Institute of Recorded Sound.

must treat his time in the record department as a step on the ladder of promotion to higher things among the books on in library administration.

An alternative suggestion likely to crop up a good deal in the future, when audio-visual records start to be published on a big scale is to amalgamate films and television with sound recordings, and form a national audio-visual archive. This, like other proposals (for solving what is really a problem which hardly exists) will not necessarily commend itself to Ministers of Finance, to whom every archive, with its unlimited growth potential, is a likely source of trouble; for it is no solution to join together two problems, one large, one small. (Visual recordings, which are expensive to preserve, constitute a big problem; sound recordings, cheap to preserve, are a much smaller one).

There is however more to be said for the concept of one national audio-visual archive than for subordinating sound recordings within a national book library; for when audio-visual records start to be mass-produced for wide-scale distribution there will be plenty of scope for demarcation disputes. Whose responsibility is it to preserve them - the film or the sound archive's? This particular problem would cease to cause trouble if there were one instead of two possible claimants.

But there are difficulties, and the single national audio-visual archive, though it might hide disagreements from the outside world, would not cause them to disappear, any more than putting say the boiler-makers and the dentists in one union would get rid of their essential differences of interest.

The interest of film people is principally in films as such; that of record people in the content of their records.

Film people tend to regard the film (in spite of documentaries) as a work of art (some of course are) and subject matter comes a bad second; this is certainly the case when, for example, films are being considered as a musico-historical source. Recordings on the contrary are always thought of primarily in terms of their subject-matter, music, drama, literature, wildlife sounds, etc. Film archives and sound archives thus demand two different kinds of expertise and different backgrounds of knowledge and interest.

Another objection to the unified national audio-visual archive is that films and

television recordings are bulky and expensive to preserve; film archives are therefore selective and wish to remain so, for the cost of preservation is so great that it is worth while facing the expense and administrative complexity of selection by people of suitable intellectual capacity.

To take responsibility for a flood of published audio-visual records would thus be a problem in respect of subject matter (mainly music) and organisation entirely unfamiliar to a film archive but merely an extension of normal procedure for a sound archive.

The arguments set out above against the concept of one large national comprehensive audio-visual archive have less force, if any at all, in relation to smaller specialist archives dealing with one discipline or with a limited range of subject-matter; and it is encouraging that in addition to the development of national collections with compulsory deposit provision for published records (as already referred to) there has been a rapid growth in recent years among institutions with special interests (such as ethnomusicology, natural history, social and economic history, etc.) of collections of sound recordings, films and other visual and audio-visual material, and that satisfactory procedures for dealing with these varied types of carrier are being formulated and put into practice.

There remains the concept of the independent comprehensive national sound archive, and here there are four main questions to be answered. What are the arguments in its favour? What should its functions be? What should be its constitution, its organisation, and its sources of finance? How should it fit into any network of national archives, museums and libraries and how should it relate to other sound archives, local or special; to the record industry; to broadcasting organisations; to performers' unions and copyright bodies; and to organised education?

The main argument in favour of the comprehensive national sound archive is its ability to take an overall view of an entire medium.

The principle of universality, based so far as published records are concerned on non-selection and for these best satisfied by compulsory deposit, enables it among other things to act as a safety net which can catch recordings (and, under ideal conditions, cause the preservation of valuable but hitherto unrecorded sounds) which fall outside the scope of local and special archives.

The variety of the material in its collection will encourage cross-fertilisation and the growth of new studies outside existing disciplines and areas of academic interest.

Arrived at a certain age, with a long enough history of stability, it will become established and recognised as the national centre of factual information and informed opinion about most if not all aspects of recorded sound; it will act as a powerhouse for stimulating the intelligent use of sound recordings for all kinds of "cultural" purposes.

It will draw to itself personnel of high quality, devoted to the cause of recorded sound in general and with expertise in particular aspects of it, assured of a rewarding and unfrustrated career within a single institution, and supported and encouraged in their individual intellectual and professional development by belonging to an organisation of recognised authority.

It will be economical in comparison with a watertight system (if such were possible) of smaller separate institutions jointly covering all types of record, and will not suffer from the unwieldiness of an enormous national multi-media archive.

What should be the comprehensive national sound archive? These can be divided into four broad categories: preservation; acquisition; accessibility; information and advice.

The essence of an archive is that it preserves something; security - safeguarding its recordings against disposal, loss, damage and illicit use - including satisfactory storage and handling procedures - is therefore fundamental for the national sound archive.

So far as is known, no national sound archive has yet come to an arrangement with its national record industry for the large-scale deposit of metal parts, though the British Institute of Recorded Sound has a few. In the past record companies have destroyed large quantities of potentially invaluable matrices, often it seems merely to save space. It would be a very useful contribution to the cause of preservation if the national sound archive could provide storage space, under controlled conditions and subject to safeguards, for selected metal parts and master tapes.

Acquisition has two aspects - passive and active.

By passive acquisition is meant any form of acquisition which can become automatic. Such would be any kind of non-selective acquisition - of commercial records under *dépôt légal*, for example, or of commercial records, radio or official recordings (of say Parliamentary or court proceedings) - including ancillary material such as matrices, texts, etc. - under any voluntary arrangement to which the national sound archive is a party. Passive acquisition has one great advantage: it avoids the cost and difficulties of an organised selection process. Selection is indeed so difficult and expensive, if it is to be done satisfactorily for a large volume of material, that it should be avoided wherever possible.

Active acquisition necessarily involves the selective process and it occurs whenever the archive takes steps to acquire (or to cause to be recorded) material which it would not otherwise receive: thus the term covers discrimination in the acceptance of gifts and bequests; selection and valuation of out-of-print, foreign or private recordings; decisions on material to be recorded (which plays by which companies; which types of hitherto unrecorded dialect or urban speech; which indigenous music by which performers; which broadcasts?). Selection and discrimination of this kind requires knowledge and intellectual capacity above the average and is by far the most difficult task which the archive has to undertake.

It is incidentally sometimes suggested that commercial records and other recordings should be kept in different institutions; it is difficult to see any logical justification for such a division of responsibility, for both types of record are potentially of equal archival value and there is no correspondence between subject matter and type or source of recording. The distinction is thus a false one.

The national sound archive should base its entire policy on the primacy of its collections of sound recordings; this is not to say that it should keep records and nothing else. But it should as it were look outwards from its recordings and seek to obtain only ancillary material which can reasonably be said to complement them. Material which is published with a record, and which with it forms a discographical entity; texts of speech recordings (especially the text of dialect and other non-aesthetic speech); record manufacturer's catalogues, recording books and other internal documents of the record industry; periodicals and books relating to recorded sound - all these fall within the scope of the national sound archive. It should aim to build up the best possible library of such printed matter (if necessary in the form of microfilms) in its own country, for without such a library it can never come to fruition

as a serious centre for research and will be hampered in cataloguing its records. For the latter purpose, if for no other, a library of music scores (possibly on microfilm) is an advantage and in most cases, because of the saving of cataloguers' time, an economy.

The satisfactory development of national sound archives will inevitably improve the bibliographical control of recordings, as more and more are collected, identified and properly catalogued and as information is assembled and organised. It is indeed one of the most important functions of these central archives to collect not only recordings but also information about them.

As the practice of recording continues to spread, more and more local collections will be formed; it is neither possible nor desirable for copies of all recordings in these smaller collections to find their way into the national archive (which should have different and in some ways higher standards; a local archive may wish to perpetuate the voice of all its mayors, for example, whereas the national archive might be content with representative samples).

However, the national sound archive should keep itself informed of what recordings exist elsewhere; it should maintain a central register of research involving which is in progress or which has been completed, and it should publish this information on a regular basis.

Recording
It is a great advantage if the national sound archive can issue a regular journal and occasional publications, not only because of the intrinsic value of the discographies, texts, reviews and other information that they contain, but also because of their potential influence on educated opinion in favour not only of the institution itself but also of the archival and intellectual potentialities of recorded sound.

