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EDITORIAL

The first article in this issue of the PHONOGRAPHIC BULLETIN is based on a search into the sound archives of Israel, carried out by Mr. Avigdor Herzog, Head of the National Sound Archives, Jerusalem, and his staff. It contains interesting facts and figures about the many activities in this field in the country where the International Association of Music Libraries and IASA convened in 1974. Like Mr. Herzog's contribution the second article, which has been written by the Editor, is based upon a paper read during the Jerusalem Conference. It deals with problems of selection in sound archives.

By courtesy of the Dataarkiveringskommittén of the Swedish Utbi we are able to print large extracts of the Summary of a Swedish Government report on the preservation of sound and pictures. The summary has been edited by Mr. Claes Cnattingius for publication in the Bulletin. The Swedish report is of great importance, because it suggests the foundation of a central national archive for audiovisual documents as a solution for the ever growing problem of the preservation of the great amount of films, videotapes, sound recordings etc. Although the report is as a matter of fact made with an eye on Sweden, it nevertheless contains many interesting recommendations for other countries as well.

Rolf L. Schuursma
Editor

SOUND ARCHIVES IN ISRAEL

Avigdor Herzog, Head of the National Sound Archives.
The National and University Library, Jerusalem

According to the latest census, Israel has about three million two hundred thousand inhabitants, which is about the population of one large city such as Leningrad, Djakarta or Buenos Aires, but less than that of a megalopolis such as Chicago or Cairo. I have not made an enquiry about the number of Sound Archives in those cities, but I think it a fair guess to say that the number of Sound Archives in Israel is no less than that which can be found in some of the largest of them, and that the country has quite a large proportion of "sound archives per capita".

Until now, no thorough survey was made of the Sound Archives in Israel. We attempted to carry out a first search, for the IASA Annual meeting in Jerusalem, and located sixty-four institutions which presumably possess recorded sound material of some kind. We sent them questionnaires, and fifty-nine responded.

Recording activities (including field recording) in this part of the world have quite a long history. They begin around 1910, when the Phonogrammarchiv of the Imperial Academy of Sciences in Vienna gave Abraham Zvi Idelsohn a research grant for collecting and studying the musical and linguistic heritage of the "South Syrian" region of the Ottoman Empire, and furnished him with the then "lately invented" phonograph. Between the years 1913-1916 Idelsohn recorded for the Vienna Institute in Jerusalem 83 wax plates representing various musical and linguistic traditions. About the same time he made recordings of a similar nature for the Völkerkundliches Museum in Berlin. The original recordings were sent by him to be preserved in those institutions. Thanks to the generosity of the Vienna Sound Archives, the National Sound Archives in Jerusalem now possess a tape copy of the original Idelsohn recordings which are still preserved in Vienna.

As for Idelsohn's Berlin material, we have not yet been able to ascertain what remained of it after the bombings of World War II⁽¹⁾. It is to be regretted that Idelsohn's pioneering work did not lead directly to the establishment of a national sound archive in this country. Several years later, we had more luck: Robert Lachmann, who recorded a wealth of oriental and Jewish folk music in North Africa and later in Palestine, settled in Jerusalem in 1935 with the explicit intention of establishing a Sound Archive at the Hebrew University. His magnificent collection, consisting of recordings made both before and during his stay in Jerusalem, numbers over five hundred cylinders and over two thousand metal discs. It had a long history of wandering in Jerusalem itself from one temporary depot to another, and some years ago became at last a permanent part of our Sound Archives.

In 1935 Edith Gerson-Kiwi also arrived in Jerusalem. She became Lachmann's assistant and continued the recording of oriental and Jewish folk music after Lachmann's death in 1939. The eight thousand research records and tapes, and twenty ethnographic films, which she produced during her thirty-nine years of work in Israel, and which make up her "Archives for Jewish and Oriental Music" [3]⁽²⁾ are proof of her devotion and dedication to the immense task of "ingathering" the musical tradition of scores of Jewish communities of the world.

1) While this material was being prepared for publication, some basic information was obtained by us. The Idelsohn material in Berlin comprised 71 cylinders. Of these, 16 (surviving? audible?) have already been transferred to magnetic tape in Berlin. One of the items was published in the Hornbostel demonstration collection "Musik des Orients", (LP re-issue: Disc II, side B, band 8; original SP issue: no. 103). The description given there is an absurdity: "Pentateuch(?) performed by a Catholic Jew from Spain", which is certainly due to a clerical error.

2) Numbers in square brackets in the text refer to the appended list of institutions.

In 1936, one year after Lachmann and Gerson-Kiwi arrived in Palestine, an important institution also concerned with recorded sound material began to function in Jerusalem, namely the Palestine Broadcasting Service, as it was then called. It had to serve an audience speaking many different tongues and representing a wide variety of cultural backgrounds: Moslems, Christians, Jews, and the "British colony" of the Mandate. Through meeting the demands of this difficult and complicated task over the years, the Broadcasting Service Library became a veritable treasury of valuable recorded material, and a formidable source of information reflecting the cultural development of the country. It is no secret, however, that - as in other radio archives - the material is not accessible to research. The total number of recordings of different kinds in the Archives of the Israel Broadcasting Authority [15], of Galei Zahal (the Radio station of the Army) [8] and of Israel Television [19], amounts to a quarter of a million units.

The development of research at the Hebrew University brought about the creation of several sound archives, of which five are particularly important:

- 1) The National Sound Archives [26];
- 2) The Oral History Archives of the Department of the Contemporary Jewry [13];
- 3) The Centre for Electronic Music [11], with its Analytical Musicological Division possessing some unique field recordings made in Israel;
- 4) The Archive of the Folklore Research Center [7];
- and 5) The Hebrew University Language Traditions Project [12].

The latter collection contains about two thousand tapes which preserve and make possible to investigate the various language traditions of the Jewish diaspora. Numerous fundamental studies of the Hebrew language and its phonetics have already been based upon those recordings.

Before dwelling in more detail upon the National Sound Archives I would like to draw your attention to two more types of institutions which commonly own recorded material: the historical archive, and the public library. A historical archive par excellence would be the Israel State Archive [18]. Another important historical archive is The Central Zionist Archives [6]. These two have as yet relatively small collections of documentary sound material.

As for libraries and institutes established for direct service to the public, the biggest music library in Israel - next to the Music Department in the National Library - is the AMLI Central Music Library in Tel Aviv [1]. It has about six thousand commercial records and about two hundred magnetic tapes with copies of recordings of traditional Jewish music. In Tel Aviv there is also another institution with a large and fine collection of contemporary Israeli art music on tapes and records: the Music Information Center of the Israel Music Institute [17].

Our universities - four in number - have collections of recordings [4], [22], [28], [29], mainly commercial records, and so have the libraries of the Music Academies in Tel Aviv [14], and Jerusalem [2].

A special type of recorded sound collection has been established by the Ministry of Education and Culture, with the aim of advancing education (in general) in the Israel school system. These so-called Pedagogic Centres [24] provide recorded educational programmes on different subjects for public schools all over the country.

