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PHONOGRAPHIC BULLETIN

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EDITORIAL

The major theme of this number of the BULLETIN centers on plans, projects and recommendations concerning archives and archiving (archivism, as one author puts it). The ideas and concepts propounded are imaginative and realistic, and though problems and questions are raised, the tone of the entire issue exudes optimism (as well as hopes and aspirations). Two significant aspects of this issue of the BULLETIN stand out: the serious attempts being made on the part of individuals and institutions to define and refine our concerns with techniques, purposes and goals; the activity and progress within our field. Such vitality bodes well for our future.

The articles included in this issue represent papers which were presented at the Annual Meeting in Lisbon in July of 1978. Now we look forward to our 1979 Annual Meeting, to be held in Salzburg, July 1-7. The IASA Preliminary Programme (including some sessions of IAML, with whom we will be meeting jointly) appears in this issue of the BULLETIN. Many interesting sessions--lectures, papers, panel discussions, music performances and social events--have been planned. And of course Salzburg is one of the most scenically attractive and musically exciting cities in Europe. The Executive Board, Program Committee and individuals making local arrangements look forward to welcoming you to what promises to be a most memorable and productive Conference.

Frank J. Gillis
Associate Editor

PRELIMINARY PROGRAMME

JOINT CONFERENCE OF IASA AND THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

Salzburg 1-7 July 1979

The following Programme, which is tentative, includes only the IASA and IAML/IASA sessions as well as the social evenings organized by IAML and IASA for members of both Associations.

Sunday 1 July

17.00 Opening Session, including lectures by Harald Heckmann, "Tonträger als musikgeschichtliche Quellen," and Rolf Schuurmsma, "80 Years of Sound Archivism, 10 Years of IASA."
Reception by the International Foundation Mozarteum and the ORTF, Studio Salzburg, in the Mozarteum.

Monday 2 July

9.00-11.00 IASA: General Assembly I
14.00-16.00 IASA: Sound Archives in Austria: A representation of the main categories of regional archives, scientific archives, university institutes and other archives.

Tuesday 3 July

11.00-13.00 IASA: IASA 10th Anniversary Session: Recorded Sound, the Medium and the Disciplines.
Speakers: Vincent Phillips (Welsh Folk Museum) and Prof. Dr. Friedrich Kahlenberg (Bundesarchiv, Koblenz). A third speaker to be announced.
14.00-16.00 IAML/IASA Committee on Music and Sound Archives: Recent developments in the audiovisual field in Sweden, the US, and Africa.
Speakers: Gerald Gibson (Library of Congress), Leif Larsson (ALB, Stockholm) and others.
16.00-18.00 IASA: Radio Sound Archives, the Spoken Word Recordings.
Speakers: Tony Trebble (BBC) and Wolfgang Hempel (Südwestfunk, Baden-Baden). A third speaker to be announced.
19.30 Organ Concert in the large hall of the Mozarteum.

Wednesday 4 July

11.00-13.00 IASA: Cataloguing Committee Open meeting: "The Area of Technical Description of Sound Documents in the ISBD/IBM: Proposals for Change."
Speakers: Alexander Jansen (NOS, Hilversum), Garrett Bowles (USA).
A third speaker to be announced.

14.00-16.00 IASA: National Branches.
Speakers from the various National Branches of IASA.
20.00 Reception in the Archbishop's Palace by the Governor and the Mayor of Salzburg.

Thursday 5 July

9.00-11.00 IAML/IASA Committee on Music and Sound Archives: "The Sound Recording and Its Value as a Source in Musicological Research: A Panel Discussion."
Speakers: Prof. Kurt Blaukopf (Austria), Helmut Mühle (Sveriges Radio, Sweden), Alfred Kaine (Deutsche Grammophon, West Germany), Armand Panigel (French Ministry of Culture). Another panelist to be announced.
14.00-16.00 IASA: Copyright Committee: Open Meeting. Topics and speakers to be announced.
16.00-18.00 IASA: Technical Committee: Open Meeting.
Speakers: Dr. Storm (University of Syracuse) (invited) "The Establishment of International Re-Recording Standards,"
Wilfried Zahn (Deutsches Rundfunkarchiv, Frankfurt am Main) "The Use of Dealy Lines for Signal Processing of Historical Sound Carriers."
20.00 Social Evening organized by IASA for sound archivists of either Association.

Friday 6 July

14.00-16.00 IASA: General Assembly II
16.00-18.00 IAML/IASA: Closing Session. Reports by IAML and IASA Commissions.
19.30 Farewell Dinner at Restaurant Winkler on Mönchsberg.

Saturday 7 July

Day Excursion to Kremsmünster

The Meetings are open to members of both IAML and IASA unless otherwise indicated.

ORAL HISTORY: THE VISUAL ELEMENT

JOEL GARDNER, University of California, Los Angeles

Presented at the Annual Meeting of IASA in Lisbon, July 1978

What follows is, roughly, the transcript of my presentation July 28 at the Gulbenkian Foundation in Lisbon. The tape, which is after all the primary document, remains intact in the archives of the UCLA Oral History Program. The transcript has been edited for clarity of expression but retains the oral flavor of the original discourse.

I should add some words to replace David Lance's generous introduction, which unhappily was not taped. The UCLA Oral History Program has been in existence since 1959, and I have been a part of it since early in 1972. We began our experiments in video-tape recording in 1973, and I have supervised that aspect of the Program since. David's word was pioneer; I'd agree with that, for our program has pioneered the use of video tape in oral history. Programs that join us in the future, oral history and otherwise, can benefit from our successes and failures.

I was especially pleased with the response to my presentation, and I want to thank, for their comments afterwards, Tim Eckersley, Léo La Clare, Rolf Schuurmsma, Laurence Stapley, Tonko Tonkes, Tony Trebble, and my good friend David Lance.

* * *

David gave you a good basic description of how we got into video, and I think I should add that after listening to the many descriptions of programs and archives around the world the last few days, it's become clear to me that in ten years' time you will be talking about video tape to a much greater extent. Video is, in many ways, in its infancy now. People are starting to produce video tapes, but very few are collecting them as such. Archivists now are collecting either sound or film and are leaving those broadcasted video tapes to those who are doing the broadcasts, which may not be that good an idea. In any event, I think there are many ties between video tape and audio archives.

First of all, there's a minor metaphor I should point out which has to do with the problem of video tape right now and which is tied to its limited use in archives. Right now there should be a large monitor sitting here, upon which you should have been able to see a number of segments from interviews that we have taped over the last five years. Unfortunately, the European model [available at the Gulbenkian] is a Phillips that records one-inch tape. In America, the most common model is a Sony that records half-inch tape. The cost of dubbing one hour of tape from half-inch to one-inch is somewhere between \$100 and \$150. Similarly, the cost of renting equipment for one hour would have been about \$150. It's that sort of incompatibility that makes video a distant medium right now, probably similarly to tape and wire recorders in the early to mid-forties. Perhaps in five to ten years there will be some conformity, some uniformity, and some compatibility among systems.

I, too, am part of an archive. At UCLA, the Oral History Program is part of the Department of Special Collections, and so all the tapes that we record are contained in the archive of the University of California, Los Angeles, Department of Special Collections. Similarly,

the video tapes--though at present there's not a great deal of use, for the reasons I've started to outline--are stored at the Department of Special Collections. Presumably, in the future, as there's an easier retrievability, as more use is demanded, and as classes around the university begin to use video equipment, there will be more use. We already have an archive of more than fifty tapes, stored away, maintained for the future.

Now, David asked me in his original note to give a brief description of oral history in America before I go into the body of my talk. I just found out a few minutes ago that oral history in America began in 1941 or 1942 with Alan Lomax. The story that's told among Oral History Association lore is that it began with Allan Nevins in 1946, after the war, when he decided to pursue a history of the war by interviewing those persons who had had a direct association or involvement in the government, politics, or the armed forces. At first--and apparently Alan Lomax was ahead of him on this score, in theory as well as equipment--what Nevins used as his tape recorder was another human being, a graduate student whom he brought along to the sessions to take notes. Obviously, that was not really new; gathering history in that way had been going on for thousands of years. What was new was that rather than the historian himself taking the notes and hearing the material--and therefore not being able to gather all the information--there was another element, a recording element. In this case it was a human being. Three or four months later, American tape recorders began to be in more common use, and Nevins began to use tapes for his research, to store the tapes, and to keep them. In 1948, under his guidance Columbia University set up the first program in the United States. Six years later, a program was begun at the University of California at Berkeley, and in 1959, as David mentioned, UCLA inaugurated the Oral History Program. There are now several thousand programs around the country doing oral history in one form or another. They're coordinated, at least informally, by the Oral History Association, which was founded in 1966.

Clearly, everyone doing oral history is not concerned with the archival use of oral history. There are a couple of dichotomies, which I'll go into very briefly. The first one probably exists wherever interviewing is done and wherever sound archives are collected, and that's what's called in America the elite versus the popular. The Oral History Program at UCLA is what's called--with perhaps not the best of connotations--an elite program; in other words, we tend to interview those persons around Southern California who have had some influence upon and some role in the development of the community, the history of the community. Presidential libraries that have been set up around the country are similar in approach. Conversely, a "popular" oral historian may be a folklorist, sociologist, or a teacher, perhaps on the Foxfire model. Foxfire was begun by a young teacher in Georgia [Elliot Wigginton] who sent his students out to gather the folkways of the community. Obviously, the South is one of the richest areas for studying folk life because it has maintained an identity for a good long time--several hundred years--with very little input from the rest of the country. Many of the traditions that one finds in parts of the South have been maintained over the years. The Foxfire model exemplifies the contrast with the elite.

The other major dichotomy is that between the historians and the archivists. (I shouldn't be that bold about it, since many archivists [David Lance, for example] are historians as well.) What I mean by historians are those who represent departments of history or, often, historical societies, whose major interest in gathering oral history is to publish material; as opposed

to the archivists, who will generally represent libraries and whose interest is to preserve material.