Public record recitals and lectures illustrated by recordings can have a similar effect, and help to reveal to the public the treasures which the archive possesses; for the sound archive they do what an exhibition does for an art gallery or museum.

Record companies already draw on public collections for copies of records which they do not themselves possess but which they wish to re-publish. In spite of the increased volume of such reissues of old records in recent years, there are many of exceptional specialised interest which the companies are unlikely ever to consider publishing. Many such recordings are of great historical interest and ought to be permanently available

publication by the national sound archive would be an appropriate public service but it is essential that any scheme of this kind should be organised with the agreement of the record industry.

The archive will inevitably be drawn into providing information for the public; as said already, it should be willing to act as a powerhouse for stimulating intelligent interest in recordings. But to avoid being overwhelmed by trivial enquiries it should seek to serve only as a source of information of last resort, and should not provide information readily obtainable elsewhere.

Although not primarily a technical body, the national archive can be a useful source of advice to smaller archives on the best methods of making, using and preserving sound recordings, and to individual recordists on techniques of recording and, say, interviewing. Its technical interests should include documentary evidence about records (such as recordings characteristics) and the methods of reproducing them in the most satisfactory manner; it should keep examples of apparatus needed for the satisfactory reproduction of any recording in its collection. There is indeed a lot to be said for incorporation within the national sound archive the national collection of recording and reproduction apparatus, if any (as has been done very successfully in Paris at the Phonothèque National).

What should be the constitution, organisation and sources of finance of the national sound archive?

It will function most successfully if its operation is not subject to political whims and fashions, and if its interests are not forced to take second place to those of some "senior", bigger, longer-established body, more expensive to run and consequently enjoying larger grants-in-aid and more importance in the eyes of politicians and officials. It should be a state responsibility, but should retain as much independence as possible, being governed by a Board of Governors of repute, with varied interests. It should have statutory rights and responsibilities and should be voted the necessary funds to carry these out. It should be prohibited by its constitution from disposing of any recording of which a copy did not remain in its collection. It should enjoy the benefit of compulsory deposit (of two copies of every recording published) and should be the recognised depository for official recordings such as any of Parliamentary or court proceedings.

Its organisation should provide for the recruitment of permanent staff of suitable calibre on lines already described who, at an

appropriate stage of the archive's development should - subject to entrenched clauses in its constitution protecting fundamentals such as the prohibition of alienation - be able to make some contribution to decision-making through suitable machinery.

It should welcome the support of industry, of charitable trusts of members of the public, but supporters of this kind should not have the right to concern themselves with the affairs of the Board of Governors. Independent funds coming from such sources should be at the disposal of the Board of Governors for whatever purposes they approved.

The archive should own premises in the capital city and in a country district which should be large enough to allow for very long-term development; space not required for immediate archive purposes should be sub-let on leases of suitable length, thus providing a useful source of supplementary income.

The archive should aim to keep two copies of every record in its collection, the two copies - for security reasons - being kept in separate places.

What should be the national sound archive's relationship with outside bodies - in particular with other national archives such as those for printed matter and films?

Ideally there should be in every country a purely advisory federal council of the principal national archives with say two representatives from each archive on it - as a precaution against smaller organisations being outvoiced and outvoted by the giants.

The national sound archive should be prepared to provide a service for the national book library and other large libraries, such as those in the universities, which (subject to safeguards) would enable its records to be played by landline, or possibly by transmitter, so that students unable to visit the archive itself could, for example, listen to a record while studying a score or the text of a play elsewhere.

The national sound archive should not seek to be a monopoly and should encourage the growth of local and special archives as already indicated. It should however never agree to give up responsibility to other institutions for say particular categories of records, and in building up a comprehensive national collection should follow its

own standard of selection, seeking permission to acquire copies of recordings already in other collections when it saw fit: for example, to improve accessibility, to help in making a particular collection complete, or for comparative or complementary purposes.

With regard to the world of organised education, a national sound archive could in the long run be a valuable source of teaching material but there are problems which are not always apparent to the educationalist. These mainly relate to the rights of performers, to the fact that recordings, unlike films, are not usually made with a view to public performance, and to the greater cost (in terms of staff and machine time) of copying recordings compared with providing copies of documents.

The national sound archive will depend a great deal on the trust and goodwill of the various organisations and individuals who have rights in recordings - record companies, broadcasting organisations, individual recordists, copyright bodies and performer's unions. The latter are naturally jealous of the rights of their members and are suspicious that records may be duplicated as a cheap substitute for live performance.

So all in all caution is needed in entering into a relationship with the educational world, since experience shows that the real cost of any adequate service is very considerable and far higher than the would-be recipients expect to be asked to pay.

It is self-evident that no reputable sound archive will agree to break the law or to connive at breaches of the law or of contractual obligations. Here the archivist is faced with a dilemma, for a great deal of obviously suitable material is sure to come his way which is either completely illicit or which is at least an infringing copy in one country even if out of copyright or unprotected in another.

Long experience seems to show that provided the archive acts as a one-way valve - that is to say takes in infringing or otherwise illicit material but never under any circumstances gives out copies - the organisations concerned will not raise objections.

It would of course be an advantage to all national sound archives if there could be a recognised archival right, negotiated presumably through the good offices of UNESCO, which would provide that in any proceedings it would be a defence for a recognised national sound archive to show that the action objected to had been taken with the sole object of improving the archive's collection.

Should the national sound archive collaborate with lending libraries or itself lend? In some countries at least the answer seems to be that it would be undesirable to become involved in lending. The record industry is understandably worried at the widespread practice of copying published records, particularly serious in the case of popular records, and inclined to believe that lending libraries do little to encourage an interest in records which will lead to improved sales but are, rather, an easy source of records which can be illicitly copied.

Provided the considerable costs could be met there would be a case for the national archive to provide tape copies of unobtainable records if required for serious purposes in a lending library, but for reasons of policy, if for nothing else, such copies should never be made without the express permission of the original manufacturer.

The relationship between the national sound archive and broadcasting organisations should be close; some radio sound archives function also as public reference archives but a more normal arrangement is for the national sound archive to act as the radio's public reference service. It then receives copies of recordings made for use in future programmes by the radio for its own sound archive - if it has one - and itself records important broadcasts which the radio does not intend to keep. Where the radio has no sound archive the national sound archive can come to an arrangement to provide a suitable service both for the radio's own needs and for public reference.

It is difficult to foresee how the sound archive movement will develop during the next quarter of a century. There will clearly be battles, takeover bids and wars of attrition between rival interests, and it will be a fortunate country which finds an ideal solution.

It is however clear that the rate of change will continue to get quicker, and the future could be full of promise if enough countries were to set satisfactory examples for the rest of the world to follow. It is very much to be hoped that every country will set up a national sound archive of some kind, however limited its scale, and that the continuing spread of *dépôt légal* will before too long make the principle of universality itself universal.

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THREE OBSERVATIONS ON SOME OF Mr.Saul's POINTS

Rolf Schuurmsma, Foundation for Film and Science,
Utrecht.

1. I agree with Mr. Saul that comprehensive audiovisual archives in combining both audio and visual documents present very different problems of organisation. Further, one may ask why sound recordings and moving pictures should be brought together to the exclusion of other media such as books and written documents. The researcher trying to find every available source in connection with his subject will indeed be better helped by centralized omni-media archives and libraries. However this kind of institution does not usually exist at the national level but at best only in a local archive or in a single-subject institution. Where national multi-media archives do exist, this is mainly because the state is the only organisation able to act on a sufficiently large scale. As part of such an institution the sound archive will not suffer so long as the budget is fairly apportioned between the media, each safely secured against interference, and so long as the management does not pursue a biased policy favouring one or more of the media at the expense of the others.