Before the National Sound Archives were established in 1964, several other institutions had already begun to accumulate significant collections of original field recordings or their copies in the ethnomusical domain: the Israel Folklore Society Yeda-Am in Tel Aviv [33]; the Israel Institute for Sacred Music in Jerusalem [16]; and the AMLI Music Museum and Library in Haifa [10] (which in 1968 also acquired a copy of the set of Ruth Rubin Collection of Yiddish Song from the U.S.A.).

The National Sound Archives [26] is thus not the only institution of its kind in Israel, though it is undoubtedly the central one. It was established in 1964 as a section of the Music department of the Jewish National and University Library in Jerusalem, and has its own trained staff, suitable electronic equipment, and a fairly efficient catalogue system. The collections are systematically augmented with the help of outstanding ethnomusicologists in Israel, through cooperation with the departments of musicology at the Hebrew University and the Tel Aviv and Bar-Ilan Universities, and last but not least, in close association with the Jewish Music Research Centre at the Hebrew University.

At the beginning our Sound Archives was preoccupied with collecting the scattered recordings made by different scholars, which were expected to be of importance to any Jewish or Israeli research subject. In those days, about ten years ago, the Lachmann collection was returned to the University, and to this were shortly added the Leo Levi collection of Italian Jewish traditions, the Johanna Spector Collection, the Avigdor Herzog collection and some minor accumulations of material (all of these exclusively or mainly devoted to Jewish music traditions). In 1966 Mr. Jakob Michael of New York donated to us the Jakob Michael Collection of Jewish Music, of which the "sound" part contains five hundred recorded tapes and about four thousand rare commercial records of Israeli, Jewish and Yiddish material. This activity of gathering existing collections, together with the constant initiation of field recordings, resulted in an impressive accumulation of close to forty thousand items of sound material on wax cylinders, metal plates, magnetic tapes, acetate (the rare commercial records), and recently also videotape.

We are convinced that sound archive activities in Israel have not yet reached the peak of their development. This country abounds in unexplored oral-cultural materials. Among the sources not yet collected to a minimally sufficient extent, one might mention the Eastern Christian liturgies, the secular and religious traditions of the Moslems and Druze, the language traditions, the folktales and folklore and even the musical traditions of many Jewish communities. We are blessed with an "embarras de richesse" equalled by few other countries. We believe also that our experience, and what is more important, our trials-and-errors, might one day serve other developing countries in establishing new and better sound archives.

List of Sound Archives in Israel

The list is based on information received through questionnaires which were sent to institutions known or assumed to possess recorded sound collections of any nature. No follow-up was made to complete or expand the information. The list also includes small collections of special interest, and large collections of exclusively commercial records. As usual, many institutions have also come to possess scattered holdings of material not related to their main collecting subject.

Entries are arranged as follows:

- Name of institution (bracketed - year of establishment)
- Subject/s of collection
- Type of recordings, and quantity (approximate)
- Address, and name of director or curator directly in charge of the sound recordings.

Abbreviations

< less than, e.g. <100 = less than 100

? information not received

C cassettes

CY cylinders

F film (ethnographic, 8mm and super - 8mm)

FR field recordings,- originals and copies

LP long play records

RR research recordings

SP short play records

T audio tape

VT videotape

1. AMLI Central Music Library in Israel (1951)

Music: Western (art, popular, folk), Israeli (art, popular, contemporary), Jewish (liturgical (FR), paraliturgical (FR), contemporary, folk).

Spoken: History (recollections of and about outstanding figures in Tel Aviv (FR)).

LP & SP 15,000, T 300

26 Bialik St., Tel Aviv. Mr. Z.'Avni.

2. The AMLI Music Library at the Rubin Academy of Music (1958)

Music: Western (art, contemporary, folk), Israeli (art, contemporary, folk)

LP & SP 6,000, T 150

7 Smolenskin St., Jerusalem. Mr. Cl. Abravanel.

3. Archives for Jewish and Oriental Music (1974)

Music: Jewish and Oriental (liturgical (FR), paraliturgical (FR), traditional (FR)).

RR & T 8,500, F 20

Terra Sancta Bldg (room 407), France Square, Jerusalem.
Prof. E. Gerson-Kiwi.

4. Bar-Ilan University, Dept. of Musicology (1970).
Music: Western (art, contemporary), Israeli (art, contemporary, folk), Jewish (liturgical (FR)).
LP & SP 3,000, T 350
Ramat Gan. Prof. B. Churgin.
5. Beit Trumpeldor (Trumpeldor House) (1954).
Spoken: History (recollections about early settlements in the Galil region and about Trumpeldor)
T<100
Kibbutz Tel Yosef, 19132. Mr. E. Kan'ani.
6. The Central Zionist Archives (1919).
Spoken: History (recollections about Herzl and his contemporaries (FR), conferences, meetings)
T<100
POB 92, Jerusalem. Dr. M. Heymann.
7. The Folklore Research Centre of the Hebrew University (1955).
Music: Jewish and Oriental (traditional (FR)). Spoken: Oral traditions (folk tales (FR), sayings (FR), jokes (FR), etc.)
T<500
Terra Sancta Bldg., France Square, Jerusalem. Dr. Y. Ben-'Ami.
8. Galei Zahal (Israel Defence Forces Radio) (1951)
Music: Western (art, contemporary, folk), Israeli (art, contemporary, traditional, folk), Jewish (liturgical, para-liturgical, traditional). Spoken: Broadcasting material (interviews, reportages, plays etc.).
LP & T<50,000
Military POB 1005. Mr. M. Na'or.
9. "Genazim", The Asher Barash Institute for Bio-Bibliography of the Hebrew Writers' Association (1952).
Spoken: History (recollections of and about writers poets).
T<100
6 Kaplan St., Tel Aviv. Mr.D. Ben-Ya'aqov.
10. Haifa Music Museum and AMLI Library (1960)
Music: Western (art, contemporary, folk), Israeli (art, contemporary, folk), Jewish (liturgical, traditional, Yiddish (FR)).
LP & SP 1,600, T 150 (mainly in the Ruth Rubin Folk Song Archive)
23 Arlozorof St., POB 5111, Haifa. Mr. M. Gorali.

11. The Hebrew University Center for Electronic Music,
Analytical Musicological Division (1964)
Music: Near Eastern and Jewish (traditional (FR))
T 250
Terra Sancta Bldg., France Square, Jerusalem.
Dr. R. Katz, Dr. D. Cohen.
12. The Hebrew University Language Traditions Project (1960)
Spoken: Hebrew language (readings in the Bible, Mishna,
Talmud, traditional Bible translations),
vernaculars of the Jewish Communities (FR)
T 2,000
Dept. of Hebrew Language, The Hebrew University,
Giv'at Ram, Jerusalem. Prof. Sh. Morag
13. Institute of Contemporary Jewry, Oral History Division
(1959)
Spoken: History (recollections and interviews on world
Jewish communities, their social life and
organization, etc.)
T 2,000, C 300
The Hebrew University, Giv'at Ram, Jerusalem. Prof.
G. Vigoder, Mr. A. Kedar.
14. The AMLI Music Library at the Israel Academy of Music (1966)
Music: Western (art, contemporary, folk) Israeli (art,
contemporary, folk, popular)
LP & SP 2,000
Tel Aviv University, Ramat Aviv. Ms. D. Rabinowits.
15. Israel Broadcasting Authority, Record Library (1936)
Music: Western (art, contemporary, folk) Israeli (art,
contemporary, folk, popular) Jewish and Oriental
(liturgical (FR), paraliturgical (FR), traditional
(FR). Spoken: Broadcasting material (interviews,
reportages, plays etc.)
LP & SP 135,000, T 50,000
Heleni Hamalka St., Jerusalem. Mr. Sh. Cohen.
16. The Israel Institute for Sacred Music (1955)
Music: Jewish (liturgical, paraliturgical (FR))
T 500
King George St., Hekhal Schiomo Bldg. POB 7167,
Jerusalem. Mr. Y. Kaddari.