The tape, of course, has become the primary document in oral history. It did not start out that way (nor did our thoughts about video tape at first). What we do at UCLA--and I'll keep an eye on my watch so I'll know how quickly I'm proceeding down my page--is tape the interview, transcribe the interview, edit that transcription. The editing is strictly for style; there's no changing of any substantive nature. Then, for legal purposes, it's returned to the person who was interviewed, for factual verification, then returned to us for preparation of a final transcript. We make four copies, and they're disseminated in various areas, but that's not really relevant here. What's relevant is that we do keep original audio tape, the video tape, the edited transcript--so that the researcher can see what has been done upon each level, what the difference is from tape to final transcript, the manuscript of which is kept in our office archive, along with records of the interview.

When we began video in 1973, the thought was that because of the cost, we would tape a session and then later dub the better segments of that session on a master tape. Clearly, that turned out to be the wrong idea, because the cost of video is only in the original buying of equipment. The tape itself costs something like fifteen to twenty dollars for an hour of tape, which is not really expensive in terms of the final product. So very quickly on, what we started to do was to record one hour in the course of every interview that we conducted. The video tape is often made without an audio tape. Instead, the audio tape represents a transcript of the video. After the video is made, the sound is dubbed onto an audio tape; in the transcript, the session is described clearly, "Video session." That way, the researcher can avail himself of its contents without actually seeing it, which of course is one of the problems now.

At first, we started out thinking that the presence of the third person, the cameraperson, would prejudice the relationship between interviewer and interviewee. Obviously, rapport is developed in a very fragile manner, and we really didn't want to create another problem for that rapport. However, we found that the opposite was true. I conducted the first interview that we did. I sat down, and the person I was interviewing was roughly where David is; there was a microphone between us, and a camera running across the room, and nobody behind it. It was an absolutely terrifying experience. We had no way of knowing at any time what was being recorded, whether it was being recorded, or the quality of the recording. And so we sat for an hour in a state of absolute panic. The following week, we did another session on another subject. We maintained both audio and video tapes of the original session. This time, we added the cameraperson. We found that having someone operating the camera made the recording much simpler. It focused the attention of the interviewer and interview subject on the taping itself.

The tape that I would have shown, had we been able to put together all the arrangements, consisted of five segments, and I'll describe them very briefly, so that you'll have an idea [of their content], because they do describe or portray some of the things about video tape that make it an important supplement to our audio oral history.

The first segment is one of Franklin D. Murphy. Dr. Murphy was chancellor of UCLA for ten years, before that president of Kansas University, and since leaving UCLA close to ten years ago now has been chairman of the board of Times-Mirror Corporation, which includes among its empire the *Los Angeles Times*, Harry Abrams Publishing, and World Publishing. What the video tape of Dr. Murphy shows is the use of power, not so much in the use of raw and explicit power but in the way a man can be forceful without being too demonstrative. Dr. Murphy sits back, smokes a cigarette, drinks some iced tea, and simply transforms the video for an hour with his own image. It's an incredibly powerful tape. In the segment, the topic under discussion is the ethnic arts museum, set up by Dr. Murphy when he bought the Wellcome Collection for UCLA, and the backdrop of the video is his ethnic arts collection. And so the camera pans around and shows the incredible collection of pre-Columbian works that surrounds him in his living room, that's very natural to him. It's very striking.

The second segment is with Adaline Guenther, who was director of the University Religious Conference at UCLA. Ms. Guenther was taped very close to her death, when she was in her seventies. What the tape with Ms. Guenther shows is another aspect that video captures that audio rarely does, which is character and emotion. In the course of the tape, she describes the status of minority students at UCLA and the program she set up for them, and at one point she breaks down and almost begins to cry when she recalls a Chicana youngster who went on to college because of the camp Ms. Guenther helped establish.

The third segment shows Karl Benjamin, who's a painter but also a teacher of art, and this one will probably end up in an art education class or something similar fairly soon, for it shows him in his classroom, surrounded by his eleven-year-old students--the students are working away at their art--and the interviewer is asking him questions about his technique of teaching art: what makes it different, why he teaches that way, why he does a certain thing, why his kids do a certain thing, and so on. The segment shows the environment, an aspect that video can capture that audio can't.

The next segment shows a series of artists at work in their studios. Another historical document: perhaps not oral history as such, perhaps para-oral-history; but in several of those cases, the artist no longer has that studio. This historical documentation of these locations is perhaps the only one that exists.

The last segment is with Nicholas Slonimsky--and Ann [Briegleb] has seen this; many of you probably know Slonimsky--who is a musicologist, editor of the *Baker's Dictionary*, and one of the important early proponents of contemporary music in America (the first conductor of Ives, for example). He demonstrates how he conducted Ives in different rhythms for each hand, and the semaphore effect is striking and elucidating. Similarly, he does tricks of performance. For example, he plays the piano backwards--that is, standing with his rear to the piano, he plays "Ach, du Lieber Augustin." The frivolity, coupled with his technical skills, captures his personality remarkable well. He also plays Chopin's "Black Key" Etude with an orange, and the Tannhäuser overture with a brush, making for wonderful video tape--again, perhaps not oral history in its purest sense, but wonderful, useful video.

Everyone we interview is video taped; the only selection we make is that of the site. Generally, we prefer to do the video tape in the same location as the rest of the interview. That way, there's no change in environment for the person being interviewed. However, if lighting

is poor, if perhaps there's somewhere else (such as with Karl Benjamin, in his classroom) that would be more representative of the person and add something to the visual element, then we would choose that. In all cases, the role of the interviewer is minimized, as it must be in oral history. The classic line is that good interviewers don't shine; only their interviews do.

I'll rush now through the problems of methodology and practice that we've run into. I mentioned the presence of equipment [as a potential irritant]; we seem to have overcome that. Again, the incorporation of a visual element, while at the same time creating something that doesn't seem produced; maintaining the quality and objectivity of an oral history discussion, without moving back and forth from interviewer to subject (getting shots of the interviewer isn't really essential; an introductory shot is enough, since the purpose of the medium is to portray the person being interviewed). And then finally the great problem is the lack of compatibility. Probably within a few years the dominant system will be the 3/4-inch color cassette, and at that point we'll have to convert to color--most programs will convert to color. For now, we don't know, and so we're treading water, waiting to see what will happen. At some point, we'll bring our equipment up to date. At that time, tape libraries will be easily available to researchers, who will be able to retrieve our tapes for viewing.

I appreciate David's pointing out that in a sense I'm a pioneer, because I do have the feeling that in ten years I'll come back to IASA--wherever it may be, perhaps even in the United States--and there'll be a lot of video going on. A lot of you will have begun to concern yourselves with the care of video tapes with the same attentiveness you now observe for audio tapes and discs.

CIRCULATION CENTRES IN AUSTRIA FOR THE DISTRIBUTION OF SOUND RECORDINGS:
A NATIONAL PLAN

Considerations of the Working Group of the Austrian Sound Archives

RAINER HUBERT, Österreichische Phonotheek, Vienna

Presented at the Annual Meeting of IASA in Lisbon, July 1978

The optimum distribution of materials stored in sound archives is only possible if based on the presupposition that a more rational order of the whole system of sound archivism will prevail. I am speaking today about one distribution scheme which could be part of a wider plan for the coordination and cooperation of archives for the purposes of preservation and use of audio data.

There are distinct functions which are basic to sound archivism and which must be fulfilled:

- long-term preservation of original sound recordings
- collection and production of sound recordings
- cataloguing and documentation
- distribution

It seems to us that it is not possible for each sound archive to carry out all these functions with thoroughness and a high degree of quality. Therefore, specialization combined with coordination and cooperation between sound archives is badly needed. Such specialization for one or two functions out of the wide field of sound archivism is not just a solution born out of a bad situation. Specialization enables each institution to define and concentrate on its main purposes.

To make this specialization clear, I shall try to give you a typology of specific categories of sound archives and follow this with a discussion of the possibilities for coordination and cooperation between archives of different types.

I. Archives engaged exclusively in long-term preservation

Of prime importance in our concept of a distribution plan is an institution fully dedicated to the long-term storage of original sound recordings. At the present time, one does not exist in Austria. However, the Working Group of the Austrian Sound Archives is considering the idea of setting up a joint vault for preserving all original sound materials which can be found in Austria. It might be best if the Working Group itself--in the form of something like a corporation--would maintain such a vault.

II. Archives concerned with long-term preservation and with recording activity

This type of archive, which combines optimum long-term preservation with active production and collection of sound recordings, represents the sound archive in the more commonly

recognized sense of the term. Three such archives exist in Austria:

- The Austrian Phonotheek, my home institution, which is a general or universal type of archive attached to the Austrian Ministry of Science and Research, situated in Vienna;
- The Picture and Sound Department of the Museum Joanneum, the main museum of the Austrian province of Styria, in Graz, which is also a general type of archive;
- The Phonogrammarchiv of the Austrian Academy of Sciences, which has a specific area of interest and is the oldest sound archive in the world.

III. Sound departments which produce and reproduce recordings

Such sound departments belong to institutes of science and learning which in the course of their scientific or educational work produce original sound recordings and also prepare copies of sound recordings for listening or demonstration purposes.

IV. Specific distribution departments

These are departments which serve patrons seeking audio data in special thematic or subject areas. Their function can be carried out with just reproducing equipment, for they are departments of institutions which have no need to produce recordings.