2. Mr. Saul states that film archivists are only interested in film as such and sound archivists in the content of the recordings. I disagree. Is it possible to look at films and select them for preservation without considering the content? Is not the artistic approach very much tied up with the content? Is it not possible to approach a high proportion of films as an historical source and as a record of the use of mass media in the past? I admit that the vast and important field of music recording has unhappily not been enlarged by much significant film material. Perhaps that is the explanation of Mr. Saul's rather one-sided view.

3. The independent, comprehensive sound archive is not the only organisation suitable for the permanent preservation of the greatest possible quantity of sound recordings and making them accessible. As I pointed out in my article in the Phonographic Bulletin No. 14, specialized archives eventually tied up with larger institutions in the same field of scientific or educational interest, are in my opinion often better suited for the purpose of bringing together, preserving and making accessible balanced collections of recordings firmly connected with the field to which, in accordance with their contents, they naturally belong.
The national sound archive as described by

Mr. Saul is, however, well suited to act as a safety net for recordings which may happen to fall outside the orbit of local or specialized archives. This approach to a national archive is admittedly a negative one, arising out of the fact that existing archives are unlikely to cover the entire field of sound recordings, but it is certainly worthy of careful consideration, especially in countries where only a few specialized archives exist.

TONDOKUMENTE IM SCHALLARCHIV DES NORDDEUTSCHE RUNDFUNKS

Sound documents in the sound archives of the
NDR, Hamburg

Last year three volumes of catalogues with relation to the documents in the sound archiv of the North-German Broadcasting Corporation NDR in Hamburg were completed. The catalogues which are only for internal use have the following contents:

volume I: sound documents from 1945 till 1949
(revised edition)

volume II: sound documents related with the
history of broadcasting
part 1: 1924 - 1939
part 2: 1945 - 1972

volume III: sound documents from 1924 till 19

Each entry consists of the date and place of recording, the subject, a short summary, name and function of the speaker(s), duration and number of the recording.

Each volume contains an index of names, while volumes I and III are also provided with a subject index.

The three volumes consisting of altogether some 750 entries are very well designed and give an excellent survey of yet another interesting collection of sound recordings. The collection of the NDR is like most other radio sound archives not open to public use and the catalogues are only there to serve the staff of the NDR.

However, Dietrich Lotichius, Head of NDR Sound Archives, is ready to lend copies of the catalogues to interested researchers and to supply further information.

RLS

NATIONAL RESEARCH ARCHIVES - SPECIALIZED OR
MULTI-MEDIA ARCHIVES?

Claes M. Cnattingius, Swedish Radio,
Stockholm

In December 1974 a Swedish government committee put forward a proposal for a research archive of a somewhat different type. (An English summary of the proposal was published in Phonographic Bulletin No. 11, May 1975.) The reasons for keeping sound-recordings, radio and TV broadcasts, video-recordings and film under one roof, as suggested in the proposal, are several.

The point of departure for the discussions within the committee was the government's cultural policy which emphasizes the importance of safeguarding the culture of past ages. Swedish scholars have time and again stressed the need for keeping not only phonograms and making them available to the public but also material which has been used in radio and TV broadcasts, films and videograms. The reason for this is not only to provide scholars with valuable material for their research work but to stimulate education on all levels and, last but not least, general discussion in cultural, political and sociological fields. Much of the material mentioned above constitutes an irreplaceable source for education and discussion.

The committee felt that modern media like film, tape etc. should be compared to printed material. Whereas books and other printed material have been filed and made available to the public for more than 300 years the output of the modern media has been neglected. It is therefore high time that these media are saved for posterity. Their preservation should not only be as comprehensive as possible but also done systematically.

During its work the committee discussed extensively whether there should be one or several, specialized archives. One solution was to keep the existing National Sound Archives for commercial sound recordings and to provide the Swedish Radio with sufficient means for making its broadcasts available to the public and letting the Swedish Film Institute take care of the filing of films. Another solution was to establish two specialized archives: one for sound recordings and another for films and video-recordings.

The committee felt that there were strong reasons for preserving these recordings in a central, multi-media institution. All recordings, regardless of whether they are radio or TV

broadcasts, phonograms, films or videograms should be at one institution. One of the main reasons for doing this is a practical one: it would considerably simplify the work of scholars if the research material were kept under one roof so that they would not have to run along from one institution to another, trying to find the material they need. The solution of a single, central archive would also diminish the costs for preserving the recordings. Instead of having two or three separate archives with expensive storage premises and information services centralisation of these functions would considerably diminish the costs. For the same reasons a central technical department for copying and restoring the recordings was to be preferred.

The right to access to archival material protected by copyright would also be easier to control and more uniformly controlled if it were handled by one institution. The tricky task of deciding what constitutes "other studies than research" and thus to keep the balance between fair demands of access and "pure entertainment" would also be easier and a clear policy in this respect could soon be established.

In the field of documentation a single, central archive is to be preferred. Apart from national discographies etc. such an institution could produce lists or inventories on one special subject, covering different media which would be of great value to scholars and students. It should also be noted that in Sweden there are university courses in a subject called "media-kunskap", that is the study of modern media such as the press, radio and TV, film etc. Even in High School this subject is being introduced and a multimedia archive would be of great value in these studies.

There are also a few minor advantages of a single national archive as opposed to several specialized institutions. It may for instance happen that recordings from the Royal Opera or the Dramatic Theatre in Stockholm are sometimes made on video-tape instead of the usual method of sound recording. Should the recordings then be filed in two different archives? The same is true about the recordings from Swedish Broadcasting. Sound recordings from the Olympic Games in Montreal or the Six Days War would be delivered to a sound archive whereas the films and video-tapes would be delivered to a film archive. This is hardly a practical solution. The relationship between broadcasting organizations and research archives has been discussed at great length at the IASA and IAML meetings and nearly all

speakers have agreed that it is preferable if the broadcasting organizations only have to deal with one central archive.

On the other hand the specialized archives usually have the advantage of only dealing with one kind of material, whether it is musical, historical or sociological. But I cannot really see why the multi-media archives cannot approach experts on tricky questions of cataloguing and of classification.

Of course there are drawbacks and negative sides to a multi-media archive, the most important one being the financial one. It is only natural that the cost of keeping different kinds of recordings and making them available for research will be high, compared to the cost of running one single institution, such as a national sound archive. But if we wish to preserve all the modern media for research purposes, one central institution is, in my opinion definitely preferable. This also seems to have been realized by the 200 different institutions which were asked to comment upon the Swedish proposal. Only two of them suggested the solution of having two separate institutions, all the others were in favour of a central archive.

NATIONAL AND SPECIALIZED ARCHIVES - A DUTCH PROPOSAL

Rolf Schuurisma, Foundation for Film and Science, Utrecht.

In many countries there is a wide variety of university regional and local institutions record offices, museums, research institutes, educational foundations etc. which provide specialists and the general public with information by means of various media, book and non-book. In these institutions ever increasing attention is being given to collections of film, video-tapes and sound recordings. However, especially film and video-tape demand very expensive facilities for preservation and storage. Consequently many of these institutions are not capable of financing these facilities on their own premises. Frequently also the cataloguing of audiovisual media, including the media mentioned above, poses a problem for the staff of such institutes, unskilled in this special field. This problem has applied to the Netherlands as elsewhere.

A few years ago a working group of Dutch municipal archives, the Dutch Film Museum and the Foundation for Film and Science (SFW) started therefore to consider setting up a central storage and documentation centre for audiovisual media. Later on representatives of the State Archives, the Netherlands Broadcasting Foundation (NOS) and the Theater Picture and Sound Foundation began to participate in the meetings. As a result plans have been drawn up for the establishment of an organisation to be called the Foundation (Stichting) for Audio-Visual Archives (SAVA).