17. Israel Music Institute and Music Information Centre (1961)
Music: Israeli (art, contemporary, folk)
LP 150, T 1,000
6 Sderot Hen, Tel Aviv. Mr. W. Elias.
18. Israel State Archives (1949)
Spoken: State Documents (declarations, speeches etc.)
RR 200, T 200
Kiryat Ben-Gurion, Bldg, 3, Jerusalem. Dr. P.A. Alsberg.
19. Israel Television (1968)
Music: Western (art, contemporary, folk, popular), Israeli
(art, contemporary, folk, popular), Jewish
(traditional). Spoken: Broadcasting material
LP 2,000. T ? VT ? F ?
Romema, Jerusalem. Mr. I. Har'el
20. The Jabotinsky Institute (1937)
Music: Israeli (patriotic and underground songs of the
pre-state period. Spoken: Miscellaneous (speeches,
conferences, ceremonies, radio programmes etc.)
LP & SP <100, T 200
38 King George St., POB 23110, Tel Aviv. Mr. J. Ben'ari
21. Jewish Dance Archives (1950)
Music: Israeli (traditional (FR), folk (FR), popular)
T & C <100, F (8 hours)
78 Harishonim St., Kiryat Hayyim. Mr. Z. Friedhaber.
22. The Jewish National and University Library, Music Dept.
(1948)
Music: Western (art, contemporary, folk, popular),
Israeli (art, contemporary, folk, popular),
Jewish (liturgical). Spoken: Plays etc. ("Spoken art")
LP & SP 5,000, T <100
The Hebrew University, Giv'at Ram POB 503, Jerusalem.
Prof. I. Adler.
23. "Massu'ah" (1970)
Spoken: History (recollections about the General Zionist
Youth Movement's activities during World War II
and the Holocaust)
T <100
Tel Yitzhak, 45805. Mr. N. Tzahar.

24. Ministry of Education and Culture, Pedagogic Centre (1954)
Music: Western (art, folk), Israeli (art, folk, popular),
Jewish (liturgical (FR), paraliturgical (FR),
traditional). Spoken: Educational (radio programmes)
LP 200, T 1,500, C 100
19 Jaffa Rd. Jerusalem. Mr. S. Sharoni.
25. "Moreshet", The Mordechai Anilevitch Museum (1963)
Spoken: Miscellaneous (interviews, ceremonies, radio programmes
concerning Anilevitch and the Jewish resistance
movements in Europe during World War II)
T <100
9 Hame'assefim St. Tel Aviv. Mr. J. Tubin.
26. The National Sound Archives (1964)
Music: Jewish (traditional (FR), liturgical (FR),
paraliturgical (FR), Israeli and Oriental
(traditional (FR))). Spoken: Recordings of out-
standing Jewish personalities, Oral traditions
(tales, also in vernaculars (FR)), documentation
of music recordings (interviews with informants etc.)
LP & SP 3,500, T 3,300, RR 3,000, CY 400, VT 10, F <10
The Jewish National and University Library, Giv'at Ram
POB 503, Jerusalem, Mr. A. Herzog.
27. The Abraham Rad Jewish Film Archive of the Hebrew University
(1972)
Commercial and documentary films on Jewish and Israeli
subjects
4,500 film reels
The Hebrew University, Wolfsohn Bldg., Mount Scopus,
Jerusalem, Dr. G. Vigoder.
28. Tel Aviv University, Central Library, Records Library
Dept. (1967)
Music: western (art, contemporary, folk), Israeli (art,
folk, popular)
LP & SP 1,500, T 1,000
Tel Aviv University, Ramat Aviv, Tel Aviv. Dr. Ch. Shamir
29. University of Haifa Library (1973)
Music: Western (art)
LP 500
Abba Chushi St. Haifa. Ms.L. Kofler.

30. The Weizmann Archives (1958)
Spoken: Miscellaneous (speeches, lectures, discussions, ceremonies, concerning Hayyim Weizmann and the Weizmann Institute)
RR <100, T <100
The Weizmann Institute, Rehovot. Mr. Y. Melzer.
31. "Yad Vashem", Martyrs' and Heroes' Remembrance Authority. Archives (1954)
Music: Jewish (songs of the concentration camps and ghettos). Spoken: History (eye-witness accounts, interviews, lectures)
RR <100, T 100, C 1,000
POB 84, Jerusalem. Ms. O. Ruzitska.
32. "Yad Vashem" (Tel Aviv Branch) (1955)
Spoken: as no. 31.
T 1,000, C 200
42 Sderot Chen, Tel Aviv. Ms. M. Peleg.
33. "Yeda' 'Am", Israel Centre for Jewish Folklore Research (1935)
Music: Jewish (liturgical (FR), paraliturgical (FR), Yiddish (FR), hassidic (FR)). Spoken: History (recollections about Jewish writers and other personalities)
LP & SP 300, T 100, C <100
39 Nahmani St. POB 314, Tel Aviv. Ms. Z. Hampel.

PRINCIPLES OF SELECTION IN SOUND ARCHIVES

Rolf L. Schuurmsma, assistant managing director, documentation and distribution, Foundation for Film and Science, Utrecht.

An archivist is usually the opposite of a selectionist. An archivist is somebody who is essentially passive who under normal circumstances never refuses to accept as much material as he receives. If he is active he will go beyond this and will behave like a hunter on the search for more and more trophies. Some archivists are even entirely or almost entirely dependent on the material they bring in themselves. Take, for instance, linguistic archives, or archives of folksongs, where members of the staff will be very active in finding or making new recordings of what may be an art or a custom becoming extinct. In that case the use of a sluice, or even a dam to prevent the recordings from entering the archive would be the same as committing suicide. So, why talk about selection when this subject is so contrary to nature? However, these remarks may be true from one point of view, but from another selection is a very common process. In the first place most of our archives have restricted their field to recordings of a certain kind. Some collect only or mainly recordings made by members of their staff or by scientists in co-operation with their staff. Others only collect recordings of the spoken word and others again restrict themselves to recordings of radio transmissions. We usually do not define this restriction as 'selection', but in fact there was originally a clear policy decision to limit the field of the archive. Nevertheless, we get into trouble as soon as we try to define more precisely restrictions within this field, because much more depends then on the criteria, which we are going to apply.

