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internationale vereinigung der schallarchive

# phonographic bulletin

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## PHONOGRAPHIC BULLETIN

Review of the International Association of Sound  
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Organe de l'Association Internationale d'Archives  
Sonores  
Zeitschrift der Internationalen Vereinigung der  
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## EDITORIAL

Since the Phonographic Bulletin has been established as a mean to exchange information about sound archives the world over, it is most gratifying to be able to publish articles about sound archives in several countries, including the USSR, the USA and the United Nations. The article by Mme. Kolytina from the Lenin State Library, Moscow, was originally designed as a paper to be read at the annual meeting of the International Association of Music Libraries and IASA in Bologna. It did arrive too late for that occasion. By publication in the Phonographic Bulletin, however, a much wider audience can be reached.

The article by Mr. Furst from the United Nations Sound Archive was originally delivered as a contribution to the Bologna meeting. Mr. Lotichius' article about the NDR sound archive in Hamburg is the English version of the same article in German in the fourth issue of our Bulletin. The contribution on the Yale Collection of Historical Sound Recordings was originally published as a newsletter to the friends of that wonderful collection.

In September 1972 the annual meeting of IASA was held in Bologna. The minutes of the sessions are also published.

Contributions to the Phonographic Bulletin are most welcome. Communications about sound archives the world over, their collections and exchange programmes, their documentation systems and their solutions in the technical field will be printed if ever there is any space in the Bulletin.

Rolf L. Schuursma  
Editor

THE UNITED NATIONS SOUND RECORDING COLLECTION

Pierre G. Furst, Head of the United Nations Sound Archive.

(Paper read at the annual meeting of IASA at Bologna, September 1972)

On the 25th of April 1945, the first meeting of the United Nations Conference on International Organisation opened in San Francisco.

Mr. Robert Vincent, who was put in charge of recording the meetings decided to record them in their entirety in the original language on 16 inch discs.

This procedure was kept for all the various meetings which were ever recorded for the United Nations.

During the Signing of the Charter, which took place on the 26th of June 1945, Mr. Vincent approached each delegate and asked them to say a few words before the microphone before they signed the document. All these statements were collected and an album of 12 inch pressings was put for sale. This album was the first to be issued under United Nations label and has been out of stock for the last 20 years.

When the First Session of the General Assembly took place in London, the BBC took over the recording of the various meetings and when the United Nations moved to New York at Hunter College in the Bronx, all these recordings were forwarded there.

Each meeting is covered by an individual 5 x 8 inch card, listing the name of the meeting, its number, its date, its origin, serie and catalogue number of the tape or disc, the starting time of the disc or tape, the name of the speaker's country, the language spoken, the time the speaker started and the time the meeting closes.

These cards are filed consecutively according to the meeting as well as to the Body of the United Nations to which they belong.

In 1946, the United Nations moved from Hunter College to Lake Success on Long Island, but during the move, an emergency meeting of the Security Council was scheduled. The Security Council Chamber of Hunter College had already been dismantled and the one at Lake Success was not ready as yet. In one night, the Grand Ballroom of the Henry Hudson Hotel in Manhattan was wired and made ready for the meeting which took place as scheduled on 10 July 1946.

In 1948 and 1951-52, the General Assembly and the meetings of the Security Council took place at the Palais de Chaillot in Paris.

When the United Nations was located at Lake Success, the General Assembly meetings, except for those held in Paris, were held at Flushing Meadows in Queens. In September 1952, the Permamert Headquarters on the East River in Manhattan was completed and the meetings were held in the various conference rooms. Meetings were also held in Geneva, at the Palais des Nations, for various meetings and conferences. However, no recordings were kept from Geneva until 1970, when decision was taken to put on tape certain meetings and forward them to New York for inclusion on the collection.

I remember, a few years ago, a delegate came and requested to hear the statement she had made during a meeting of a certain committee. I therefore picked up the disc on which her statement was recorded and played it for her. When she came to the end of her speech, she took a knife and scratched the whole disc, giving as her reason that she did not like the sound of her voice. She returned a few weeks later and requested to listen to another of her statements. She went through the same motions. I did not complain for the simple reason that after she had done this once, I had ordered two copies of any meetings she would have sat in. I therefore discarded the set that was damaged and still had an original set.

In 1963, the recording facilities were changed from disc to tape. The system used was the recording on four track simultaneously on 1/4 inch tape on recorders especially designed for our use. All the meetings are recorded on 7 inch reels, 3 3/4 ips, 0,5 mil tape (Scotch 200).