According to these plans SAVA will act as the representative of the institutes contributing to it including not only those mentioned above but also museums, research institutes and others interested in the acquisition and preservation of audiovisual records but which are unable to provide their own storage areas and cataloguing departments. Through SAVA the members of that joint foundation will eventually control two executive functions:

- (a) a central bureau for information on all kinds of audiovisual records or programmes available in the Netherlands of possible interest to its members and for the cataloguing of such records or programmes once acquired;
- (b) a central depository (primarily intended for film and video-tape) for the use of

those members who are not in the possession of a film vault.

(SAVA will not set up a central depot for storage of moving pictures on its own but prefers to hand over these functions on contract to the Dutch Film Museum and the SFW respectively, providing them with extra funds to make the operation possible.)

Some of the audiovisual programmes acquired through the help of the central bureau will originate from freelance producers or production companies, but the greater part will undoubtedly come from the broadcasting stations cooperating in NOS. The NOS archive of film and video-tapes however well kept is not a professional archive seeking to preserve its holdings according to the highest quality standards but is more or less a stock shot library. So the NOS Archive cannot really function as the central depository for broadcast programmes acquired by SAVA for the use of its members. SAVA will have to buy copies of such programmes in order to be able to preserve them "for eternity" in the central store. NOS has in principal agreed to this course of action. However, copyright has to be cleared for each recording or programme acquired by SAVA. NOS would eventually consider the clearance of copyright for this purpose in their original contracts.

In the case of sound recordings things will be different in so far as most members of the SAVA foundation are able to run small storage facilities and to take care of the preservation of its contents. A central store will not then be necessary, although the sound archive of SFW will to a certain extent continue to act as a central depot for SAVA members, if necessary.

The effect of the SAVA project will be what perhaps can best be called a typical Dutch compromise between, on the one hand, the need for certain centralized functions and, on the other, the maintenance of the regional, local and in each case the organizational independence of the member institutes. SAVA will in the first place provide that special link between the broadcasting organizations and the outside world which according to many radio and TV officials in the Netherlands and elsewhere is desirable in order to avoid confusion arising from dealings of the broadcasting organizations with many different external institutions. It will also be possible because of SAVA to avoid the pitfalls of completely centralized audiovisual archives, isolated, as it were, from the research and educational background to which the records belong.

The SAVA working group, in which the representatives of the Rotterdam Municipal Archives

and the SFW played a particularly active part, has now completed its report which will be presented to the Government in the near future. Lack of funds will perhaps hamper the realisation of part of the project in the immediate future but its main points will undoubtedly be realised in due course for the benefit of a growing group of interested institutions.

The Editor received the following announcement. THE OPEN UNIVERSITY AUDIO VISUAL ARCHIVE

CATALOG OF PHONORECORDINGS OF MUSIC AND ORAL
DATA HELD BY THE ARCHIVES OF TRADITIONAL MUSIC

The Open University, Walton Hall, Milton
Keynes, MK7 6AA, England.

Indiana University Press, 1976
ISBN 0-8161-1120-0
7 x 10 est. 550 pp.
\$ 21.00

The study of man's heritage as it has been transmitted through the generations by word of mouth or by performance offers unique insights into cultural patterns and cultural change. The Archives of Traditional Music at Indiana University is one of the world's largest repositories of sound recordings preserving this oral tradition, and publication of its catalog provides librarians, scholars and students with an invaluable research resource.

The Archives represents the collection originally begun by Dr. George Herzog at Columbia in 1936 and covers traditional music and oral data from all over the world. The areas of greatest strength are the large collections covering African, Afro-American, Latin American and North American Indian cultures, and Indiana. The Archives, in cooperation with the African Studies Association, also maintains the Center for African Oral Data.

The types of recorded music in the Archives include folk music, music of non-literate societies, non-European classical or art music, and popular music. Among the verbal forms covered by the recordings are folk tales, jokes, proverbs, riddles, histories, interviews, **speeches** and lectures.

The entry for each collection contains the title, date and indicates whether the collection was made in the field, commercially issued or prepared for radio or television broadcast. The title of the collection identifies both the geographical area and culture group, and the name of the collector or recording company. Symbol numbers relating the collection to the Yale University Human Relations Area Files (HRAF) coordinate the audio data held by the Archives with the textual and illustrative material concerning most of the world's cultural areas in the HRAF, and greatly enhances the Archives Catalog as a research tool. Entries are arranged by accession number with extensive indexes: Index to Geographical Areas, Cultural Groups, Genres and Other Subjects; Index to Collectors, Depositors, Performers, Editors and Institutions; and Index to Recording Companies.

An Audio Visual Archive has recently been set up in the Social Sciences Faculty of the Open University. The purpose of the Archive is to collect both contemporary and retrospective film and sound recordings of aspects of the Labour administrations between 1964-70. The focus of the collection will be on decision making processes in Government during this period.

Three areas of special interest have been identified. The first two are sectors of government activity - industrial relations and foreign policy. Within these sectors the Audio Visual Archive hopes both to collect material concerned with central government decisions and policy making, and to build up a number of case studies. The third area of interest is the Prime Minister as a decision maker.

The retrospective material will be collected by interviews with those who were involved in and directly affected by Government decision making.

The Open University hopes that the collection will be useful for a variety of teaching, broadcasting and research purposes.

The Archive, which was set up by Professor James Barber, is under the direction of Kathryn Rowan.

IASA TECHNICAL COMMITTEE

Dr. Dietrich Schüller
Chairman Technical Committee
Phonogrammarchiv der Österreichischen
Akademie der Wissenschaften
Liebiggasse 5
A-1010 Wien

Towards a Standard for Exchange Tapes between Research Sound Archives

Based upon an original proposal made by Robert B. Carneal, Head, Recorded Sound Section, Library of Congress, Washington D.C., several U.S. sound archives have been asked about their standards for tapes to be received by other sound archives. As these standards represent to a high extent their archival standards as well, they have been compared with the archival standards of two Austrian sound archives.

As a summary of the various results a proposal for an international tape exchange standard has been given during the Technical Session of the Bergen Conference. The basic idea of the establishment of such an exchange standard is to enable archives to store incoming exchange tapes without any further dubbing, thus avoiding additional deterioration of the original fidelity.

It was agreed that this draft together with the survey will be published to enable all IASA-members to comment. These comments are invited not later than April 1st, 1977, to the Chairman of the Technical Committee. A redrafted version will be published in the preconference Bulletin. It is hoped that the standard shall be officially adopted at the Mainz-Conference.

Comments:

Tape:

1.5 mil polyester low print seems to need no discussion because it is generally accepted; beyond this a range of tapes suitable for archival purposes should be listed. The T.C. is planning a survey of tapes used by archives throughout the world utilizing standardized tests to facilitate comparisons and subsequently the selection of the most suitable tapes. Blank tape should be left at the beginning and the end of each reel. Archives who cut leaders should do so according to their own standards. Splice free is obligatory, "tails out" practical. Head-in should be standard, head-out would have to be indicated separately.

Reel:

7" Reels might be the most practicable format for postage whereas longer programmes should not exceed 10.5" reels. For smaller programmes 5" reels could be considered. No other

specifications other than 3.75" to be given, since the receiving archives will use their own format and reels (or open hubs). Open hubs probably are not safe enough for shipping or mailing.

Container:

Cardboard will give optimum shock-protection.

Speed:

7.5 ips minimum will be standard, lower speed would have to be specially ordered.

Equilisation:

Normally most archives will be able to record with maximum quality only within one standard (NAB or CCIR). It is practicable to receive tapes in the best quality the partner archive can provide and to keep one tape-machine for playback purposes set for the corresponding equilisations.

Track-configuration:

Full-track (FT) mono and half-track (HT) stereo, 2-mm track-width will be standard. Will American archives accept stereo with 2.75 mm track-width?

Identification:

Short identification (numbering) should be provided on reel and container. Item separation within one reel should be provided by beeps and at least 2 times 10 sec. of blank tape between the beeps. Cumulative time indices will give optimum identification, specially to indicate portions within one recorded item. Instead of beeps a 40 Hz signal has been suggested by Lloyd Stickells, Imperial War Museum, London.