V. Universal or general distributing institutions

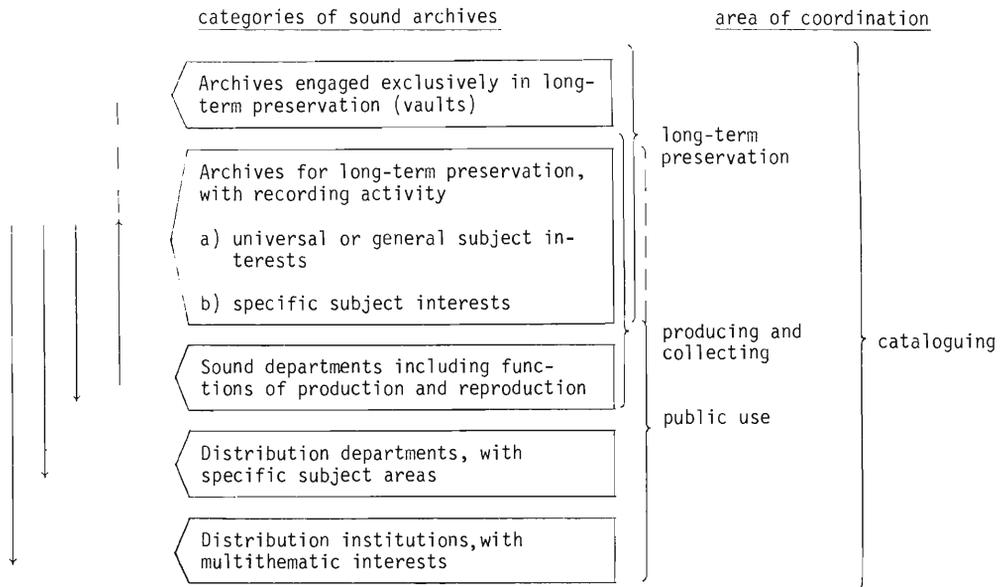
The function of this type of institution should be to make sound recordings relating to various fields of science and culture accessible to a broader public. Such thematically universal mediathecs, none of which exist in Austria, can be considered as a parallel development to public libraries and could be incorporated in them.

This classification, of course, is an ideal model. In Austria--and certainly not only in Austria--there are many institutions which try to perform more functions than they would have to and more than they can capably carry out. Therefore, a lot of functions, especially in the area of distribution, are fulfilled inadequately--if at all.

Here is where the task of the Working Group begins: to clarify for each institution which function(s) they should abandon so that they can concentrate on their main purposes. I will now try to point out where coordination and specialization, a division of labor, should take place.

1. Cooperation in long-term preservation

We are all aware of how expensive and difficult it is to preserve sound recordings in a way which guarantees that archival materials will not rapidly deteriorate. Still, there are numerous archives which make original recordings available for public use and which have inadequate storage facilities. In considering the situation in many archives, it would not appear to be economically feasible to provide each institution with the equipment and



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facilities needed for optimum storage and preservation. That would be a gigantic waste of money. A far better solution would be to build a central repository or to designate a few existing sound archives to serve as preservation depots. Other archives would then deposit their originals in such depots and would, in return, be provided with tape copies for public use.

2. *Technical coordination*

To bring about such exchange deposits of originals and copies, some basic conditions of technical compatibility in the form of minimum standards must be established and agreed upon. Furthermore, it would be expedient, in order that expensive technical plants and instruments be fully utilized, that preservation depots be operated jointly by several institutions. I think, again, that our Working Group could coordinate such activities. A central copying plant, run by the Working Group, would be an important keystone in our plans. A most important aspect of our operation, as illustrated above, would be that the participating archives would need special equipment to serve different functions: some institutions would need only reproductive equipment; some would have recording laboratories; and others would exist as repositories for long-term preservation of originals. A large saving could be made in coordinating resources, staff and equipment.

3. *Coordination in cataloguing*

The exchange of originals and copies, and the flow of audio materials between various sound archives, would require the coordination of cataloguing systems. If things like index cards and lists of contents were prepared in a uniform manner by all sound archives, it would not

be necessary for archives to re-catalog or modify data exchanged with the sound recordings. In order to control this aspect of coordination, a subcommittee for cataloguing was recently formed by the Working Group.

4. *Coordination in recording and collecting archival materials*

Each institution concerned with the recording and collecting of acoustic materials should function according to plans it has developed on the basis of its specific needs. However, there should not be an overlapping of activity in regard to material acquired, and this could be avoided by coordination. The ultimate consequence of such coordination would be a national plan covering the whole audio scene of the country. There would be:

- institutions concerned with the documentation of events of country-wide relevance
- institutions concerned with events of regional significance
- institutions establishing collections concerned with certain sciences and specific fields of activity

Cooperation should even be considered in the collecting of published sound recordings available on the market. If two or more archives would wish to purchase certain sound recordings, it would be best to buy them only once and then duplicate them as often as needed. Of course, copyright restrictions and license taxes would have to be kept in mind; nevertheless, such cooperative efforts would result in economy for all participating archives.

5. *Coordination of distribution and public use*

Now, to the most important part of my presentation: the fundamental idea of the distribution system planned by the Working Group is that the use of sound recordings must be based simply and solely on copies. Original audio materials should be withheld from public use and preserved in central repositories which guarantee their preservation for a long time. This implies a strict distinction between distributing institutions serving the public and archives as such. The theoretical side of this has already been touched upon in the classification of archives outlined above. The realization of such a division of labor can only be brought about by an understanding of the value of cooperation and coordination between participating institutions. The Working Group is cognizant of the importance of such an understanding and is in agreement with the concept of the division of labor.

In the future, originals will be kept only by the Austrian Phonotheek and the Phonogrammarchiv. The plan includes the development of the Austrian Phonotheek into the circulation center responsible for the distribution of copies to various distributing institutions. The first step in this direction is the collaboration between our Working Group and the ORF, the Austrian Broadcasting Company. The sound recordings the ORF is parting with are handed over to the Phonotheek, and each member of our Group can request copies from the Phonotheek.

Now, an example of how the use of originals for public listening could be avoided. The Institute for Contemporary History at the University of Vienna, in the course of its research

activities, produces sound documents such as interviews with important persons. Its teaching activities require the reproduction of recordings made in their institutions or received from other sources. We have now reached an agreement that in the future the Institute will hand over its originals to the primary archives, that is, the Austrian Phonotheek and the Phonogrammarchiv, and they will get cassette copies in exchange. This will prevent originals from deteriorating and will simplify the procedure for public use in the Institute. It seems to us that this could be a model for other archives to follow. Of course such arrangements must not be limited simply to an exchange of originals for copies: distributing institutions should get copies of all documents stored in the primary archives. Easy availability of copies enables the distributing institutions to broaden their collections; it would also release primary archives from the responsibility of coping with public users.

As to the distributing institutions themselves, how should they be equipped, and what subject focuses should they have? First of all, there is the great group of museums and universities and other research institutes, which have very specific fields of activity, and their users are normally students and scientists. They can usually get along with a minimum of reproducing equipment, such as compact cassettes or studio cassette systems.

Apart from such thematically or regionally specialized institutions, universal or general mediathecs should be established which offer published and unpublished sound recordings from different fields of science and culture--music as well as the spoken word--to a broader public. Such mediathecs, which could be a part of all larger libraries, should be provided with copies of sound recordings by the primary archives. This is the most economical way for circulation centers to provide all distributing departments with a far richer program of audio data than they could build up themselves. A special case is the schools. They must be provided with sound recordings for instructional purposes, and it may often be difficult to supply a school with a collection sufficient for its needs. Therefore, it will be necessary to establish lending programs for the benefit of the schools.

Another possibility for distribution, which the Austrian Phonotheek is now examining, is a lending system for individuals who wish to take out recordings and listen to them at home. At the present time, only the music department of the municipal library of Vienna has lending facilities. They are lending music cassettes purchased on the market. Such a lending system of compact cassettes of published as well as unpublished sound recordings could be the initial stage in the establishment of mediathecs at the larger public libraries. An important aspect of such a first step is that the libraries will not have any additional expenditures: they could handle the compact cassette nearly in the same way as the books they are lending. The Austrian Phonotheek would be able to provide several libraries with audio materials on cassettes within a few months, provided that comparatively small sums are made available for processing. As yet, we have not discussed the matter with librarians; we will do so after we make more detailed plans.

Another even more individualized way of distribution is the production of records and compact cassettes for the market. The Working Group is planning to publish critical editions of sound recordings of music, contemporary history, folklore and other fields. The first items have not been prepared as yet; they will be completed as soon as we receive funds which have been promised to us.

Now I have to say something about the copyright situation in Austria, for this is an important point in the establishment of a distribution system. First, I should mention that, unfortunately, we do not have a legal deposit for audio material in our country. Efforts of the Working Group to initiate a "depot legal" have been fruitless--at least up to now. Therefore, collections are acquired only through purchase, exchange, or recording activity on the part of the archive. Problems arising from the copying of commercial sound recordings and the exchange of copies between archives can be received through arrangements made with the companies holding the copyright. On the whole, we believe that copyright matters will not be a serious obstacle in the realization of our distribution system.

Concerning unpublished sound recordings, each archive should try to get permission from the person who created or collected the materials to store and duplicate the recordings for scientific and pedagogic institutions, for public use, and for scientific and educational purposes generally. In the past, the Austrian Phonotheek has found that most creators are quite willing to grant permission.

Another problem we will be confronted with is the addition of a surcharge to the cost of blank tape, an action which is intended to minimize the illicit duplication done by individual purchasers of blank tape. We think that such additional taxes must not be imposed on sound archives. They are not guilty of illicit duplication; on the contrary, they are very important and under-estimated supporters of all creators and publishers, for archives store and preserve invaluable cultural assets which can be utilized for historical and other purposes beneficial to society at large.

The present stage of realization of the plan prepared by the Working Group of the Austrian Sound Archives is close to being finalized, at least as far as preparations which can be made by the Working Group itself. However, the plan cannot be accomplished without assistance from the Austrian government. We confidently hope to get such aid, for we can show, objectively, that the plan of the Working Group would be efficient, economical and beneficial to society as a whole. Supported by the government, we should be able to fulfill our goals within a few years. I am not sure of the plan's relevance for other countries, although in principle it should be feasible for any group of archives. The small size of our country may make things easier for us.

sound archives of the world

THE NATIONAL RECORD AND AUDIOVISUAL DEPARTMENT OF THE FRENCH NATIONAL LIBRARY:
HISTORY, ACTIVITIES, COLLECTIONS

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Presented at the Annual Meeting of IASA in Lisbon, July 1978

The National Record and Audiovisual Department was created in 1976 by the merger of two separate bodies: the National Record Library--an autonomous body established in 1938--and the Audiovisual Department of the French National Library. It has succeeded the Archives of the Word (Archives de la Parole) and the Museum of Word and Gesture (Musée de la Parole et du Geste). The present diversity of the Department's functions and the wide range of its collections reflect its history, and this history itself must be traced back to the first sound archives set up in France.