We can now, in New York, record a total of 12 simultaneous meetings and we shall be able, within a year to go to 16 meetings. Each tape can record four meetings, two hours on each track. When the segue is made, the same track is used on the following tape.

In 1970, Geneva started recording also on four track tape (Scotch 220) and forwarded the recorded tapes to New York to be included in the collection.

In 1972, the Security Council met in Africa Hall in Addis Ababa in Ethiopia, (January-February), and the meetings were recorded and sent to New York.

In 1966, the United Nations published three albums under United Nations labels. These albums which are still on sale are 1: Pope Paul at the United Nations, 2: El Papa en Las Naciones Unidas and 3: Never again war?

In 1963, when the change was made from disc to tape, the original discs of the Security Council were dubbed on to tape for better preservation. Later other discs were also dubbed. Some discs which were damaged beyond repair or which covered meetings which were recorded only for temporary reference were destroyed. Others, such as the discs covering the Fourth Committee of the General Assembly were transferred to the Library of Congress in Washington. It was thought that in later years, the Petitioners of the various territories, which became independent, became themselves their first Head of State and requests might originate requesting copies of the statements they made for their Archives.

In 1963 the collection consisted of more than 100.000 discs. This has now been reduced to approximately 25.000. The number of tapes is now around 8.000.

Every two years, the Sound Recording Unit of the Telecommunication Section publishes a catalogue of its holdings. In addition a special booklet giving the names, dates visits, who have been at the United has been published. This booklet covers the years 1945-1970 and an addition is published every year to keep this information up to date. These documents are distributed upon request.

In addition, the collection includes recordings from the League of Nations which were transferred from Geneva, the United Nations Relief and Rehabilitation Administration (UNRRA), International Refugee Organisation (IRO), United Nations International Children's Fund (UNICEF), United Nations Appeal for Children, International Trade Union (ITU), International Court of Justice (ICJ), Atomic Energy Commission (AEC), Press Conference of the Secretary-General, Addresses Signing and Ceremonies and various Seminars as well as various recordings relating to the United Nations.

It has always been our policy to try, as much as possible, to have our recordings of broadcast quality. Some of the old recordings, which were originally on disc, cannot be considered of that standard due to damage which occurred years ago during storage but a constant check of the tapes since 1963 has given us hope that these tapes have not suffered.

With the exception of certain closed meetings, copies of any meeting or speech can be provided according to a rate scheduled by the Controller of the United Nations.

Quite a few requests were received asking for copies of the famous shoe incident by Mr. N. Krushchev in 1960. This incident was never recorded because he was not at the podium at that time but seating at his delegation seat.

SOUND ARCHIVES IN THE USSR

G.B. Koltykina, Chief of the Music Department of the Lenin State Library, Moscow.

The Music Department of the Lenin State Library was founded in 1960, the sound recordings collection in this Department was founded in 1962. At the beginning we had a modest aim - to present to our readers some recordings of the best classical musical works. At that time we did not know what category of users will come to us and what kind of music they would listen to. Soon a numerous group of students has formed. Listeners with earphones on their heads and scores in their hands are our most frequent visitors. The second big group consists of amateurs who come to listen to their favourite of rarely played works. There are very many young people among the listeners. Taking into consideration the various categories of the listeners and their different level of knowledge in music we have decided to buy almost all records produced in the USSR with exception of the dance and light music. Our phonodisc collection today has about 10.000 records. We buy both current soviet records and records produced before 1962. Recently we have purchased two large private collections containing over 2.000 gramophone records produced before 1950 as well as those produced in Tsarist Russia. As for the foreign records we have a set "The Oxford History of Music in Sound" which is a very popular series among the listeners. We also have the recordings of the American folk music received from the Library of Congress, the records produced in DDR, Czechoslovakia, Hungary and other countries.

There are good catalogues in our phonothèque: the alphabetic catalogue and two catalogues classified by (a) medium of performance (b) in the historical aspect, by countries and epochs. We organize music exhibitions and concerts. Anyone can come to the Library and listen to the valuable recordings. In the special room there are 9 seats equipped with earphones, 10 record-players (mono and stereo), 4 tape-recorders. In 1970 the records were issued to listeners 14.300 times.

The Music Department of the Lenin State Library is the methodological centre for all public libraries having music collections. The Lenin State Library has developed the Rules for cataloguing and classification of records, instructions connected with the basic responsibilities of music divisions in libraries. The Lenin State Library which is the National Library of the USSR does not get copies of each record produced by the firm "Melodija" and thus there is not a national phonothèque in the USSR.