Information:

Fullest information possible about the where and when of the recording (not to be discussed here). Full technical data of original and copy including remarks on eventual shortcomings of the originals must be given.

Other:

Reference level 1kHz should be set to the actual peak-level of the recording, (when monitored with VU-meters or to-8dB when monitored with PPMs). An azimuth-tone of 10kHz (15kHz) of 1 minute duration should be set at least to one tape per series done on the same machine at one time. The level could be approximately the same as the reference level, if speed is 7.5 ips or higher (for 3.75 ips it should be about 10dB lower than the reference level). Straight dubbing should be standard. If filtering has been done, full information - specially in cases of historical sound recordings - should be provided.

Noise-reduction-systems:

Have been omitted in this proposal since they seem to be neglectable until the present time.

IASA - TECHNICAL COMMITTEE: Archive-Standards and Proposal for International Tape Exchange

| | tape | reel | container | speed | equ | track-config. | identif. | information | other |
|---|---|---|--|--------------------------------|----------------------|---|--|--|---|
| Rogers and Hammerstein Archives of Recorded Sound | 3-M 176 or equivalent, splice free, no leader, "tails out" | 10,5" metal with plastic hubs | | 7,5 | | FT mono HT stereo (HT mono acceptable) | written on container, "peeps" for item separation | fullest information possible, full techn. data of orig. and copy | reference-level set to actual peak level of recording (VU-meters) |
| Yale University Library Historical Sound Recordings | 1,5 mil low-noise, low-print, (1 mil accept) "tails out", 20-40 feet blank tape at beg. and end | high quality 7" plastic, 10,5" metal or fiberglass in plastic bags | high quality with plastic bags | minimum: speech 3,75 music 7,5 | NAB | FT HT in one direction only | written on container | same as above | straight dubbing preferred, if filtered, full information to be supplied |
| Michigan State University Voice Library | 1,5 mil 1 mil | 7" | | 7,5 | | FT | | | |
| University of Washington Phonoarchive | | 5" 7" | | 7,5 | | FT | | | |
| Library of Congress | 1,5 mil polyester, splice free | non-compressible slotless hub min.diam.3,5", metal flanges ext. 40mm tape pack on hub | acid free "sleeve type" box, plasticizer free bag if any | 7,5 15 | NAB (CCIR accept) | FT mono HT stereo (HT mono, QT stereo acceptable) | written on container | same as above | 1.0 mil wavelength signal at 100% modulation, 10 kHz azimuth-tone at beginning (of track A) |
| Phonogrammarchiv der Österreichischen Akademie der Wissenschaften | Agfa PER 525 "tails in" (Agfa PEH 468 "tails out") | 7" plastic 10,5" open metal hub | cardboard " | 7,5 (minimum for music) | CCIR | FT mono HT stereo (2,75 mm track-width) | written on leader, reel and cont. ("peeps" and/or cumulative time index) | same as above | reference-level 1kHz -8dB re 320 pW mono or 514 pW stereo, azimuth-tone 10kHz -8dB (PPH) straight dubbing preferred... |
| Österreichische Phonotheek | Agfa PER 555 "tails out" (Agfa PEM 468) | open metal hub | 12" cardboard | 7,5 speech 15 music | CCIR | HT stereo + pilot | written on container, pilot-tone for ident. | same as above | straight dubbing preferred... |
| proposal for international exchange | 1,5 mil polyester low-print, splice free, 10 m = 30 blank tape at beginning and end "tails out" | 7" max. 10,5" in plastic bags | cardboard | 7,5 min. | NAB or CCIR | FT mono HT stereo (2,75 mm track-width accept?) | written on reel and container, "peeps" or cumulative time index | same as above | reference-level 1kHz set to actual peak level of recording (VU-meters) or -8dB (PPH), azimuth-tone 10kHz, straight dubbing preferred... |

The International Association of Sound Archives

LIST OF MEMBERS - DECEMBER 1976

The following list contains the names of institutional and individual members with their addresses arranged according to countries. The Editor apologizes for any errors and invites members to inform him of such mistakes, so that the addressograph-cards can be corrected.

AUSTRALIA

Australian Archives
Attn: Mr. K. Penny
Acting Director
P.O. Box 358
Kingston, A.C.T. 2604
Australia

Dennis Wolanski Library
The Librarian
Sydney Opera House
P.O. Box 4274 GPO
Sydney N.S.W.
Australia

Australian Archives
Attn: Senior Archivist
Australian Government Centre
Chifley Square
Sydney, N.S.W. 2000
Australia

The Library of New South Wales
Acquisitions Librarian
Macquarie Street
Sydney N.S.W. 2000
Australia

Australian Broadcasting Commission
Attn: Mr. C. Semmler
Broadcast House
145 Elizabeth Street
Sydney
Australia

Mr. P. Burgis
12 Shout Place
PEARCE, A.C.T.
Australia 2607

Commonwealth Archives Office
Attn: Mr. J.P. Dunner
P.O. Box 358
Kingston, A.C.T. 2604
Australia

Mr. B. Butler
Australian Institute of Aboriginal
Studies
Audio Visual Section
P.O. Box 553
Canberra City A.C.T. 2601
Australia

CANADA

Canadian Broadcasting Corporation
C/OMR R. Ternisien
P.O. Box 6000
Montreal , QUE
Canada

Mr. J. Stafford
Tasmanian College of Advanced Education
G.P.O. Box 1415 P
Hobart Tasmania
Australia 7001

Memorial University of New Found-
land
Periodicals Division Library
St. John's , New Foundland
Canada Aic 5 S 7

Mr. T.E. Whitton
8 Russell Street
Vaucluse N.S.W.
Australia 2030

National Film Archives Division
Public Archives of Canada
395 Wellington Street
Ottawa KIA ON 3 , Ontario
Canada

AUSTRIA

Osterreichischen Akademie der
Wissenschaften
Phonogrammarchiv
Z/H Herrn Dr. D. Schuller
Liebigg 5
A - 1010 Wien 1
Austria

National Library
Attn: Mrs. C. Carboni
395 Wellington Street
Ottawa Ontario KIA ON 4
Canada

Osterreichische Phonotheek
Z/H Herrn Dr. R. Hubert
Webgasse 2 A
1060 Wien VI
Austria

University of Toronto Library
Serials Department
Toronto, ONT M 5 S 1 A 5
Canada

BELGIUM

Dr. Y. van Garsse
Parklaan 2
B - 2700 Sint Niklaas
Bruxelles
Belgique

York University Library
Processing Department
4700 Keele Street
Downsview, Ontario
Canada

Mr. E.J. Dick
97 Clarendon Avenue
Ottawa , Ontario
K 14 OP 8
Canada

Mr. L. La Clare
Public Archives of Canada
395 Wellington Street
Ottawa K 1 A ON 3 Ontario
Canada

National Diskoteket
Prinsens Palae
Frederiksholms Kanal 12
Kopenhagen
Denmark

Mr. Jean-Paul Moreau
101, Boul Sacré-Coeur 714
Hull, Québec
J 8 X 1 C 7
Canada

Miss H. Bruhns
Musikbiblioteket I Lyngby
Lyngby Hovedgade 28
DK 2800 Lyngby
Denmark

HONG KONG

The Chinese University of Hong Kong
Chung Chi College
Music Department
Shatin N.T.
Hong Kong

Dr. H. Rosenberg
Langkaervej 16
DK - 2720 Vani/Se
Denmark

DENMARK

Danish Folklore Institute
Attn: Mr. P. Rovsing Olsen
Birketinget 6
Kopenhagen
Denmark

Danmarks Radio
Stemmarkivet
Attn: Mr. T.S.J. Rup
Islands Brygge 81
Kopenhagen
Denmark