FROM THE IDEA OF SOUND ARCHIVES TO THE CREATION OF THE NATIONAL RECORD LIBRARY

The history of sound recording in France begins with the invention of the gramophone by Charles Cros in 1877 and its development by Edison a year later. It is sometimes believed that Charles Cros first felt the necessity of recording words when he was a tutor at the French Institute for the Deaf and Dumb. He wanted his young pupils to be able to manage when going around with the help of an instrument reproducing a few common sentences. If this is true, it proves--and this must be stressed--that word recording came first in the recording of sounds.

Unfortunately, the first machines to be used distorted the recorded voices so much that it was not until 1900 that scientists (notably anthropologists and linguists) and amateurs began using cylinders to record oral traditions. For example, 200 or so cylinders of dialects and songs of French Brittany were recorded between 1909 and 1912, following the tradition set up by Dr. Azoulay at the Universal Exhibition in Paris.

The first step toward a national sound archives was not taken until 1911, with the systematic gathering of recordings in order to preserve them. The Archives of the Word was then established jointly by the University of Paris and French industrialist Emile Pathé. Their mission was, within the Phonetics Institute, to preserve "inalterable material":

- voices of famous men
- songs by famous artists
- popular songs and music
- provincial dialects and patois, especially those which are disappearing

Under the direction of Ferdinand Brunot, a linguist, the first linguistic and ethnographic missions in France were organized. Equipped by the Pathé company with voluminous machines for making sapphire-cut recordings, the "Gramophone bus" of the Archives of the Word drove through France between 1911 and 1914, first in the Ardennes (1912), then in the Berry region (1913), where surprising "briolées aux boeufs" (dances), work songs, dialects and patois were recorded, and the Limousin. From these first missions--interrupted by the First World

War--there remain only some sapphire-cut records and plate photographs, not always in a perfect state of conservation.

It was also at that time that the first series of recordings of famous voices--poets, politicians, actors--began. Among the oldest recordings of this kind, let us mention those of Guillaume Apollinaire, the Comtesse de Noailles, Captain Dreyfus, Pierre Louÿs, the actors of the Comédie Française in *Le Cid*, among others. Most of these recordings were made on cylinders and the sound then transferred to sapphire-cut discs through a technique (called "le poisson") invented by a Pathé company engineer. The technical constraints inherent in these first acoustic recordings, which did not record more than three or four minutes, made it impossible to use questionnaires prepared beforehand. Most of the recorded voices tell about everyday life: sowing seed, washing clothes, and so forth. A multi-disciplinary study of these recordings is possible today. The Archives of the Word continued to collect the "hill and dale," sapphire-cut recordings until 1918. Nevertheless, acoustic recordings, using the lateral, needle-cut system, were made up to 1925.

In 1928, the Archives of the Word moved to a new location, at 19 rue des Bernardins in the 5th arrondissement, in Paris. They extended their activities to the collection of pictures and assumed the title of "Musée de la Parole et du Geste" (Museum of Word and Gesture). Inside the Paris University, and more precisely within the Phonetics Institute, this Museum served as a language laboratory and as a national record library, since there were none in France as yet.

Equipped by the Pathe company with modern apparatus for lateral, needle-cut recordings based on the new techniques of electric recording, and with movie cameras offered by Mr. Gaumont, the Museum of Word and Gesture organized the first ethnographic and linguistic missions abroad. Prominent among these missions were three led by Professor Hubert Pernot:

- in 1928, 150 original two-sided, needle-cut recordings of popular songs and dialects were made in Rumania;
- in 1929, 200 recordings of dialects and popular melodies were brought back from Czechoslovakia;
- in 1930, a mission went to the Near East and recorded a beautiful series of 200 recordings of dialects and songs by peasants and sailors of Macedonia, Thrace, and Parnassus.

At this time, plans for setting up a Sound Atlas of French songs and dialects and a Sound Atlas of the then French colonies were developed. Two steps were taken in this direction:

- in 1931 the Museum made more than 200 recordings of the dialects and songs of the various ethnic groups which had come to Paris for the Colonial Exhibition;
- moreover, an initiation to sound recording was given to the Governors themselves, so that they could record oral traditions on the spot.

The matrices made at that time were kept for a long time, and commercial recordings were made from them later.

The Museum used to lend portable equipment to the researchers leaving for missions. While helping linguists, folklorists, and anthropologists in their work, this practice also resulted in notably increasing the collections of the Museum:

- in 1936, a mission headed by Father Charles brought back recordings of popular and religious songs from Lebanon;
- in 1937, labour songs of the Lacandon Indians of Central America were deposited in the Museum by the mission headed by Bernard de Colmont;
- in 1938, songs and dialects of the Roucouyenne Indians were gathered in the High- and Low-Maroni River areas by the Paul Sangnier mission.

The originals collected were duplicated and deposited as copies in the collections. This practice still exists in the present day but to a lesser extent.

Important gifts have also enriched the collections of the Museum. Following a request made by the Museum Director to King Fouad of Egypt, the Museum received two copies of a complete collection of recordings made during the Congress of Oriental Musicology, held in Cairo in 1932. The Museum gave one of the two copies to the Musée Guimet in Paris.

The lack of administrative and financial autonomy of the Word and Gesture Museum, and, above all, the desire to see the law concerning the legal deposit of phonograms at last implemented, led to the creation, in April 8, 1938, of the National Record Library, an autonomous establishment to which were assigned three tasks:

- to receive--through delegation by the National Library--the duty copies of phonograms, according to the 1925 Law (the first deposit of a score of 78 rpm discs was made in 1940);
- to gather any recordings worthy of preservation (idea of sound archives);
- to produce original recordings.

In this regard, the National Record Library took up the work which Ferdinand Brunot had begun on the Sound Atlas twenty-seven years before, recording popular oral traditions, patois and songs in Languedoc, Charentes, Normandy, and other areas.

The Library also developed the recording of famous voices, anthologies of poets reading their own works. It published the first folkloric albums in 1948. Located next door to the Phonetics Institute, it developed to a considerable extent the small Museum created by the Word Archives. The collections of the Museum of Word and Gesture were officially handed over to the National Record Library in 1963.

THE NATIONAL RECORD AND AUDIOVISUAL LIBRARY DEPARTMENT

The French National Library has turned the National Record Library into a specialized Department whose function is to preserve, process and make available all kinds of audiovisual documents (sound, slides, motion pictures). The Department has inherited the collections of the Museum of Word and Gesture. It has several objectives:

--To preserve two *duty copies* of all phonograms (records, tapes, cassettes and cartridges), according to the law of June 21, 1943 and to the subsequent decrees of 1960, 1963, and 1975. In 1977, 11,000 new titles of sound documents were received, representing 13,000 units deposited in two copies. A characteristic of the French system of legal deposit is that it aims at exhaustiveness; no selection is made of items deposited. Given the fact that the record producing companies have little concern for conservation, these duty copies very quickly become rare archive documents.

--To also preserve the duty copies of all audiovisual editions, multimedias and video recordings, according to the decree of July 30, 1975, and of all the motion pictures produced in France, according to the decree of May 23, 1977. Nevertheless, as far as motion pictures are concerned (both video recordings and movies), the French National Library, by an agreement with the National Audiovisual Institute (I.N.A.) and the National Center of Cinema (C.N.C.), has delegated its conservation function for video recordings to the I.N.A. and for motion pictures to the C.N.C. Duty copies must be registered, processed and made available to the public.

--To function as an archives center for original recordings (linguistic, historical, sociological, etc.).

--To produce, within its laboratory, its own recordings: interviews with various personalities, poets (such as Leopold Senghor) reading their own works, and so forth.

--To manage the Historical Museum of Phonography, whose collections make it possible to trace the history of recording, and to make available for listening recorded documents in any form: player-piano rolls, cylinders, acoustic or electric records, microgroove discs, and so forth.

As a national conservation establishment, the Department's missions include a number of research activities:

--Concerning norms and standards, the Department has the charge of elaborating the project of ISBD (NBM) norms for sound recordings. It takes part in the programme for the description of motion pictures, in current work on terminology, and the typology of audiovisual documents.

--In regard to conservation, the Department acts as a museum for the entire phonographic production of France, giving considerable attention to the problem of unlimited conservation of sound recordings. It has commissioned a two-year study, using mechanical and chemical tests, concerning the conservation of magnetic tapes, and their contents, and the consequences of repeated playings.

--The Department is also concerned with the study of legal problems pertaining to the communication of audiovisual documents to the public, even if the public is composed only of researchers. A decree is being elaborated in France which will rule that research into audiovisual materials be restricted to the archives themselves, taking into account the French laws on copyright.

PATRONS OF THE NATIONAL RECORD AND AUDIOVISUAL LIBRARY

Collections are preserved in order to help research. We must therefore paradoxically both preserve and communicate our documents to a limited public, admitted on the basis of "access criteria" (precise and important research undertaken). Since we receive two duty copies, one is kept in the archives and the other utilized for listening purposes. Nevertheless, because of the rapid pace at which these documents deteriorate, we are considering preserving two copies in the archives and duplicating one cassette for public use.

Like all other specialized departments of the French National Library, we act as a "center of documentation" for all matters dealing with recording and its history. We receive and keep specialized magazines and monographs, catalogues of phonographic firms (the most precious ones are those from the beginning of the century), and iconographic documentation on the Museum and performers. For a short time we have been gathering press clippings and analysing the specialized magazines.

IMPORTANCE AND FUNCTION OF THE NATIONAL RECORD AND AUDIOVISUAL LIBRARY IN FRANCE

As may be expected, the Department plays the role of a national reference library (conservation and processing of the legal deposit, i.e., of the total national production). It is also, as we have seen above, a place for housing the sound archives, because of the circumstances of its origin. But its definition must nowadays take into account the fact that other specialized centers do exist in this field. Since 1939, the Department of Ethnomusicology of the National Museum of Popular Traditions (Musée national des Arts et Traditions populaires) has had its own record library, in charge of collecting French oral traditions as far as ethnomusicology is concerned. There is also a record library in the Ethnomusicology Department in the Musée de l'Homme, which collects oral traditions of Africa, Oceania and Asia (though the latter pertains rather to the field of activity of the Musée Guimet). For some years now, a research-oriented record library has been operating at the French Office for Overseas Scientific and Technical Research (Office de la Recherche Scientifique et Technique d'Outre-mer), which is concerned with ethnology and anthropology, notably in Africa. Oral Archives such as those of the History Department of the French Air Force Ministry and Museum record libraries, such as that of the Musée Dauphinois, were established in recent years.