Why should one narrow the limits of one's collection when these criteria are so difficult to establish? As far as I can see there are only negative reasons for this, which in the end all derive from lack of finance. To begin with I will try to state the most important points, however negative, which force us to apply selection. First, lack of space. 78 rpm and long-play records, reel to reel sound tapes of various sizes, sound cassettes, cylinders, and every other medium for the storage of sound recordings take up a certain amount of space, dependent to a certain extent on their size. Even if modern technical developments would allow some kind of miniaturisation on cassettes,

which in my view is still not the case to any great extent, we need space to store these objects. Even cupboards on rails, however helpful, have their limitations. Furthermore the availability of space is restricted by the need for the basic requirements of temperature and humidity control. So archives which tend to grow very rapidly will eventually have to set a limit, and will have to select. Secondly, lack of staff and equipment to preserve the recordings in the archive. Preservation may consist only of keeping climateric conditions under control and playing back at one or two years intervals to check the technical quality of the recording. But eventually old and deteriorating records have to be copied on to tape and this is a time consuming affair, even if possible at all. Thirdly, lack of staff and equipment to catalogue the recordings. The accessibility of collections of recordings is very much related to the extent to which documentalists are able to build catalogues, however small or simple. Here also many archives do not have the means to keep up with the growing amount of recordings pouring in from everywhere. I do not think equipment is the most important handicap because costs are within reasonable limits, but every new member of the staff will raise the budget for many years to come and with the ever growing inflation will make it less possible to keep within reasonable financial limits.

Now there are two possible directions to take in this situation. First we may do what most archivists in fact prefer to do. That is: wait for miracles to occur! Perhaps some day somebody will invent a preservation and documentation machine providing us with a hundred metal matrices an hour from every kind of record or tape, however much deteriorated, and with perfect computerized documentation as well. Although I am not a pessimist I do not think this possible myself, but looking at archives in some parts of the world, including our own, I cannot help but feel that their directors seem to entertain a hope for this special kind of miracle.

Secondly there is the narrow and troublesome way of selection, forcing us to research very carefully into what we would like preserve, what priorities there are and how much is really possible within the small budgets we ever likely to have. Before going into selection somewhat further I would like to stress one big advantage of this hateful course. It helps us to think about ourselves and about our work. It helps to define precisely what we want and to leave out what is not strictly necessary to keep up certain standards for the collection which forms the basis of our archive. There is another point which I would like to emphasize. Only very few historians will encourage the thinning out of archives.

In any case, only part of the documents which are ever produced come to rest in archives so that we may conclude safely, that nature or history itself applies a kind of raw selection on its inheritance. Many historians will conclude that it is then of the utmost importance to preserve what does remain without any exception in order to keep open the view of the past as much as possible. A few others will learn from history itself and will try to systematize what in fact defines our view of the past and what sources are needed to make our ideas about the history of former times as complete as possible, notwithstanding the lack of finance and a curious and somewhat haphazard inheritance of documents. In other words: they are ready to apply a kind of selection to make archives function as effectively as possible.

Now what does the rather heavily loaded word 'selection' mean exactly? It means in our case that a collection of archive material will be sorted out according to certain criteria, which first derive from the aims of the institution. An archive which aims primarily to provide a collection of linguistic sound recordings will perhaps keep recordings of folk songs as well, but will certainly turn away from Wagner's Ring, even if it is directed by the late Hans Knappertsbusch!

An archive, which on the contrary opens its gates to all kinds of recordings, simply because its aims are to collect every kind of sound recording, will be under the influence of certain physical limits as stated before. It then has to think of priorities in order to escape chaos and a complete Götterdämmerung. These priorities in their turn come from more precise thinking about aims and physical possibilities. They may eventually even involve a far reaching change of policy. Selection, then, certainly does not imply that a recording already in existence may have to be destroyed because, according to the decisions of the board of the archive, it has suddenly become second-rate. It does mean, however, that it has to make room for better stuff, that it has to be stored away in a less satisfactory place, and that it has simply to wait for preservation and documentation till miracles occur or at least till the money is there to give it "first class" treatment. Selection implies even more that a lock is built at the entrance to the archive, so that some sorts of materials will not pass through it or if they do, will not get the best possible treatment.

This brings us to more difficult questions to answer. What kinds of criteria can we establish without hampering future research and eventually destroying recordings, which in a hundred years or more, could become quite interesting or even indispensable? Are there methods to determine what we have to do to avoid disaster and to protect ourselves from blame by our

successors? Are there criteria at hand which make it possible to do exactly the right thing now and for the future? I doubt it. I only know for sure that in some cases we have no choice, because those who provide the money will us never allow to realize the enormous projects we have in mind! These remarks, however, do not have the purpose of diverting your attention from criteria, which nevertheless provide good solutions for some of our problems. I would like to go into these criteria somewhat further, but I will have to restrict myself mainly to my own type of archive, where we collect spoken word recordings about political, social and economic developments of the past decades though I hope that my remarks may have some value for other archives as well.

Selection then must first be based on the specific qualities of the kind of medium we are collecting. Sound recordings are suited to the preservation and transmission of the spoken word. The spoken word itself of course can be preserved in writing or in print. It is, however, not possible - at least not without much trouble and a less satisfactory result - to convey variations in tone, pauses, laughter, sighs, chuckles, interruptions and other kinds of non-verbal expression on paper or in any other medium apart from sound tracks with film or video recordings. It is therefore not necessary to collect every spoken word recording, but to restrict oneself to those recordings which indeed contain information specific to the medium. So many recordings of speeches by official persons, read from paper and entirely in accordance with the policy of their government, are in fact second-rate sources which do not add significantly

to the knowledge stored in traditional archives of written material. This again means that we must concentrate on recordings made without special preparation, such as live interviews, discussions and improvised talks, where there was no possibility of staging the scene. In other words recordings which enrich already existing printed reports which are to be found so abundantly in the daily press and in official documents.

Here it is impossible to establish precise rules. Take for instance the case of Adolf Hitler. His speeches were printed in the press and - at least partly - in the voluminous work of Domarus (M. Domarus, Hitler, Reden und Proklamationen 1932-1945, 1962-1963). But the reading of the things he said does not sufficiently help to explain, why his speeches were in fact so dangerous and inciting. On the contrary, Hitler did not "say" very much. He simply succeeded in stirring up the public by a tremendous combination of words and sound which is quite exceptional. Therefore it would be very unwise to erase the Hitler speeches from our archives

on the argument that their contents would be in the traditional archives already. From another point of view the example of the former German dictator is also interesting and informative. Hitler's performances are rarely completely preserved on film. From most of his speeches only parts are recorded on 35 mm film and since the printed documents may depart sometimes from what he really said the complete sound recordings are the only sources to be relied upon. Since Hitler seldom permitted himself deviations of any substance from his carefully prepared texts serious problems are not to be expected. In the case of the former Commissioner in the occupied Dutch territories, Dr. Arthur Seyss-Inquart, things are different. His speeches are to a great extent available on gramophone records. The printed records, published in 1944 under the title "Vier Jahre in den Niederlanden. Gesammelte Reden." depart in many, more or less important, phrases from the original sound recordings and thus are far less reliable. In that case also the archivist will have to give priority to such recordings, because they constitute a primary source, if ever there was one. However, the Third Reich is a very rare example of the kind of propaganda, where sound adds so much to the general impression of the leaders. People like Stalin, Nasser, Nixon or Franco are not very interesting from this point of view, while people of the second and lower levels of responsibility do not convey much original sound material in their official speeches or talks.