Det. Kongelige Bibliothek
Attn: Mr. M. Ruge
Christians Brygge 8
DK - 1219
Kopenhagen
Denmark

FINLAND

Finnish Broadcasting Corporation (Y
Kesäkatu 2
00260 Helsinki 26
Finland

Mr. A. Karttunen
Finnish Broadcasting Corporation (Y
Unioninkatu 16
00130 Helsinki 13
Finland

Mr. Lars-Olof Landen
Finnish Broadcasting Corporation (Y
Sound Archive
Fabianinkatu 13 A 9
00130 Helsinki 13
Finland

Mr. J. Lehesvirta
Finnish Broadcasting Corporation (Y
Sound Archive
Fabianinkatu 13 A 9
00130 Helsinki 13
Finland

FRANCE

Bibliothèque Nationale
Phonothèque Nationale et Audiovisual
Conservateur Mme. Calas
2 rue de Louvois
75002 Paris
France

Mlle. F. Bloch
Phonothèque Nationale
19, rue des Bernardins
5 E Paris
France

Musée de L'Homme
Département d'Ethnomusicologie
Laboratoire d'Ethnologie
Palais Chaillot
75016 Paris
France

Musée National des Arts et Traditions
Populaires
Prof. Dr. C. Marcel-Dubois
6 Route de Mahatma Gandhi
75116 Paris
France

Musée National d'Histoire Naturelle
57 rue Cuirer Paris
France

Mme. S. Duval
Association Internationale
Du cinéma Scientifique
38 Avenue des Ternes
75015 Paris
France

M.V. Fedorov
Association Internationale des
Bibliothèques Musicales
Département de la Musique
de la Bibliothèque Nationale
2, rue Louvois
F 75 Paris 2 E
France

Mr. Tran Quang Hai
1 Résidence Limeil Village
F - 9450 Limeil
France

FEDERAL REPUBLIC OF GERMANY

Bayrische Staatsbibliothek
Z/H Herrn Dr. K. Dorf Müller
Ludwigstrasse 16
8 München 34
Deutsche Bundesrepublik

Deutsche Bibliothek
Z/H Herrn H. Schermall
Musikarchiv
Rüdesheimerstrasse 54 - 56
1 Berlin 33
Deutsche Bundesrepublik

Deutsches Rundfunkarchiv
Z/H Herrn Dr. H. Heckmann
Bertramstrasse 8
6 Frankfurt am Main 1
Deutsche Bundesrepublik

Schriftleitung der Archivar
Hauptstaatsarchiv
D - 4000 Dusseldorf 30
Mauerstrasse 55
Deutsche Bundesrepublik

Hessischer Rundfunk
Bertramstrasse 8
Postfach 3294
6 Frankfurt am Main 1
Deutsche Bundesrepublik

Niedersächsische Staats - und
Universitätsbibliothek
Prinzenstrasse 1
D - 34 Gottingen
Deutsche Bundesrepublik

Sender Freies Berlin
Zeitungarchiv
Masurenallee 8 - 14
1000 Berlin 19
Deutsche Bundesrepublik

Herrn Wolfgang Adler
Sender Freies Berlin
Leiter des Schallarchivs
Masurenallee 8 - 14
1000 Berlin 19
Deutsche Bundesrepublik

Dr. A. Dittman
c/o Ibero - Amerikanisches Institut
Preussischer Kulturbesitz
1 Berlin 45
Gartnerstrasse 25 - 32
Deutsche Bundesrepublik

Dr. Ulf Scharlau
Süddeutscher Rundfunk Schallarchiv
7000 Stuttgart 1
Postfach 837
Deutsche Bundesrepublik

Herrn H. Haack
Zur Laubenheimerhohe 12
65 Mainz 42
Deutsche Bundesrepublik

GERMAN DEMOCRATIC REPUBLIC

Deutsche Staatsbibliothek
Z/H Herrn K.H. Kohler
Unter den Linden 8
Berlin 108
Deutsche Demokratische Republik

Herrn Dr. J. von Hecker
Leiter des Schallarchivs
Bayerische Rundfunkplatz 1
8 München 2
Deutsche Bundesrepublik

Musikbibliothek der Stadt Leipzig
Ferd. Lassalle-strasse 21
701 Leipzig
Deutsche Demokratische Republik

Mr. W. Hempel
Südwestfunk
Dokumentation und Archiv
757 Baden - Baden
Postfach 820
Deutsche Bundesrepublik

Sächsische Landesbibliothek
Z/H Herrn Dr. W. Reich
Marienallee 12
806 Dresden
Deutsche Demokratische Republik

Herrn Dr. W. Kohte
Archivdirektor am Bundesarchiv
D 54 Koblenz - Immerdorf
Auf der Bitz 8
Deutsche Bundesrepublik

GREAT BRITAIN

WALES

Herrn D. Lotichius
Leiter des Schallarchivs
Norddeutscher Rundfunk
Plettenbergstrasse 18 C - 205
Hamburg 80
Deutsche Bundesrepublik

Welsh Folk Museum
St. Fagans
CARDIFF CF5 6XB
Wales

Herrn K.L. Neumann
D - 506 Bensberg
Duckmaus 1
Deutsche Bundesrepublik

Herrn J. Polzin
8 München 81
Mauerkircherstrasse 87
Deutsche Bundesrepublik

GREAT BRITAIN

ENGLAND

B B C
Attn: Mr. T. Trebble
Sound Archives Librarian
Langham Palace
London W 1
England

British Council
Recorded Sound Section
Attn: H. Lidderdale
65 Davies Street
London W 1 Y 2 AA
England

British Institute of Recorded Sound
Attn: Mr. P. Saul, Director
29 Exhibition Road
London SW 7
England

The British Library
Science Reference Library
Bayswater Branch
10 Porchester Gardens, Queensway
London W 2 4 D E
England

British Universities Film Council LTD
Royalty House
72 Dean Street
London W1V 5 HB
England

Imperial War Museum
Department of Sound Records
Attn: Mr. D.G. Lance
Lambeth Road
London SE 1 6 HZ
England

Institute of Dialect and Folk Life
Studies
School of English
University of Leeds
Leeds LS 2 9 J T
England

International Federation of Producers
of Phonograms and Videograms
Attn: Mr. G. Davies
123 Pall Mall
London SW1Y 5 EA
England

Minet Library
London Borough of Lambeth
92 Knatchbull Road
London SE 5 9 QY
England

National Reference Library
of Science and Invention
Attn: Mr. Burne
Holborne Division
25 Southampton Buildings
London W C 2
England

Open University
Audiovisual Archive Research Unit
Attn: K. Rowan
Faculty of Social Sciences
Walton Hall
Milton-Keynes MK 7 6 AA
England

Science Museum
Department of Education and Science
South Kensington
London SW 7 2 DD
England

School of Oriental and African
Studies
The Library
Malet Street
London WC1E 7 HP
England

South Yorkshire County Archives
Attn: C. Short
County Council Offices
John Vernon House
70 Vernon Road
Worsbrough Bridge
Barnsley, South Yorkshire S 70 5 LH
England

Mr. T. Eckersley
72 West Bourne Park Road
London W 1
England

R.O. Martin Elste
98 B Inverness Terrace
London W 2
England

Mr. R.L.E. Foreman
22 Pheasants Way
Rickmansworth
Hertfordshire
England

Mr. Ken Howarth
7, Sheaf-Field Walk
Radcliffe, Greater Manchester
England

Mr. R.L.E. Joreman
10 E Prior Bolton Street
Canonbury London N 1
England

Mr. Dennis G. Stuart
7 Norton Road
Burton-On-Trent
Staffordshire DE 13 OPU
England

Mrs. M. Thatcher
University of Cambridge
Centre of South Asian Studies
Laundress Lane
Cambridge CB 2 1 SD
England

Dr. P. Thomson
University of Essex
Department of Sociology
Wilvenhoe Park
Colchester CO 4 3 SQ
England