In France, as in other countries, the development of oral recording within various disciplines is obviously linked with technological progress. The expanding use of magnetic tapes during the 1950s in France certainly has revolutionized the practice of recording. The counterpart of this revolution, however, has been a rather confusing development of separate producing centers. For four or five years, an incredible number of recordings have been issued by historians, sociologists and sociolinguists in France. This is no doubt a hindrance to any rational conservation policy; it also entails a significant waste of energy, since the same studies are often conducted by several bodies at the same time.

Because of its origins, the National Record and Audiovisual Library should play a role as archive center and coordinator (from a bibliographical point of view). Unfortunately, the

regionalist bias is so acute in France that the importance of centralized conservation is not clearly perceived outside Paris. A simple two-level filing system would enable a rational policy of coordination among oral archives to be implemented; everything worth keeping could be preserved in Paris, with reference card indexes and copies supplied to the various regions, so that materials collected in the regions are made available to them. It is necessary to organize such a "feedback."

ROLE OF THE DEPARTMENT IN RELATION TO THE RADIO ARCHIVES

Since the breaking up, in 1974, of the ex-ORTF, the tape library of all broadcasts issued before this date has been transferred to the National Audiovisual Institute (I.N.A.). While these radio documents are chiefly meant to be used by radio producers, it is unquestionable that they constitute a very precious source of information on the country's everyday life, social customs and the evolution of values. When these archives are more widely open to access by researchers, they will constitute a highly appreciated adjunct to the collections of our Department.

The National Record and Audiovisual Library has, since 1976, gone through a number of important changes:

- reorganization of card indexes
- improvement of the legal deposit (to this day 420,000 units--tapes, records, etc.--have been deposited)
- expansion of its role, in connection with the universities, as an archive center
- development of a national policy of conservation

Nevertheless, there are still important gaps to fill for research:

- There is no published catalog of the Department's collections. As of this date there exists only the catalog of instrumental and vocal music, published by UNESCO,¹ and the following discographies, published in the *Bulletin of the Phonothèque nationale*:

Sarah Bernhardt	1966, January-December
Marie Delna (first recordings of 1900-1905)	1962, January-March
Marie Dubas	1972, 1st and 2nd semesters
Jean Giraudoux	1974, 1st and 2nd semesters
Yvette Guilbert	1968, January-December

¹*Collection Phonothèque National (Paris)*. Catalogue prepared by the International Commission on Folk Arts and Folklore (C.I.A.P.). Archives of Recorded Music, Series C, Ethnographical and Folk Music, Vol. 1. Paris: UNESCO, 1952.

Darius Milhaud	1964, special supplement to the number of January-June
Molière (78 rpm)	1973, 1st semester
Molière (microgroove)	1973, 2nd semester
Original Dixieland Jazz Band	1971, 1st and 2nd semesters
Francis Poulenc	1963, special supplement to the number of April-September
Jehan Rictus and Vladimir de Pachman	1970, 2nd semester

The card index may be consulted only in the Department.

--The Department has not yet been able to publish a monthly phonographic review listing the material received as duty copies. Only an expanded staff and, above all, automatization would make it possible to issue a list of 1200 cards monthly. A collection of discographies has, however, been made available recently, and reprints of specialized magazines from the beginning of this century are being prepared.

Realizing the importance and the specificity of sound recording as an object of study in itself, we wish to gather all research and conservation libraries in France within a national branch of I.A.S.A. Its creation has just been decided with our colleagues of the record library of the French National Museum of Popular Arts and Traditions.

LE DÉPARTEMENT DE LA PHONOTHÈQUE NATIONALE ET DE L'AUDIOVISUEL DE LA BIBLIOTHÈQUE NATIONALE: HISTORIQUE, ACTIVITÉS, COLLECTIONS

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Presentée à la réunion annuelle de l'IASA à Lisbonne, juillet 1978

Le département de la Phonothèque nationale et de l'Audiovisuel est né en 1976 de la fusion de la Phonothèque nationale, établissement autonome depuis 1938, et du service audiovisuel de la Bibliothèque nationale. Il est héritier des Archives de la Parole, puis du Musée de la Parole et du Geste. Pour comprendre sa diversité et la richesse de ses collections, il est indispensable d'en rappeler l'histoire qui se confond avec celle des premières archives sonores créées en France.

DE L'IDÉE D'ARCHIVES SONORES À LA CRÉATION DE LA PHONOTHÈQUE NATIONALE

La découverte du principe du phonographe par Charles Cros, en 1877 et sa réalisation, l'année suivante, par Edison, marque, en France, le début de l'histoire de l'enregistrement. Certains pensent que Charles Cros prit conscience du problème de la conservation de la parole alors qu'il était répétiteur à l'Institut des sourds-muets. Il désirait venir en aide à ses jeunes élèves afin qu'ils puissent circuler aisément en ville, grâce à un appareil reproduisant quelques phrases usuelles. Si tel est le cas, il est intéressant de le souligner car cela prouve, s'il en était besoin, qu'on s'est tout d'abord attaché à la reproduction de la parole.

Malheureusement, les premiers appareils donnaient de la voix une restitution tellement déformée que ce n'est qu'à partir de 1900 que des curieux, des scientifiques (anthropologues et linguistes notamment) entreprirent de fixer la tradition orale sur cylindre. Il convient de citer les quelques deux cents cylindres de parlars et de chants bretons enregistrés entre 1909 et 1912, conformément à la tradition inaugurée par le docteur Azoulay, lors de l'Exposition universelle de Paris.

Il faudra cependant attendre 1911 pour qu'une initiative nationale soit prise en matière d'archives sonores: collecte systématique dans un but de conservation. Les Archives de la Parole créées à l'initiative conjointe de l'Université de Paris et de l'industriel Emile Pathé. Elles eurent pour vocation, dans le cadre de l'Institut de phonétique, de conserver "en matière inaltérable":

- la parole des hommes célèbres
- la diction et les chants des grands artistes
- les chants et mélodies populaires
- les langues, dialectes et patois spécialement ceux ou celles qui s'éteignent ou s'altèrent

Avec, à leur tête, le linguiste Ferdinand Brunot, elles prirent en France:

. l'initiative des premières missions ethnographiques et linguistiques. Le car phonographique des Archives de la Parole doté, par les soins de la maison Pathé, d'un encombrant

matériel de gravure pour disques à saphir, parcourut la France entre 1911 et 1914. D'abord dans les Ardennes, puis, en 1913 dans le Berry où furent enregistrés d'étonnantes briolées aux boeufs, des chants de labeur, des dialectes et des patois, enfin dans le Limousin. De ces premières missions, interrompues par la guerre de 1914-1918, il reste des disques à saphir, des photos sur plaque de verre généralement en mauvais état de conservation.

. commencèrent la grande série des enregistrements de voix célèbres: poètes, hommes politiques, acteurs. Parmi les voix les plus anciennes, il convient de citer celles de Guillaume Apollinaire, la Comtesse de Noailles, le Capitaine Dreyfus, Pierre Louÿs, les acteurs de la Comédie Française dans une scène du Cid, etc. . . . La plupart de ces enregistrements furent réalisés sur cylindres et transférés sur disques à saphir grâce au "poisson," procédé mis au point par un ingénieur de la société Pathé. Les contraintes techniques imposées par ces premiers enregistrements acoustiques d'une durée de 3 à 4 minutes rendaient impossible l'utilisation d'un questionnaire préalable. Les personnes enregistrées racontent généralement un fait de la vie quotidienne: les semailles, la lessive. Ce qui, aujourd'hui, permet une approche pluridisciplinaire de ces enregistrements. Les Archives de la Parole ont continué à produire des disques à saphir jusqu'en 1918. Néanmoins, l'enregistrement acoustique, mais sur disques à aiguille, est utilisé jusqu'en 1925.

En 1928, les Archives de la Parole emménagèrent dans de nouveaux locaux situés au 19 rue des Bernardins dans le 5e arrondissement. Elles élargissent leur vocation à l'image et prennent alors le nom de Musée de la Parole et du Geste. A l'intérieur de l'Université de Paris et, plus précisément, au sein de l'Institut de phonétique, ce musée tient lieu de laboratoire de langue et de phonothèque nationale puisqu'il n'en existe pas encore en France.

Doté par la maison Pathé d'un matériel moderne de gravure pour disques à aiguille qui tient compte des derniers avantages de l'enregistrement électrique, d'une caméra offerte par Monsieur Gaumont, le Musée de la Parole et du Geste prend l'initiative des premières missions ethnographiques et linguistiques à l'étranger. Parmi les plus importantes, il convient d'en citer trois, conduites par le professeur Hubert Pernot:

. En 1928, en Roumanie d'où furent ramenés 150 disques originaux à aiguille, double-face, de chants populaires et de dialectes.

. En 1929, en Tchécoslovaquie, avec 200 disques de dialectes, de mélodies populaires.

. En 1930, en Asie Mineure. De cette mission, il reste une très belle série de 200 disques de dialectes de chants (de paysans, de marins) de Macédoine, Thrace, Parnasse, etc. . . .

De cette époque date le projet de réaliser, en outre, l'Atlas sonore des parlars et chants de France, un véritable atlas sonore des colonies françaises d'alors. Deux initiatives furent prises en ce sens:

. En 1931, le Musée de la Parole et du Geste procéda à l'enregistrement de plus de 200 disques de dialectes et chants des différentes ethnies venues à Paris pour l'Exposition coloniale.

. De plus, une initiation à la pratique de l'enregistrement est donnée aux gouverneurs en poste afin qu'ils fixent eux-mêmes sur place la tradition orale. Pendant longtemps, les matrices réalisées au cours de ces missions ont été conservées, ce qui a permis quelques éditions commerciales ultérieures.