It is clear that selection on the basis of the specific qualities of the medium applies also to music recordings, since recordings of that kind cannot be replaced by music published on sheets. Every recording session means a new creation of the works in hand and although some may not be up to the highest standards, they cannot be replaced by any other medium.

Selection must secondly be based on a division of work, at least within one country. In this case spoken word archives are perhaps less involved than archives of music recordings, because most of them are already specialized institutions of which there is only one in each country, if there are any at all. But both kinds of archives have to take into account the fact that having even partial duplication is inefficient. Nevertheless, there may be good reasons for duplication. In The Netherlands for instance the spoken word recordings of the broadcasting corporations are at least partly duplicated in the sound archive of the Foundation for Film and Science, and as long as the broadcasting corporations, co-operating in the NOS, cannot fulfil educational purposes, apart from live transmissions, this is a useful and effective solution. Nevertheless here also the ever growing amount of recordings is simply forcing the NOS and our Foundation to look into the matter again and to seek for other solutions. Eventually our Foundation will have to apply much firmer

selection than was formerly necessary, or will have to give up the copying of radio recordings all together in the hope that the NOS will give direct access to their archives.

Selection in this case does not have to include the documentation of recordings. When the computer takes over the catalogue, printed outputs will be so inexpensive that several institutions may buy them in order to know what is to be found in one archive of another. A direct connection with the computer with the help of a television monitor or terminal is perhaps even better but much more expensive. Whatever system is used, the computer then functions as a central catalogue for more than one institution. It will be clear that a central catalogue can only fulfil its task on the basis of standardized rules for the cataloguing of sound recordings. Even then the fact that institutions have access to the computerized data but have no control over the archive itself proves to be disadvantageous. Nevertheless, it is better to have at least some access to recordings which otherwise would not be open for educational use.

Selection, thirdly, must be based on the length and completeness of the recordings. This does not mean that only extensive and complete recordings are worthwhile, because for instance a very short extract from an early broadcast may be worth many more complete recordings of later date. In the case of the spoken word it is particularly difficult to decide to what extent fragmentary recordings are useful. In the case of the so called "Stimmportrait", introduced by the Vienna Phonogramm Archiv, even a very short recording of a famous statesman from former days will do, but it is not necessary to keep more than one or two of these voice portraits of one single person. In the case of actualities or the daily news the preservation of great amounts of broadcasts seems to be senseless although they may provide good atmospheric stuff for feature programmes for schools. On the other hand, complete recordings of live interviews mostly belong to the more important parts of the archive collection and must certainly not vanish because of a too strict selection. Here again the board of the archive has to formulate a policy and the archivist must decide if any recording falls within this policy or not.

Now we have at least several points to think about. Are our recordings adding to the traditional archive media because of their specific qualities as a sound recording; are they not also elsewhere in the country; and are they not too fragmentary and too short to give useful information. There is a possible further selection on the basis of use for future research. Naturally this is the most tricky matter of all,

since nobody can ever tell what our decendants will want or not want to hear. However, even so we could try to select somewhat more severely than most archivists nowadays would dare to do. We could begin to ask several questions in relation to the contents of the material. For instance: does a certain recording stand entirely by itself or is it part of a collection which in fact will not be complete without this recording? Is the recording the third one of a complete or nearly complete collection of speeches of David Ben Gurion or is it just a talk by some unknown professor, which does not fit into any well defined group of recordings? Another example: is the recording in question the third symphony of Sibelius, directed by Beecham in a series of Sibelius performances, or is it just another recording of "Finlandia" by a second rate director with a third rate orchestra?

Another question could relate to the importance of the subject of the recording in relation to what people felt about that subject in general during the period of the recording. A live interview with a key figure in the Water-gate affair is important because this affair was very much under discussion from the start. However, a recording about the difference between Heineken and Tuborg beer, made during the heat of last summer, does not seem to be of enough interest in comparison with the headlines of the papers at that time. I am very much aware of the risks of this selection criterion, because any tape or gramophone record may contain the one and only recording which eventually proves to be of outstanding value. Would it not be interesting to have a recording of Mr. Trudeau or Mr. Boulez during their early years when nobody thought of them as future VIP's? But that would mean that we would have to preserve every possible recording, however worthless, in our anxiety not to loose even the slightest piece of evidence from the past.

The last question I would like to put to the recordings would relate to the most important subject for discussion everywhere and in every period: daily life. Sound archives of the spoken word like every other archive tend to concentrate on outstanding events and outstanding persons and to forget about the life of the man in the street with his problems of pay, housing, health insurance, children, transport, daily work in the factory or in the office. In short the very important every day things which form the most common subject for ordinary conversation. Social historians in particular frequently complain about the lack of recordings relating to these matters and in Great-Britain especially oral history concentrates very much on this subject.

As far as selection is concerned I feel that less concentration on outstanding persons and more stress on every-day life recordings would help also to establish a collection more worthwhile for future researchers than the customary VIP-like collections of spoken word archives.

Finally I would like to return once more to the actual situation in many sound archives, where recordings are pouring in in great amounts, but where there is a constant lack of staff and money to preserve and catalogue the collections. Even in small and specialized archives it is evident, that we simply cannot go on as we are trying to do at the moment. Perhaps radio sound archives are the happy exceptions on this rather gloomy picture of the future. It seems that at least some European broadcasting organizations can keep up very well with the incoming masses of recordings in comparison with non-radio archives. It is evident, that they profit from the fact that their archive recordings have a direct use for the makers of programmes, while non-radio archives collect recordings for the much more vague purpose of research. But in the future the output of recordings can only grow, whilst even the rich Western countries seem not to have enough money available for research which does not lead to direct use. So this also is a reason for thinking about the problem of selection. Although perhaps future archivists will not praise us in public for such a new policy because we spoiled their fun by not taking in many more recordings of every kind, they will perhaps secretly recognize the merits of our policy, when they look at our well-preserved collections and our fine up-to-date catalogues!

PRESERVATION OF SOUND AND PICTURES: A REPORT OF A SWEDISH
GOVERNMENT COMMITTEE

BEVARA LJUD OCH BILD: FÖRSLAG OM ARKIVERING AV RADIO -
OCH TV - SÄNDNINGAR, GRAMMOFONSKIVOR, SPELFILMER m.m.

Statens offentliga utredningar

1974: 94

Utbildningsdepartementet

Dataarkiveringskommittén

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SUMMARY (edited by Claes Chattingius, Head Record Library,
Sveriges Radio, Stockholm)

The Dataarkiveringskommittén is a Swedish government committee appointed by the Minister of Education and Cultural Affairs in order to consider questions concerning the keeping of source material created by ADP and problems of preservation concerning data carriers, and other storage media appertaining to the field of information processing. A joint assessment was to be made from the point of view of archives both as regards legal, technical and economic conditions and the requirements and opportunities of research. The Committee's work should initially cover government administration.