SCOTLAND

National Library of Scotland
Book Purchase Section
George IV Bridge
Edinburgh EH 1 1 EW
Scotland

School of Scottish Studies
University of Eddinburgh
Attn: Prof. J. Mac-Queen
27 George Square
Eddinburgh EH 8
Scotland

WALES

College of Librarianship Wales
Attn: Mr. M.A. Lowe
Llanbadarn Fawr
Aberystwyth SY 23 3 As
Cardiganshire
Wales

HUNGARY

Magyar Radio
Attn: Mrs. V. Szarka
VIII Brody Sandor Utca 7
Budapest
Hungary

Dr. I Pethes
Chief Department of Scientific
Information
National Management Development Cen-
Könyves Kálmán Krt. 48 - 52
H - 1450
Budapest
Hungary

IRAN

National Irian Radio Television
Attn: Mr. C. Ramtin
International Relations Dept
P.O. Box 33 - 200 Tadjrish
Jame Lan Ave Tehran
Iran

ISRAEL

Israel Music Institute
Mr. W.H. Elias
Managing Director
6. Chen Boulevard
Tel - Aviv
Israel

Jewish National and University Library
P.O. Box 503
Jerusalem
Israel

Dr. I. Adler
The Hebrew University of Jerusalem
P.O. Box 503
Jerusalem
Israel

Prof. E. Gerson - Kiwi
33 Ramban Street
Jerusalem
Israel

Mr. M. Hadar
P.O. Box 2408
Haifa 31000
Israel

Mr. A. Herzog
The National Sound Archives
The National and University Library
P.O. Box 503
Jerusalem
Israel

JAPAN

Mrr Shigeru Joho
c/o Music Library
NHK Broadcasting Center
Shibuyaku, Tokyo
Japan

THE NETHERLANDS

Etnomusicologisch Centrum "Jaap Kunst"
Kloveniersburgwal 103
Amsterdam

Gem. Archiefdienst Rotterdam
Mathenesserlaan 315
Rotterdam

Instituut voor Muziekwetenschap
Drift 1 A
Utrecht

Kon. Ned. Akademie van Wetenschappen
Inst. voor Dialectologie, Volkskunde
XXX en Naamkunde
Keizersgracht 569 - 571
Amsterdam

Nederlandse Omroep Stichting
t.a.v. Dhr. J.F. van Dalftsen
Fonoteek NOS
Insulindelaan 16
Hilversum

Ned. Orgaan voor de Bevordering van
de Informatieverzorging
t.a.v. Dhr. A. van der Laan
Burg. van Karnebeeklaan 19
Den Haag

Openbare Muziekbibliotheek Amsterdam
t.a.v. Dhr. H. Deetman
Keizersgracht 444 - 446
Amsterdam

Stichting Donemus
J. Obrechtstraat 51
Amsterdam Zuid

Stichting Film en Wetenschap
Hengeveldstraat 29
Utrecht

Theater Klank en Beeld
b.a.v. Dhr. L. Hoefnagels
Herengracht 168
Amsterdam

Dr. M. Sangster
Van Weerden Poelmanlaan 198
Utrecht

NEW ZEALAND

The National Library of New Zealand
Attn: National Librarian
Private Bag
Wellington
New Zealand

NORWAY

Norsk Rikskringkasting (TJM)
Historisk Opptaksarkiv
Oslo 3
Norway

Universiteitsbiblioteket
Drammensveien 42 B
Oslo 2
Norway

SPAIN

Radio Nacional de Espana
Dpt. de Archivo Sonoro
Casa de la Radio
Prado del Rey
Madrid 24
Spain

SWEDEN

International Association of Music
Libraries
Swedish Music History Archive
Strandvägen 82
S - 115 Stockholm
Sweden

Kungl. Biblioteket UT (S)
National Fonoteket
Attn: Mr. Chr. Ostlund
Utlandsgiro
Box 5039
S - 102 41 Stockholm
Sweden

Kungl. Musikaliska Akademiens Biblio
Nybrokajen 11
111 48 Stockholm
Sweden

Sveriges Radio
Attn: Mr. F. Lindberg
S - 105 10 Stockholm
Sweden

Mrs. K. Beskow - Tainsh
Sveriges Radio
S - 105 10 Stockholm
Sweden

Mr. C.M. Cnattingius
Sveriges Radio
105 10 Stockholm
Sweden

Mr. A. Lönn
Secretary General of IAML
Svenskt Musikhistoriskt Arkiv
Strandvägen 82
S - 115:27 Stockholm
Sweden

SWITZERLAND

Bibliothèque de l'ETI
Université de Genève
3, rue de Canolle
GH 1211 Genève 4
Switzerland

Herrn Dr. B. Cernik
Leiter der Phonotheek der Radio -
Studios Basel
Postfach 4024
Basel
Switzerland

Herrn E. Eichenberger
Bahnstrasse 79
3014 Bern
Switzerland

C B S
News Audio Archives
Attn: Martin Werber, Manager
524 West 57 th Street
New York , NY 10019
U.S.A.

Mlle. M. Kinnebanian
9, Quai Capo d'Istria
DH 1205 Genève
Switzerland

Carnegie Library of Pittsburgh
Periodical Room
Music Division
4400 Forbes Avenue
Pittsburgh , Penn. 15213
U.S.A.

Herrn E. Wild
Leiter der Phonotheek
Radio Studio Zürich
Postfach 8042
Zürich
Switzerland

Columbia University of the City of
New York
Oral History Research Office
Attn: Dr. L.N. Starr
New York , NY 10027
U.S.A.

TASMANIA

Mr. J. Stafford
Tasmanian College of Advanced Education
G.P.O. Box 1415 P
Hobart
Tasmania 7001

Connecticut College
Attn: Mrs. Gerda Taranow
Associate Professor of English
New London , Connecticut 06320
U.S.A.

TUNISIA

Radiodiffusion Télévision Tunisienne
Attn: M. Slahedinne Ben Hamidaç
Directeur Général
71 , Avenue de la Liberté
Tunis
Tunisia

Cornell University Libraries
Serials Department
Ithaca NY. 14850
U.S.A.

U.S.A.

Boston Public Library
Sound Archives
Copley Square
Boston , Mass 02117
U.S.A.

Eastman School of Music
Sibley Music Library
University of Rochester
26 Gibbs Street
Rochester NY. 14604
U.S.A.

Boston University Libraries
Audio Department
Mugar Memorial Library
771 Commonwealth Avenue
Boston , Mass 02215
U.S.A.

General Services Administration
Accounts Payable Branch - BCPA
Attn: Mrs. M. Sceungrab
7 th & D Street , SW Room 7431
Washington D.C. 20407
U.S.A.

Indiana University
Archives of Traditional Music
057 Maxwell Hall
Bloomington
Indiana 47401
U.S.A.

The Library of Congress
Order Division "5879Y"
Continuation Unit
Washington DC 20540
U.S.A.

New England Conservatory of Music
290 Huntington Avenue
Boston , Mass 02115
U.S.A.

The New York Public Library Div. MU
111 Amsterdam Avenue
New York NY. 10023
U.S.A.

New York State University at Buffalo
Lockwood Memorial Library
Serials Department
Buffalo NY. 14214
U.S.A.

New York University
Elmer Holmes Bobst Library
TSD Serials Dept.
Attn: Music Library
70 Washington Square South
New York NY. 10012
U.S.A.

University of North Carolina
Wilson Library 024-A
Serials Department
Chapel Hill
North Carolina 27514
U.S.A.

North Texas State University Library
Box 5188 N.T. Station
Denton , Texas 76203
U.S.A.

North Texas State University Library
Acquisitions Department
Denton Texas 76203
U.S.A.

Princeton University
Phonograph Record Collection
109 Woolworth Center of Musical Stud
Attn: Miss I. Rosen
Princeton N.J. 08540
U.S.A.