Le Musée de la Parole et du Geste a mis au point un système original de prêt de matériel portatif aux chercheurs partant en mission. Tout en aidant les linguistes, folkloristes, anthropologues, ce prêt avait pour contrepartie d'enrichir, de façon notable, des collections du Musée, les originaux étant alors copiés et versés sous cette forme aux collections. Ce système existe toujours à une échelle plus réduite. C'est ainsi :

. qu'en 1936, des disques de chants populaires et religieux du Liban furent rapportés par la mission du R. P. Charles.

. qu'en 1937, des chants de travail des Indiens Lacandons d'Amérique Centrale furent versés aux collections par la mission Bernard de Colmont.

. qu'en 1938, des chants et des tests dialectaux des Indiens Roucouyennes de la région du Haut et Bas Maroni furent rapportés par la mission Paul Sangnier.

Des dons importants ont complété les collections du Musée de la Parole et du Geste. C'est ainsi qu'à la suite d'une requête présentée par son directeur au roi Fouad d'Egypte, le Musée reçut en double exemplaire, une collection complète des disques réalisés lors du Congrès de musicologie orientale qui s'est tenu en 1932 au Caire. Il fit don d'une des collections au Musée Guimet.

Le manque d'autonomie tant administrative que financière du Musée de la Parole et du Geste et surtout le désir de voir enfin appliquée la loi sur le dépôt légal des phonogrammes contribuèrent à la création, le 8 avril 1938, de la Phonothèque nationale, établissement autonome auquel furent assignées trois missions :

- recevoir par délégation de la Bibliothèque nationale le dépôt légal des phonogrammes prévu par la loi du 19 mai 1925. (Le premier dépôt de quelques dizaines de 78 t eut lieu en 1940.)

- recueillir tout enregistrement digne d'être conservé (notion d'archives sonores).

- produire des enregistrements originaux.

Dans ce domaine, elle reprit l'Atlas sonore des patois, traditions orales populaires et vieux chants en collectant, comme l'avait fait vingt sept ans auparavant Ferdinand Brunot, en Languedoc, dans les Charentes, en Normandie, etc. . . .

Elle développa la collection des voix célèbres : anthologie des poèmes dits par leurs auteurs, édita les premiers albums folkloriques en 1948.

Abritée dans des locaux jouxtant ceux de l'Institut de phonétique, elle développa, de façon considérable, le Musée de la Parole. Les collections du Musée de la Parole lui furent confiées officiellement en 1963.

LE DÉPARTEMENT DE LA PHONOTHÈQUE NATIONALE ET DE L'AUDIOVISUEL

La Bibliothèque nationale a intégré la Phonothèque nationale au sein d'un département spécialisé qui a pour fonction la conservation, le traitement et la communication de l'ensemble des documents audiovisuels (son, image fixe, image animée). Ce département, héritier des collections du Musée de la Parole et du Geste a une vocation multiple:

. Il reçoit, en deux exemplaires, le dépôt légal de l'ensemble des phonogrammes édités (disques, bandes, cassettes, cartouches), diffusés en France, y compris les importations, conformément à la loi du 21 juin 1943 et aux décrets d'application de 1960, 1963 et 1975. En 1977, 11,000 titres nouveaux et documents sonores ont été reçus, représentant 13,000 supports versés en double exemplaire. Une des caractéristiques du dépôt légal français est qu'il vise à l'exhaustivité; aucune sélection n'est opérée dans la production. Par ailleurs, étant donné le peu d'esprit de conservation dont font preuve les firmes phonographiques, les exemplaires de dépôt légal deviennent très vite des documents d'archives difficiles à se procurer.

. Il reçoit également le dépôt légal des montages audiovisuels, des multi-media et de la vidéo, conformément au décret du 30 juillet 1975 et des films cinématographiques produits en France, conformément au décret du 23 mai 1977. Néanmoins, en ce qui concerne les images animées (vidéo et films cinématographiques), la Bibliothèque nationale, par convention avec l'Institut national de l'Audiovisuel et le Centre national de la Cinématographie, leur a délégué sa fonction de conservation: pour la vidéo à l'I.N.A., pour le cinéma, au C.N.C. Ce dépôt légal doit être enregistré, traité et communiqué à un public de chercheurs.

. Il joue un rôle de lieu d'archives pour les enregistrements originaux, qu'ils soient linguistiques, historiques, sociologiques, etc. . . .

. Il réalise, grâce à son laboratoire, ses propres enregistrements: interviews de personnalités les plus diverses (poètes disant leurs poèmes comme récemment Leopold Senghor).

. Il gère le Musée historique du phonographe dont les différentes pièces permettent de retracer l'histoire de l'enregistrement et de lire les documents conservés, sur des appareils d'époque, qu'il s'agisse de piano mécanique, de cylindres, de disques acoustiques ou électriques, de microsillons.

Etablissement national de conservation, ces missions impliquent pour le département un certain nombre d'activités et de recherches:

. En matière de normalisation: Le département a l'initiative de la rédaction du projet de norme ISBD (NBM) pour les enregistrements sonores. Il participe aux projets de description de l'image animée, aux travaux relatifs à la terminologie et à la typologie des documents audiovisuels.

. En matière de conservation: Conservatoire de l'ensemble de la production phonographique éditée en France, le département est très préoccupé par les questions de conservation illimitée. Il a chargé un laboratoire d'une vaste recherche sur deux ans, concernant la conservation des bandes magnétiques (tests mécaniques et physico-chimiques), de leurs contenants et l'étude des conséquences des passages multiples dans un appareil de lecture.

. En matière de réflexion sur les problèmes juridiques que pose la communication de documents audiovisuels à un public, fut-il composé de chercheurs: Un décret est en préparation en France qui doit organiser la consultation de ce type d'archives au sein même des organismes de conservation en tenant compte de la législation française sur le droit d'auteur.

LE PUBLIC DU DÉPARTEMENT DE LA PHONOTHÈQUE NATIONALE ET DE L'AUDIOVISUEL

Ces collections sont conservées afin de servir la recherche. Nous avons, à ce titre, la double mission contradictoire de conserver et de communiquer à un public admis sur "critères d'accès" (recherches précises et importantes). Etant donné que nous recevons deux exemplaires au titre du dépôt légal, un exemplaire est mis en archive, l'autre communiqué. Néanmoins, eu égard à l'usure rapide de ces supports, nous envisageons, dans un proche avenir, de conserver deux exemplaires en archives et de copier sur cassette l'un des enregistrements pour la consultation.

Comme tous les départements spécialisés de la Bibliothèque nationale, nous jouons le rôle d'un "centre de documentation" pour tout ce qui concerne l'enregistrement et son histoire: nous recevons et conservons revues et monographies spécialisées, catalogues de firmes phonographiques (les plus précieux étant ceux du début du siècle), documentation iconographique sur le Musée et les interprètes. Nous réalisons depuis peu des dossiers de presse et procédons au dépouillement de certaines revues.

PLACE ET RÔLE DU DÉPARTEMENT DE LA PHONOTHÈQUE NATIONALE ET DE L'AUDIOVISUEL EN FRANCE

Ce département joue:

- le rôle classique d'une bibliothèque nationale de référence (conservation et traitement du dépôt légal c'est à dire de la production nationale éditée).

- le rôle de lieu de conservation d'archives sonores de par ses origines comme on l'a vu précédemment.

Il doit désormais définir son rôle en tenant compte de l'existence d'autres centres spécialisés. Depuis 1939 déjà, il existe une phonothèque au département d'ethnomusicologie du Musée national des Arts et Traditions populaires qui a pour vocation de recueillir la tradition orale française en matière d'ethnomusicologie et une autre au département d'ethnomusicologie du Musée de l'Homme qui s'attache à recueillir les traditions orales en Afrique, Océanie et Asie (bien que ce soit plus spécifiquement la vocation du Musée Guimet). Depuis quelques années, il existe un service audiovisuel groupant une phonothèque de recherche à l'O.R.S.T.O.M. [Office de la recherche scientifique et technique d'Outre-mer] qui s'attache au domaine de l'ethnologie, de

l'anthropologie, notamment en Afrique.

Des services d'archives orales comme celui du Service historique de l'Armée d'Air, des phonothèques de musée, à l'intérieur de musée (Musée Dauphinois) ont vu le jour plus ou moins récemment.

Comme dans tous les pays, le développement de l'enregistrement oral dans les différentes disciplines est indiscutablement lié aux progrès technologiques. C'est ainsi que l'essor de la bande magnétique dans les années 1950 en France a révolutionné la pratique de l'enregistrement. La contrepartie, c'est un développement anarchique des centres producteurs. Depuis surtout quatre ou cinq ans, on assiste en France à un foisonnement d'enregistrements réalisés par des historiens, des sociologues, des socio-linguistes. Cela se fait au détriment d'une conservation rationnelle et au prix d'un grand gaspillage d'énergies (des études similaires étant menées par plusieurs centres à la fois).

De par ses origines, il appartient au département de la Phonothèque nationale et de l'Audiovisuel de jouer ce rôle à la fois d'archives et de coordonnateur (d'un point de vue bibliographique). Malheureusement, la tendance régionaliste est trop vive pour qu'en province on perçoive nettement l'intérêt d'une conservation centralisée. Pourtant, seul, un archivage à deux niveaux permettra de mettre en place une politique rationnelle des archives orales:

- conservation de ce qui est digne d'intérêt, à Paris, avec fichiers de référence.
- et copies dans les régions, à proximité de ceux qui les ont produites et en ont besoin.

Il convient donc d'organiser le "retour" vers les régions comme on a coutume de dire en termes de radio.

RÔLE PAR RAPPORT AUX ARCHIVES DE LA RADIO

Depuis l'éclatement de l'ex-ORTF, en août 1974, la magnétothèque de l'ensemble des émissions produites avant cette date est devenue la propriété de l'Institut national de l'Audiovisuel. Si les documents de radio sont faits en premier lieu pour être utilisés par les producteurs de radio, il est indéniable qu'ils constituent actuellement une mine de renseignements inestimable sur la vie quotidienne, la sociologie et l'histoire des mentalités d'un pays. Lorsque ces archives pourront être ouvertes plus largement aux chercheurs, elles constitueront un complément de choix aux collections éditées de notre département.