In view of the very extensive video and sound recording occurring in other contexts, primarily within the Swedish Broadcasting Corporation (SBC), and the importance of such material to research, the Committee should also in consultation with the SBC, present the problems and recommend the measures which from the point of view of archives may exist in the case of such collections of video and sound recordings at the SBC as are of importance in these contexts.

Apart from dealing with questions concerning the filing of video and sound recordings at the SBC, the Committee has also been required to examine general problems of archives involved in video and sound recordings. Particular attention should be paid to the future position and work of the National Swedish Phonotheque, and to the possibilities of co-operation in this field between various institutions. The Committee should consult the Royal Swedish Film Library and the Swedish Film Institute.

The SBC operates as a limited company. The shares are held by three groups, to wit newspapers and newspaper associations, Swedish popular movements, and industrial organizations. The board of directors comprises 13 members of which the government appoints 6, the SBC General Meeting 5 and SBC employees 2. The SBC has the exclusive right to determine what programmes are to broadcast on radio and TV in Sweden, and may not transfer this sole right to any other body or person without the permission of the government. The more detailed regulations governing the company's programme work are to be found in special laws and in an agreement between the SBC and the government. The SBC itself files video and sound recordings from programme work. When selecting the material to be filed, primary consideration is given to the company's need for material for programme work but to a certain extent the interests of research are also considered. The possibilities of researchers and other interested persons acquiring access to the material filed are, however, limited. SBC has no resources to provide a more extensive service.

The National Swedish Phonothèque is a division within the Royal Swedish Library, Sweden's national library, which is located in Stockholm. This phonothèque was set up at the end of the 1950s. It files commercial gramophone records and other phonograms produced in Sweden, and also, to a certain extent, foreign phonograms. Supplies of phonograms are based on agreements with production companies and distributors. The National Swedish Phonothèque also makes documentary recordings.

The Swedish Film Institute is a foundation formed by an agreement between the government and organizations in the Swedish film business. The task of the foundation is to support Swedish film production and education and research in the film sector etc. The Institute's work is financed i.a. by the cinemas paying certain fees. The Film Institute also has film archives where both Swedish and foreign films are kept. This material primarily comprises demonstration copies deposited there.

The report now presented deals with questions of archives with reference to video and sound recordings at the SBC, and video and sound recordings which are made available to the public by other means than via radio and TV, such as gramophone records and other phonograms, films, videograms etc. The report deals with technical, legal, organizational and economic problems. Proposals are put forward i.a. regarding changes in copyright legislation

which make possible a more general filing of material broadcast on radio and TV for the purposes of research and other studies. The Committee also proposes the introduction of a new law involving liability to provide a public archives with archive copies of video and sound recordings which are made available to the public in the form of phonograms, films and videograms. A corresponding submission liability already exists in respect of printed material.

Various views and suggestions are put forward concerning the permanency of various data carriers. Since the permanency of various data carriers is still being examined, it is, however, the Committee's intention to deal in more detail with questions of permanency and of archive climate and care of preserved material in a later report.

The first part of the report deals with the background of the Committee's proposals. It contains an outline of radio and TV work in Sweden and a report on the Swedish Broadcasting Corporation's present preservation of video and sound recordings used in transmissions. In connection with this there is a report on the views which have in various contexts been put forward in respect of the present preservation policy at the SBC and of the possibilities of gaining access to filed material. Correspondingly there is an outline of the structure of the phonogram sector in Sweden and a report on present preservation activities in this field. The first part of the report also includes an outline of the film and videogram sectors and a report on the present filing system. In connection with the description of present preservation activities concerning video and sound recordings in Sweden, examples of how equivalent problems are dealt with abroad are given.

The second part of the report (II THE COMMITTEE'S CONSIDERATIONS AND PROPOSALS) starts with an account of the arguments which have been put forward in respect of the question of preservation, and with the committee's fundamental considerations.

In a proposal put before the Swedish parliament by the government in 1974, the aims of the government's cultural policy are summarized in eight points. One of these aims is that the government's cultural policy shall guarantee that the culture of past ages is safeguarded and made living. It is emphasized that culture can never be developed solely on the basis of contemporary cultural influence. Activities within several of the arts are based to a considerable extent on a heritage dating from previous centuries. In drama, dancing and music older works are obvious elements of the activities of various institutions.

During the Committee's work many views have been put forward regarding the question of preserving video and sound recordings. The research sector has emphasized the importance of keeping material which has been used in radio and TV broadcasts. Much of this material constitutes irreplaceable research material. The importance of this material to education and to general information and debate has also been emphasized. The general opinion appears to be that far too little is kept and researchers and other interested person's possibilities of gaining access to filed material are very limited. Similar views have been expressed regarding phonograms, films and videograms which are made available to the public by other means than via radio and TV. Filing is not sufficiently comprehensive and is, moreover, not conducted in a sufficiently systematic manner.

Much of the material produced and distributed via the modern media is admittedly already now stored, but in the opinion of the Committee, filing is far too restricted. In relation to the scope of transmissions, the SBC's filing of programmes transmitted is relatively negligible. Confusion as regards the copyright prerequisites for filing films and similar recordings means that archives cannot be formed systematically and seems to have a restrictive effect on the normal work of the film archives. The National Swedish Phonotheque files mainly Swedish phonograms. Music is, however, international in a different way to linguistic productions and therefore the Phonotheque's collections do not provide a complete picture of the phonograms available on the Swedish market.

The Committee feels that it is very important that information, opinions, cultural productions etc. which are presented to the public via the modern media, such as radio, TV, phonograms, films and videograms, be retained to an extent corresponding somewhat to that applicable in the case of printed material.

Even if total preservation should in principle be the goal, this does not mean that every form of selectivity should be discounted. Even discounting duplicates, re-runs on radio or TV and similar, it may prove necessary to reduce material in archives by sorting out less important material. One reason for at least initially preserving everything or a large part of it is, however, the fact that the bases for selectivity may be easier to determine after one or two decades when

it is possible to obtain better perspectives as regards what may be of interest to future research. As regards radio broadcasts, the Committee has found that total preservation would hardly be more costly than partial filing based on selectivity. Total filing of TV broadcasts would on the other hand be a very expensive procedure. The Committee therefore suggests a certain elimination in respect of such material, not only of pure re-runs but also of other material, to be closely linked with recording for archival purposes. The extent of selectivity should according to the Committee otherwise be left open. Elimination may be necessary for reasons of space. On the other hand new techniques may be developed which make it possible to record on media which require less space.

The Committee puts forward proposals for technical solutions for preserving radio and TV broadcasts, phonograms, films and videograms. As regards the radio broadcasts, the proposals involve broadcasts on the SBC's three national radio channels and most of the overseas broadcasts being recorded in parallel on four different tracks on the same magnetic tape. The Committee proposes the use of highly automated recording equipment, which would mean that not many people would be required for recording work despite the fact that recordings would be made practically round the clock. The recordings are to be made at the broadcasting company (the SBC). Regional and local radio broadcasts will, according to the Committee's proposals, be recorded locally in the respective districts.