Rebecca Crown Library
Rosary College
River Forest ILL. 60305
U.S.A.

The Rutgers State University
Institute of Jazz Studies
C/O Dana Library
185 University Avenue
Newark NY. 07102
U.S.A.

Sibley Music Library
Eastman School of Music
44 Swan Street
Rochester NY. 14627
U.S.A.

Southern Illinois University
Period Record Clerc
Morris Library
Carbondale Ill. 62901
U.S.A.

Stanford University Libraries
Serials Division
Stanford California 94305
U.S.A.

Syracuse University Library
Serials Division
Syracuse NY. 13210
U.S.A.

State University of Iowa
Music Library
Iowa City , Iowa 52240
U.S.A.

University of Michigan
Music Library
3235 School of Music
Baits Drive North Campus
Ann Arbor Michigan 48104
U.S.A.

State University of New York Buffalo
Lockwood Memorial Library
Serials Department
Buffalow Ny. 14214
U.S.A.

University of Pennsylvania Librarie
Music Library
3420 Walnut Street
Philadelphia Penn. 19104
U.S.A.

United Nations
Attn: Mr. P. Furst
Room Ga - 19
1 st Avenue 42 ND Street
New York NY 10017
U.S.A.

The University of Rochester
Eastman School of Music
26 Gibbs Street
Rochester NY. 14604
U.S.A.

United States National Archives
Attn: Mr. J. Moore
Head of Audiovisual Branch
Washington DC 20408
U.S.A.

University of Washington
School of Music
Record Library
Seattle Washington 98105
U.S.A.

University of California at Berkeley
Music Library
Berkeley CA. 94720
U.S.A.

University of Wisconsin Library
Serials Department
728 State Street
Madison Wisconsin 53706
U.S.A.

University of California at Los Angeles
Music Library
405 Hilgard Avenue
Los Angeles CA. 90024
U.S.A.

Yale Collection of Historical Sound
Yale University Library Recordings
Attn: Mr. R. Warren Jr. Curator
New Haven Conn. 06520
U.S.A.

University of Illinois
Music Library
220 Smith Music Hall
Urbana 111. 61801
U.S.A.

Mrs. W. Baum
Regional Oral History Office
Room 486 Library
University of California
Berkely CA 94720
U.S.A.

University of Iowa Libraries
Serials Acquisitions
Iowa City Iowa 52242
U.S.A.

Mr. M. Biel
592 Beverly Road
Teaneck New Jersey 07666
U.S.A.

Mrs. Ann Briegleb
23055 Mosby Street
Woodland Hills Cal. 91364
U.S.A.

Prof. R.H. Hardie
A.J. Dyer Observatory
Box 1803 vanderbilt University
Nashville Tenn. 37203
U.S.A.

Mr. E.E. Colby
Archive of Recorded Sound
The Stanford University Libraries
The Knoll
Stanford CA. 94305
U.S.A.

Mr. J.C. Hickerson
Reference Librarian
Archive of Folk Song
Library of Congress
Washington D.C. 20540
U.S.A.

Mr. E.F. Durbeck III
Round Sound Inc.
P.O. Box 8743
Boston Mass 02114
U.S.A.

Mrs. V.M. Ingram
3494 Maplegrove
Grove City OHIO
U.S.A.

Mr. P. Furst
United Nations
Room GA 19
1 st. Avenue 42 ND Street
New York NY 10017
U.S.A.

Dr. A. Jabbour
Head Archive of Folk Song
Library of Congress
Music Division
Washington D.C. 20540
U.S.A.

Mr. G.D. Gibson
Apt. 715
11700 Old Columbia Pike
Silver Spring MD 20904
U.S.A.

Mr. P.T. Jackson
1506 W. Baker
Peoria Ill. 61606
U.S.A.

Mr. F.J. Gillis
Archives of Traditional Music
Folklore Institute
Indiana University
Bloomington Indiana 47401
U.S.A.

Mr. George P. Kurien
Room GA - 19
Sound Recording Unit
United Nations
New York NY. 10017
U.S.A.

Mr. M.H. Gray
1603 Ripon Place
Alexandria VA 22302
U.S.A.

Mr. D.L. Leavitt
Library of Congress
Music Division
Washington DC 20540
U.S.A.

Mr. D. Hall
Head Rodgers and Hammerstein
Archives of Recorded Sound
111 Amsterdam Avenue
New York NY 10023
U.S.A.

Mr. R.W. Lenk
E - 51 Helenavenue
Paromus N.J. 07652
U.S.A.

Miss M.L. Little
80 Highland Avenue
Arlington Mass. 02174
U.S.A.

Mr. Don. L. Roberts
530 Hinman Avenue
Evanston, Illinois 60202
U.S.A.

Mrs. V.E. Lowens
1311 Delaware AVE SW S 231
Washington DC 20024
U.S.A.

Mr. J. Saul
3924 Eastway Road
Cleveland OHIO. 44118
U.S.A.

Mr. K.F. Miller
305 Thoman NO 7
Denton Texas 76201
U.S.A.

Mr. M. Schaffner
301 E 21 Street
New York NY 10010
U.S.A.

Dr. Ph. L. Miller
President of Association for Recorded
Sound Collections
129 East 10 th Street
New York NY 10003
U.S.A.

Mr. R. Skinner
POB 12765
NT Station
Denton Texas 76203
U.S.A.

Mr. W.R. Moran
La Chipira
1335 Olive Lane
La Canada CA 91011
U.S.A.

Mr. J.R. Smart
Reference Librarian
Recorded Sound Section
Library of Congress
Washington DC 20540
U.S.A.

Mr. K. Myers
789 Clarkson Apt. 1101
Denver Colorado 80218
U.S.A.

Mr. D. Sommerfield
101 G Street SW
Apt. 611
Washington DC 20024
U.S.A.

Mr. J.M. Pritkin
3600 Beverly Ridge Drive
Sherman Oaks
California 91403
U.S.A.

Dr. H. Spivacke
Library of Congress
Music Division
Washington DC 20540
U.S.A.

Dr. Samuel Proctor, Director
Oral History Project
University of Florida
126 Florida State Museum
Gainesville Florida 32611
U.S.A.

Mr. G. Steed
4209 Bettina Avenue
San Mateo CA 94403
U.S.A.

Miss Gerda Taranow
Conneticut College
New London Conn. 06320
U.S.A.

Mr. Leslie Waffan
Motion Picture and Sound Recordings
Branch
Audiovisual Archives Division (NNV)
National Archives
Washington DC 20408
U.S.A.

Mr. J.F. Weber
1 Jewett Place
Utica NY 13501
U.S.A.

Mr. W.L. Welch
Syracuse University Libraries
Audio Archives
1009 A East Water Street
Syracuse NY 13210
U.S.A.

Mr. R.D. White Jr,
P.O. Box 658
McKinney Texas 75069
U.S.A.

Mr. T.E. Wood
Chief Research Library of Performing
Arts
111 Amsterdam Avenue
New York NY 10023
U.S.A.

Mr. P. Wood
Oklahoma Christian College
North Eastern and Memorial Road
Oklahoma City, Oklahoma 73111
U.S.A.

New addresses:

Mr. Edward B. Moogk
314-2951 Riverside Drive
Ottawa, Ontario KIV 8W6
Canada

Mr. E.W. Martin Esq
(Beaford Sound Archive and Social
History Survey)
Crossways
41 West Avenue
Exeter, Devon
England

Assistant Librarian
Memorial Museum & Library
Teen Music House
New Delhi 110011
India

Universiteits Bibliotheek
D en N 130
Singel 425
Amsterdam
The Netherlands

North Carolina University
Wilson Library 024 A
Serials Department
Chapel Hill NC 27514
U.S.A.

Memorial University of Newfoundland
Periodical Division
St. John's, Newfoundland
Canada A1C 5S7.

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