Depuis 1976, le département de la Phonothèque nationale et de l'Audiovisuel a fait l'objet de modifications substantielles:

- refonte des fichiers
- amélioration du dépôt légal (à ce jour, 420,000 supports ont été déposés au titre du dépôt légal)
- développement du rôle d'archives en liaison avec l'Université
- développement d'une politique nationale de conservation.

Néanmoins, il comporte encore des lacunes importantes pour la recherche:

- il ne possède pas de catalogue édité de ses collections, exceptés le catalogue de folklore musical (vocal et instrumental) édité par l'Unesco (1) et les discographies suivantes parues dans le *Bulletin* de la Phonothèque nationale:

Sarah Bernhardt	numéro de janvier-décembre 1966
Marie Delna (1ers enregistrements de 1900-1905)	numéro de janvier à mars 1962
Marie Dubas	numéro du 1er, 2e semestres 1972
Jean Giraudoux	numéro du 1er, 2e semestres 1974
Yvette Guilbert	numéro de janvier-décembre 1968
Darius Milhaud	supplément spécial au numéro de janvier-juin 1964
Molière en 78 t	numéro du 1er semestre 1973
Molière en microsillons	numéro du 2e semestre 1973
Original Dixieland Jazz Band	numéros du 1er et 2e semestres 1971
Francis Poulenc	supplément spécial au numéro d'avril-septembre 1963
Jehan Rictus et Vladimir de Pachman	numéro du 2e semestre 1970

Le fichier est uniquement consultable sur place.

- il n'a pu, jusqu'à ce jour, faire paraître une Phonographie mensuelle courante, annonçant la production reçue au titre du dépôt légal. Seule une équipe plus nombreuse et surtout l'automatisation permettront d'annoncer 1200 notices par mois. Une collection de discographies a cependant été ouverte et des rééditions de journaux spécialisés du début du siècle sont en préparation.

Conscient de l'importance et de la spécificité de l'enregistrement sonore reconnu comme document d'étude à part entière, nous souhaitons rassembler toutes les phonothèques de recherche et de conservation au sein d'une branche nationale de la I.A.S.A. La création vient d'en être décidée avec nos collègues de la Phonothèque de Musée national des Arts et Traditions populaires.

(1) Collection Phonothèque Nationale (Paris). Catalogue établi par la Commission internationale des arts et traditions populaires (C.I.A.P.). Archives de la musique enregistrée Série C, Musique ethnographique et folklorique, t. 1. Paris: UNESCO, 1952.

THE SOUND ARCHIVES OF THE GULBENKIAN FOUNDATION--A PROJECT

JANINE MOURA, Calouste Gulbenkian Foundation, Lisbon

Presented at the Annual Meeting of IASA in Lisbon, July 1978

The establishment of a Department of Sound Archives, for the moment not open to the public, is one among many initiatives which the Music Service has taken in all areas of musical culture. We will try to give here a brief outline of this project--its characteristics, collections, certain aspects of its organization and its intended activities.

These sound recordings are primarily meant to provide support for the studies of the professional musician of the future and to provide a cultural service for the general public. The intention has been that they should be capable of furnishing the illustrations in sound which are an indispensable complement to the studies or research of users. The characteristics of the Sound Archives are governed by the requirements of on-the-spot reference and study, rather than by the needs of national archives or record lending or entertainment record libraries. Although all these types of archives are rather scarce in our country, ours will all the same come, within limits, to fill a gap which we have felt for a long time.

The economic circumstances (temporary, we hope) of Portugal at this moment highlight the interest of these recordings for the public. Discs, for example, are very highly taxed; importation restrictions make it more and more difficult for people either to procure certain recordings of less common works or to enjoy a variety of choice, in other words a huge repertoire of recordings. Recent discographies about which we read in foreign journals have a remote look about them.

In theory, the material available to users will consist of discs, including accompanying documentation (notes on disc sleeves, booklets, etc.), tapes and, either possibly or eventually, complementary bibliographic documentation and, especially, scores. In the present instance we think the advantages of discs outweigh those of tape, and priority has therefore been given to the establishment and organization of the disc library. The function of tape will be rather to complement the disc collection. A selection of tape recordings of several musical events held at the Foundation at the start of its activities--comprising works not recorded on disc, especially of Portuguese composers--as well as ethnographic field recordings subsidized by the Foundation will form a set of tapes which will be incorporated and preserved in this sector, although the use of these tapes will of course be governed by the appropriate legal controls.

We have established a set of general criteria for the purchase of discs, especially at the start, and they are as follows:

For the recording, from the musical point of view: completeness, authenticity, original version, quality, faithfulness of interpretation; from the technical point of view: quality and fidelity; for preference, 30cm long-playing records. Everyone knows that these conditions are seldom all combined and that often one has no choice at all when the recording in question is unique or indispensable. For the establishment of the collection:

representativeness and variety of repertoire.

We have also outlined a general plan of the disc collection which will include:

- (1) all Portuguese "classical" and ethnographic music that can be found, in Portuguese as well as foreign editions; recordings of Portuguese interpreters;
- (2) as complete a panorama as possible of "classical" Western music from every era;
- (3) recordings of Eastern music, of musical ethnography from the whole world and of jazz;
- (4) historic recordings: composers-interpreters, outstanding interpreters, spoken items;
- (5) recordings with a didactic purpose: illustrations to anthologies and theoretical works, analyses of works, examples of timbres, musical initiation, customs, and so forth.

At present, the collection is at the point of reaching 3,000 discs, which amounts to several thousand recorded items of which about 95 percent are long-playing records, 80 percent are of Western music, and more than half are boxed sets of complete editions.

As far as the handling of sound recordings is concerned, we would like to emphasize first that we are, in this country, struggling with a serious lack of bibliographic material dealing with the care of records, notably specialized publications and up-to-date technical literature. Nothing dealing with the subject has been published in this country and no standards have been established.

We have made a careful study of the most suitable form of index card in order to fix the degree of detail for the entries and have taken into account the nature of our archives, the needs of our future users and also the circumstances of our work. Recently the opportunity has arisen of considering using a computer for the generation of index cards in collaboration with the Gulbenkian Foundation's Centre for Scientific Calculus. The following catalogues are planned: authors, titles, subjects, interpreter/performer; title of collection/series, title of edition, librettist.

As regards classification, we will only point out that in connection with Western music we have made a special study of a "thesaurus" which includes essentially the *genre* or the *form*, and the *medium* (i.e., the vocal-instrumental distribution), in a way that a work appears always classified under these two large groups of subject headings.

As soon as the Sound Archives is open to the public, cultural events such as phonographic sessions with commentaries will take place. Their objective will be at the same time didactic and informative, and programmes will be planned according to variable degrees of depth of the subjects. Performances can be complemented by small-scale exhibitions and also by audio-visual sessions, such as comparative illustrations between music and the plastic arts or history. Phonographic sessions will naturally lean upon thematic material drawn from the collections along such lines as: author, work, era, school, form, genre, instruments, interpreter, folklore, jazz, contemporary music, Portuguese music, evolution of structures, of parameters, and other areas.

It only remains for me to thank you for your attention and to wish you a happy stay here with us.

LA PHONOTHÈQUE DE LA FONDATION GULBENKIAN--UN PROJET

JANINE MOURA, Fondation Calouste Gulbenkian, Lisbonne

Présentée à la réunion annuelle d l'IASA à Lisbonne, juillet 1978

Parmi les nombreuses initiatives du Service de Musique dans tous les domaines de la culture musicale, on compte la constitution d'un département de archives sonores, pour le moment pas ouvert au public. Nous tâcherons de donner ici un bref aperçu de ce projet: caractéristiques, collections, certains aspects d l'organisation et activités prévues.

Ces archives se destinent spécialement à l'appui aux études du futur professionnel de Musique et à l'animation culturelle pour le grand public. On a cherché à ce qu'elles soient à même de pourvoir à l'illustration sonore complémentaire et indispensable suscitée par les études ou les recherches des fréquentateurs. Ses caractéristiques ne tiennent ni d'archives nationales, ni de discothèque de prêt ou de divertissement, mais plutôt de consultation et d'étude sur place. Quoique tous ces types d'archives nous fassent défaut un peu partout dans le pays, celles-ci viendront tout de même, dans la mesure du possible, combler un vide depuis longtemps ressenti entre nous.

Les circonstances économiques au Portugal en ce moment (espérons, passagères) font ressortir davantage l'intérêt de ces archives pour le public: par exemple, le prix des disques est surchargé de taxes très élevées; les restrictions aux importations rendent de plus en plus difficile aux gens soit de se procurer certains enregistrements d'oeuvres moins courantes, soit de trouver de la variété de choix, c'est à dire un vaste répertoire d'enregistrements. Les discographies récentes qu'on lit dans les revues étrangères ont l'air lointain.

En principe, le matériel mis à la disposition des usagers consistera en des disques, y compris la documentation annexée (pochettes, brochures, etc.), en des bandes magnétiques et, éventuellement, en une documentation complémentaire bibliographique, notamment des partitions. Au cas présent, nous avons jugé préférable les avantages du disque à celles de la bande magnétique et c'est donc à la constitution et l'organisation de la discothèque qu'a été donné la priorité.

Le rôle des bandes magnétiques sera plutôt de remplir une fonction complémentaire des disques. Une sélection d'enregistrements de plusieurs manifestations musicales qui eurent lieu à la Fondation dès le début de ses activités--comprenant des oeuvres non enregistrées en disque, surtout d'auteurs portugais--ainsi que des enregistrements de prospections ethnographiques subventionnées par la Fondation, formeront un ensemble de bandes magnétiques qui sera incorporé et conservé en ce secteur, quoique son utilisation soit conditionnée, bien entendu, par les déterminations légales qui règlent la matière.

Nous avons établi un critère général auquel l'achat de disques a obéit, notamment au début; le voici.

Pour l'enregistrement, au point de vue musical: intégralité, authenticité, version originale, qualité, fidélité d'interprétation; au point de vue technique: qualité et

fidélité techniques; de préférence: disques microsillons 30cm. On sait que ces conditions-ci ne sont pas souvent réunies et que maintes fois l'option ne se présente même pas lorsqu'il s'agit d'enregistrements uniques et indispensables.

Pour la constitution de la collection: représentation, variété de répertoire.