The Committee also suggests that all TV transmissions be recorded on magnetic tape (videotape) for archival purpose - the national programmes to be recorded centrally in Stockholm and the regional programmes locally in the respective districts. The recording work will be carried out by the broadcasting company (the SBC). Special recording equipment will be used for recording the national programmes. This permits colour recording. As mentioned previously, the Committee suggests, for reasons of cost, the introduction of a certain elimination as regards the TV material, in close conjunction with recording. The Committee has found that material corresponding to approximately 40% of the total broadcasting time for national programme on TV - this includes pure re runs - can be sorted out without thereby losing sight of the fundamental preservation goal. The material which is to be kept is transferred to special archival tapes, whereafter the original tapes are demagnetized and used again for original recordings. Sorting out will therefore be carried out in connection with the transfer to special archival tapes.

Generally gramophone records do not create special problems as regards archival permanency. When it comes to other types of phonograms such as cassette tapes, archival permanency can vary. One important factor is, for example, the quality of the magnetic tape used in the cassette. In each individual case it must therefore be considered whether such phonograms can be preserved in the original or whether the recordings should be transferred to new media, e.g. magnetic tape, suitable for long-term storage.

The preserving of films involves special problems from the point of view of permanency. Colour film in particular places very high demands on archive climate and handling, and even in the best conditions it is impossible to avoid deterioration of quality. The colour picture cannot retain its original condition but changes gradually. In view of this, the Committee proposes that films which are to be preserved should be transferred to magnetic tape (videotape). Pictures recorded on other data carriers than films, e.g. magnetic tapes in video cassettes and video records, are becoming increasingly common. Those data carriers are still in the development stage and it is too early to form any opinion of their archival permanency. The Committee therefore proposes that recordings on these new data carriers, such as is the case with films, should also be transferred to special magnetic tapes (videotapes) until further notice.

In the case of extended, more general preservation for the purposes of research and other studies, of material made public via radio, TV, phonograms, films and videograms, certain legal problems appear, i.a. problems of copyright. As regards material which is made public via radio, TV and film, the situation is such that not only the collection of material but also the utilization of the material must be practically entirely based on voluntary agreements with the copyright holders.

The Committee claims that a more general archival system must be based on the prerequisite that the material which is to be stored really is made available and that opportunities of utilizing the kept material are provided. In view of this, the Committee proposes changes in copyright legislation which would mean that productions protected by copyright and broadcast on radio and TV could be recorded for archival purposes without the permission of the copyright holders being required.

A corresponding change is proposed in respect of film and videogram productions which are made public in another way. The filing institution will also be entitled to produce copies of filed material for the purposes of its work.

The Committee also puts forward proposals for a law governing liability to submit archival copies of sound recordings and recordings of moving pictures which are made available to the public. The term "moving pictures" refers to recordings which can by technical means be reproduced in the form of moving pictures. A prerequisite for submission liability is that copies of the recording have been made available to the public. Such material as can be referred to private life, such as private recordings made in the home and recordings of which copies are used only in closed circles, does not fall within the law's sphere of application. In principle submission liability covers gramophone records and other phonograms which are sold on the open market, provided on loan or rented or distributed free of charge. Submission liability also covers recordings of moving pictures, such as films and videograms, copies of which are used for display at public functions or copies of which are sold on the open market, provided on loan or rented or distributed free of charge.

Filing copies will be submitted free of charge. It is proposed, however, i.a. for reasons of cost, that a person who has submitted a copy of a picture recording for preservation will be entitled to have such a copy returned to him/her after the archives have been given reasonable time to make a copy for preservation. Certain restrictions in fundamental submission liability are stipulated, i.a. in respect of sound recordings in small editions.

The Committee proposes, however, that recordings of radio and TV broadcasts and archive copies of sound and video recordings which have been submitted under the terms of the law on submission liability, and other recordings the archives may store, shall not be regarded as public documents provided the material has been submitted to the institution solely for storage and care or for purposes of research and study.

According to the Committee's proposals, the right to access to archival material protected by copyright will be controlled by means of regulations issued by the government. These regulations should include the stipulation that the archives may not make available

copies of material which has not been made public (in the copyright sense, i.e. with the approval of the copyright holder been made available to the public). Furthermore, these regulations should stipulate that copies of material made public may be made available only for research and other studies. For the purposes of research it should be possible to make available material not only within the archives but also by providing copies for use outside the institution. If the purpose is other studies than research, it should be possible to provide copies for use outside the institution only if it is clear that this would not violate the copyright holder's normal utilization of his work. According to the Committee's proposals, all utilization of material protected by copyright above that now mentioned, will in principle presuppose an agreement between the institution and the copyright holder involved.

The Committee feels that there are considerable reasons in favour of the preservation of such sound and video recordings as are referred to in the proposals being located within one joint central institution. This archival institution will be entrusted with preserving recordings, regardless of whether they be radio or TV broadcasts, phonograms, films or videograms. The Committee does not express an opinion on the question of which person or persons should be the archival institution's principal or principals, but refers to the fact that investigations are at present being conducted into the future organization of public libraries and that the management of public archives is also to be examined. The question of the management of the institution should be considered within the framework of this planning work.

The National Swedish Phonotheque's present collections of sound recordings should, in the opinion of the Committee, be transferred to the proposed archival institution. It is also desirable that this institution be given access to the material stored in the archives of the Swedish Broadcasting Corporation and the Swedish Film Institute, either by the archives taking over the material or being allowed to take copies.

The investment costs for the archival work proposed by the Committee have been estimated at approximately Skr. 7.9 million excluding the cost of permises (1973 price level).

Running costs for archival work have in the case of the first year been estimated at about Skr. 4.8 million (1973 price level). Cost of premises has not been included here either. In addition to the estimated running costs there will possibly be certain other expenses incurred as a result of the fact that the broadcasting company is, according to the Committee's proposals, to deal with the recording of radio and TV broadcasts. Such expenses would cover certain personnel and premises required.

REPORT ON THE ANNUAL GENERAL MEETING AND CONFERENCE
OF THE BRITISH ORAL HISTORY SOCIETY

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

The Society met for its conference at the Institute
of Dialect and Folk Life Studies (University of Leeds)
from the 11 to the 13 April. The following papers
were presented:

An Introduction to the Work of the Institute of Dialect
and Folk Life Studies

Stuart Sanderson and Tony Green (University of Leeds)

The Use of Oral Sources for African History

Dr. Andrew Roberts (School of Oriental and African
Studies, University of London)

Pig Keeping and Domestic Economy

Stanley Ellis (University of Leeds)

Recording Welsh Mining Communities

David Egan and Merfyn Jones (University of Swansea)

East Riding Hiring Fairs

Stephen Counce (University of Leeds)

There was also a technical workshop at which the use
of tape recorders and microphones and the preservation
of magnetic tape were among the subjects considered.

The programme reflected the strong interest of social
historians (particularly those concerned with working
class communities) and folk life scholars on the develop-
ment of oral history in Britain. There were, however,
indications that the historical base of the Society is
broadening. This was apparent by the inclusion of a
very competent survey of oral history and African
studies and in the programme which was agreed for the
Society's autumn meeting, when Dr. David Edge will be
talking about his work with prominent scientists.

In the year since the Society was formally constituted
its membership has increased from eighty six to nearly
three hundred. All the signs are that the rate growth
will continue to be vigorous. The Leeds conference
was particularly valuable in cementing relations between
the increasingly diverse individual and institutional
members of the Society and a developing sense of identity
among British oral historians was apparent.

The technical quality of the recordings which were heard
at the conference was unnecessarily low. This apparent
unwillingness among oral historians to come to terms

with the tape recorder seems to be common both in Britain and the United States. Although historians using the oral history method are frequently working on low budgets, the low fidelity of their recordings does seem to be more attributable to poor technique than to poor equipment (it may be an inverted form of snobbery that intellectuals do not want to be seen to be efficient technicians!). There was also little understanding shown at the conference in the fields of tape organisation and preservation. The way that the audio document is, in effect, being devalued by oral historians is therefore a matter for concern the point of view of sound archivists.

At the annual general meeting an executive committee of twelve members and the following principal officers of the Society were elected:

Professor Theo Barker (University of Kent)	: Chairman
Professor John Saville (University of Hull)	: Vice-Chairman
Dr. Paul Thompson (university of Essex)	: Editor
Colin Bundy (Manchester Polytechnic)	: Secretary
Mary Girling (University of Essex)	: Treasurer

The next meeting of the Society will be on Saturday 1 November 1975 at the London School of Economics. Meetings have also been scheduled for 1976: in April at Manchester and in November in London. The 1977 annual general meeting will be at Edinburgh in the spring.

ANNOUNCEMENTS

Journal of the Association for Recorded Sound Collections
(ARSC)

1974, Vol VI, No. 2.

Editor Gerald D. Gibson

All inquiries: James B. Wright, Association for Recorded Sound Collections, Fine Arts Library, University of New Mexico, Albuquerque, New Mexico 87131, USA.

Articles in this issue of the JOURNAL:

James Porter - Documentary Recordings in Ethnomusicology:
Theoretical and Methodological Problems,

David Hall - The Rodgers and Hammerstein Archives of
Recorded Sound.

Micael Gray and Gerald Gibson - Bibliography of Discographies:
Annual Cumulation 1973.

News of the Music Information Centre Zagreb
March 1975

The Music Information Centre in co-operation with the Music Production Dept of Zagreb Radio en Television, and as a part of their regular promotional and documental activity, has prepared a series of nine tape cassettes containing the music of nine distinguished Croatian composers: Detoni, Devčić, Fribec, Kuljerić, Marković, Pibernik, Radić, Sakač and Ulrich. The cassettes contain 60 minutes of music by each of the composers and will be distributed to radio stations, publishing houses and similar institutions around world.

Computerized Cataloguing System for Gramophone Records
in Finland

Report compiled by Antero Karttunen and Lars-Olof Landén (Record Library) and Heimo Penttinen and Harry Toivonen (The EDP Section), Oy Yleisradio Ab. EBU Review, Vol XXV, Nr. 6, November 1974, p. 33/35.

The article contains among other things a statement about the goals of the new cataloguing system, a description of the system and a statement about the organization of the catalogue.

The History of Recorded Sound in Australia

Michael Sutcliffe and Peter Burgis advise they are producing a reference book, tentatively titled The History of Recorded Sound in Australia. Publication is planned for 1976.

The book will cover all aspects of the industry from the introduction of the phonograph cylinder until the manufacture of the last commercially available 78rpm record in 1960.

The authors are fortunate to have access to the largest collection of sound recordings and associated literature in Australia.

Access to these documents, coupled with each author's twenty years discographical research and collecting experience, will contribute to the production of a standard reference work which should prove of particular value to record collectors, discographers, librarians and historians.

The authors would be delighted to hear from collectors who can contribute information, or persons wishing to learn more about the publication.

Further announcements concerning the project, including requests for specific information, will be published later this year.

The co-operation and assistance of readers is sought to ensure that The History of Recorded Sound in Australia is comprehensive, accurate and complete.

The authors may be contacted by writing to:

1. Michael Sutcliffe, 15 Lowanna Avenue, Baulkham Hills, N.S.W., Australia, 2153. (Telephone: Sydney 639-7902)
2. Peter Burgis. 12 Shout Place, Pearce, Canberra, A.C.T., Australia, 2607. (Telephone, Canberra 861781).

Katalog der Tonbandaufnahmen B 10 001 - B 13 000 des
Phonogrammarchives der Österreichischen Akademie der
Wissenschaften in Wien

Bearbeitet von Rudolf Brandl, Elisabeth Deutsch und
Dietrich Schüller.

Verlag der Österreichischen Akademie der Wissenschaften,
Wien, 1974.

ISBN 3 7001 0070 1.

The new Catalogue of the Phonogrammarchiv contains about 150 pages with a list of recordings, made during the period 1960-1970. There are 57 pages with indexes on languages and dialects, subjects in spoken word recordings in German, the same in other languages, recordings of cultural life in and outside Austria, musical recordings, songs in German and Hungarian, "Stimmporträts" (recordings of personalities, mainly from Austria), recordings of birds, and the makers of the recordings in this Catalogue.

The address of the Phonogrammarchiv: Liebigg. 5, A-1010
Wien 1, Austria.

Oral History for the Local Historical Society

by Willa K. Baum

Second Edition, revisited, 1974 (63 pages).

American Association for State and Local History, Nashville, Tennessee, by special arrangement with The Conference of California Historical Societies.

Mrs. Baum is director of the Regional Oral History Office, a department of the Bancroft Library, University of California at Berkeley. The Office is engaged in tape-recording the memoirs of persons who have contributed significantly to the development of the West. The book contains chapters about subjects like What is Oral History and why Oral History, equipment and tapes, the interview process, indexing, agreements on use, deposit and preservation of tapes, transcriptions, the use of Oral History materials. There is also a bibliography of American literature on the subject (with one or two exceptions, coming from Great Britain).

MEMBERS OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES
May 1975

INSTITUTIONAL MEMBERS:

Australian Broadcasting Commission, Sydney, Australia;
Bayerische Staatsbibliothek, München, Western Germany;
Bibliothèque de l'Éti, Genève, Switzerland;
British Broadcasting Corporation, London, England;
Boston University Libraries, Boston, U.S.A.;
British Institute of Recorded Sound, London, England;
British Universities Film Council, London, England;
University of California at Berkeley, Berkeley, U.S.A.;
University of California at Los Angeles, Los Angeles, U.S.A.;
Canadian Broadcasting Corporation, Montreal, Canada;
Carnegie Library of Pittsburgh, Pittsburgh, U.S.A.;
The Chinese University of Hong Kong, Shatin, Hong Kong;
College of Librarianship Wales, Aberystwyth, England;
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Danmarks Radio, Copenhagen, Denmark;
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