Nous avons également tracé un schéma général de la collection de disques comprenant:

- (1) toute la discographie musicale dite "classique" et ethnographique portugaise trouvable, tant en éditions portugaises qu'étrangères; discographie des interprètes portugais;
- (2) un panorama aussi complet que possible de la musique occidentale dite "classique," de toutes les époques;
- (3) des enregistrements de musique orientale, d'ethnographie musicale du monde entier, et de jazz;
- (4) des enregistrements historiques: compositeurs-interprètes, grands interprètes, documents parlés;
- (5) des enregistrements à teneur didactique: illustrations anthologiques et théoriques, analyses d'oeuvres, exemples de timbres, méthodes d'initiation musicale, etc.

À présent, la collection est au point d'atteindre les 3.000 disques, ce qui fait plusieurs milliers de documents sonores, dont, environ, 95% en disques "longue durée," 80% de musique occidentale, et dont plus de la moitié s'insère dans des coffrets appartenant à des éditions d'intégrales.

En ce qui concerne le traitement des documents sonores, nous voudrions tout d'abord souligner que, dans notre pays, nous nous débattons avec un grand manque de bibliographie traitant la discothéconomie, notamment des publications d'information et d'actualisation technique, et, qu'à ce sujet, rien n'y est encore publié ou réglementé.

Nous avons étudié avec soin le modèle qui sembla le plus convenable à la rédaction de la fiche, en tenant compte des caractéristiques de nos archives, de celles des futurs usagers, et aussi des conditionnements de notre travail, pour ce qui se rapporte au degré de détails qui y sont inscrits. Tout récemment l'occasion s'est présentée d'envisager l'application de l'ordinateur à la reproduction des fiches avec la future collaboration du Centre de Calcul Scientifique de la Fondation Gulbenkian. Les catalogues prévus sont: auteurs, titres, matières, interprètes/exécutants, titre de collection/série, titre d'édition, parolier,

Quant à la classification, nous ne signalerons que, en ce qui concerne la musique occidentale, nous avons étudié spécialement un "thésaurus" qui comprend essentiellement le genre ou la forme, et le medium (i.e., la distribution vocale-instrumentale), de façon à ce qu'une oeuvre apparaisse toujours classée sous ces deux grands groupes de vedettes-matières.

Dès que les locaux des archives seront accessibles au public, des activités d'animation, telles que des séances phonographiques commentées, y auront lieu; leur objectif sera en même temps didactique et de divulgation, et elles se dérouleront selon des degrés variables d'approfondissement des matières. Elles pourront être complétées par de mini-expositions et encore

par des séances audio-visuelles, comme des illustrations comparatives entre la Musique et les Arts Plastiques ou l'Histoire. Les séances phonographiques s'étayeront naturellement à la discographie thématique puisée aux collections--soit, comme thèmes: auteur, oeuvre, époque, école, forme, genre, instruments, interprète, folklore, jazz, musique contemporaine, musique portugaise, évolution de structures, de paramètres, etc.

Il ne me reste qu'à vous remercier de votre attention et de vous présenter mes vœux d'un agréable séjour chez nous.

SOUND ARCHIVES IN PORTUGAL--A RECOMMENDATION

MADALENA DE AZEREDO PERDIGÃO, Lisbon

Presented at the Annual Meeting of IASA in Lisbon, July 1978

The Calouste Gulbenkian Foundation was represented at the Premier Congrès Mondial des Phonothèques, held in Paris in June 1967, by an observer-delegate, Dr. António Coimbra Martins, who is today Portuguese Ambassador in the French capital. The honour of nominating Dr. Coimbra Martins fell to me in my capacity as Director of the Music Department of the Foundation, the intention being to prepare for the formation of the Gulbenkian Sound Archives, a project which had long been dear to me. This was the first step.

The second step, previous in time but less specifically directed to the formation of the sound archives, was the proposal to record on magnetic tape the concerts promoted by the Gulbenkian Foundation; to collect and record examples of popular traditional music; and (a Foundation initiative), to record music by Portuguese composers of the past, in a collection entitled "Portugaliae Musica".

The third step would be the gradual acquisition of records, and this began in January 1968, at a rhythm imposed by the availability of funds from the Music Department budget for that and following years. There was no great hurry, as it was expected that the inauguration of the headquarters building and the Calouste Gulbenkian Museum, announced for October 1969, would take place before the termination of the works in the area destined for the sound archives. And so it was that by May 1972 only about 500 records had been acquired, which was far from forming a satisfactory nucleus for the archives. The remainder of the history of the Gulbenkian Sound Archives will be better told by our colleague Janine Moura, who is present here, as from that date on the organization of the sound archives was entrusted to her.

Some years later, in June 1976, I once more had the occasion to demonstrate my interest in sound archives when I agreed to take part in a working group for the creation of the Portuguese Institute of Phonograms, at the invitation of the then Secretary of State for Culture, Dr. David Mourão-Ferreira. One of the first concerns of this working group was the analysis of Decree-Law 274/76 of 12th April 1976--prior to the formation of the group--which had created the National Sound Archives within the ambit of the Portuguese Broadcasting Corporation.

As a result of this analysis, the working group presented a statement to the Secretary of State for Culture, explaining the advantages of transferring the National Sound Archives to the ambit of the Secretariat of State for Culture and integrating them in the future Institute of Recorded Sound, without of course prejudicing the legitimate interests of the Portuguese Broadcasting Corporation and the archive staff.

I quote below some of the relevant points from this statement:

"The National Sound Archives, an instrument of culture for which a need has long been felt in our country, were created by Decree-Law No. 274/76 of 12th April 1976, which approved the statutes of the Portuguese Broadcasting Corporation.

Under Article 10 of this Decree-Law the National Sound Archives are integrated in the Portuguese Broadcasting Corporation, although they may be utilised by the general public. "Their prime purpose will be to conserve sound records which are of interest as historical documentation." The sound archives will be formed by means of *legal deposit*, obligatory for producers or importers of discs and other sound recordings. As far as we know the measures regarding legal deposit, set out in this Article, have not yet come into force, almost certainly because support services must be organised beforehand and the necessary premises prepared. For this reason we consider it opportune to call the attention of the Portuguese Government to the unsuitability of integrating the National Sound Archives in the Portuguese Broadcasting Corporation.

In the first place, and taking into consideration the specific characteristics of a broadcasting corporation, which reflects and responds to the demands of contemporary society, it would seem illogical to attribute it with competence to undertake the organisation of the National Sound Archives. The criteria to be followed and the principles to be established to this end are completely opposed to those of a broadcasting corporation.

In the second place, and in the practical field of organization, we believe it inevitable that difficulties will arise in combining facility of access to the public with the necessities of a broadcasting corporation, that at any time might have to use sound documentation for its programmes. The sound archives would be subject at all times to the urgent and overwhelming necessities of the Portuguese Broadcasting Corporation. We would also point out the danger of the sound documents of the archives being subjected to "montage" that would alter them--deletion of original passages and insertion of excerpts from other documents--a practice commonly used by radio and television when producing their own programmes.

Finally, public access to the archives will require specialised services and adequate infrastructures, and we fear that it will not be possible for such facilities to be created within the Portuguese Broadcasting Corporation, as the latter is having difficulties with the installation of its existing departments, and also has staff problems.

The National Sound Archives--the need for which, as we declared at the beginning, has been felt for a long time--should be an autonomous institution, free of deforming subordination, and with an independent organisation, archives and premises, entirely at the service of scholars and the interested public. The archives should be formed with a view to safeguarding representative sound documents, and those of historical/cultural value which transcend variations of period and style.

In its first phase, the National Sound Archives should be integrated in the Portuguese Institute of Phonograms and Videograms (or National Audiovisual Institute), which is expected to be formed within the ambit of the Secretariat of State for Culture. This Institute, the main purpose of which will be the preservation, study and diffusion of all sound records (words and music) of cultural and historical interest, would be the most suitable organisation

to accommodate the sound archives and assure them an adequate setting.

On the other hand, if the Institute had at its disposal sound archives organised on professional lines, with specially trained staff, its own activities in the field of investigation and diffusion and in the provision of a better service for the public would be greatly facilitated".

As far as I know there has been no sequel to this matter, and in the meanwhile the working group has suspended its meetings. However, I believe I can state that the problem continues to be timely and in need of urgent resolution.

I would therefore request all those present to give their opinion on this matter, and, should the solution indicated by the above mentioned working group seem acceptable, would ask that the IASA adopt the following

Recommendation: That the Portuguese National Sound Archives be transferred to the ambit of the Secretariat of State for Culture, without prejudice to the interests of the Portuguese Broadcasting Corporation and the present staff of the Sound Archives.

NOTICES

The Australian Society of Archivists' Second Biennial Conference will be held from Friday, May 18, to Tuesday, May 22, 1979, at International House, University of Sydney. The Conference will consist of panel discussions, lectures and workshops on a range of archival and related topics. Some of the topics to be discussed include: archival priorities, archival legislation, records management, special archives, audiovisual archives, archival finding aids, and the national heritage.

For further details regarding the Conference and Conference Papers, to be published early in 1979, write to:

Conference Convenor
1979 Conference Committee
Australian Society of Archivists' Biennial Conference
P.O. Box 83
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The Indiana University Archives of Traditional Music recently published a *Catalog of the Terence R. Bech Collection of Nepalese Music*. The *Catalog* was the culmination of a project which included the organizing, processing, cataloging and indexing of the Collection, made possible through a grant received from the Research Program of the National Endowment for the Humanities.

The Bech Collection includes 450 hours of tape recordings, 4,500 photographic negatives and color transparencies, 120 musical instruments, 8,000 pages of documentation of the lives of 46 musicians and their families, and 9,500 translations and transcriptions of song texts, music and manuscript materials. The collection was amassed by Bech in Nepal from 1964 to 1973 with support from Fulbright-Hays Research Fellowships and a Ford Foundation Grant.

Completion of the work now makes available (1) detailed subject access to primary source data contained in several media that make up a unique collection pertaining to Nepalese music; (2) public-use copies of materials in the collection; and (3) a published *Catalog* which provides information on the collection and serves as a guide to contents and data.

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