The other public phonothèque in Moscow is the phonothèque of the Republican Youth Library. There are about 18.000 records there. These records are lent through collective and individual loan.

Perhaps, as far as the stock and equipment are concerned, the sound recordings collection of the Glinka Museum of Musical Culture is the best in Moscow, it was founded in 1938, and has about 17.000 records. There are many valuable recordings of national and foreign music there. The Museum receives a lot of presents. The main aim of the Museum is to arrange concerts, the Museum has no seats for individual listening to music.

The Theatrical Museum named after Bahrusin also has interesting collections of operas and plays recordings.

The character of the phonothèques in Moscow musical institution is determined by their special tasks. The studying rooms in the Moscow Conservatory and the Gnesin Musical Institute are equipped with devices for individual and collective listening. The Conservatory has many phonorecords of interest to students of ethnomusicology. The folk music expeditions constantly enrich this collection. The Gnesin Institute has a studio for recording the music lessons with teachers' comments. These lessons are recorded by the "Melodija" firm and distributed by the Institute among the correspondence students. The Institute has a prospectus of its publications.

At last there is a great collection belonging to the State Committee on Radio and Television and a newly-organised sound archive.

There was a brief review of the phonodisc collections in Moscow. As for the other phonothèques in the USSR this might be the subject of special report. Briefly, there are record collections in all Republican and in most regional libraries. In some of the Republics the acquisition of records is carried out in a centralised way; for instance, the Lithuanian Republic Library supplies with records 65 regional and district libraries of the Republic. Together with the records they send out cards containing catalog entries. The centre in Moscow supplies over 300 phonothèques of libraries, clubs etc, in the Russian Federation. A similar process of centralized acquisition is in Moldavian, Azerbajdzan and other Republics of the USSR. In conclusion some words about our plans. The following tasks must be decided: (1) We are to introduce the centralized cataloguing of records for the whole country; (2) We are to develop the basic outline for the Soviet National discography. We are sure that these problems will be decided.

Now I should like to add some remarks on the subject of the phonorecord exchange relations. We are very interested in the development of the phonorecord exchange between the USSR



and other countries. In the Leipzig session many of the members spoke about difficulties in obtaining records from the other countries including the USSR. We make attempts to develop the exchange of records. With this aim in view, the exchange record collection has been organised in the Lenin State Library. At present we have over 200 duplicates. The list of them could be sent to the libraries which are willing to exchange. In 1971 on the basis of this list we started the useful exchange between the Lenin State Library and the Städtische Musikbibliothek in Munich. We have obtained thus very valuable records and I use this chance to send our gratitude to Mr. A. Ott and Mme U. Strobel. I hope that our exchange connections will be enlarged.

"SAFETY FIRST" - ESSENTIAL IN THE PRESERVATION OF SOUND RECORDINGS.

Dietrich Lotichius, Head of the Sound Archive of the Norddeutsche Rundfunk, Hamburg.

(English version of "Sicherheit zuerst auch für "Tonträger", Phonographic Bulletin, No.4, August 1972).

It is generally agreed in our time that written or printed documents (even stamps) and all the more works of art need to be protected by safety measures in order to make them available to the present generation and further to preserve them for posterity. There is very little awareness, however, that sound documents well deserve similar attention because the real value of these documents has not been acknowledged adequately by and large. In trying to find an explanation for that attitude it cannot be overlooked how limited our experience with regard to this comparatively young phenomenon sound recordings is compared to books or works of art. On the other hand gramophone records and even tape recordings are in our days regarded as ordinary articles of daily life and they are to be found in the homes of millions of people who do not at all bother about special care when handling these objects. No doubt the rapidly growing amount of privately or commercially produced sound recordings does to a very great proportion not deserve to be classified as outstanding or worth keeping and yet a particular recording -say of light music- which at the time of its production did not arouse much attention may after a period of only a decade gain significance as a noteworthy example of a certain period of artistic history - not to mention of course those recordings that form collections in archives or libraries as documents of our generation and are properly catalogued and kept to be made available for research.

In the large sound archives operated in radio organisations both types of recordings will be found - those of a high documentary value but at the same time those of purely ephemeral character, and between these antipodes all possible stages of criteria. It must be made clear, however, that to guarantee the smooth running of broadcasting programme routine day by day any item kept in a radio sound archive, the recording of a complete opera as well as a brief title of pop music must at any time be available and be in perfect condition even if required at very short notice. This being so, a radio sound archive (that of Norddeutscher Rundfunk in Hamburg, Germany) may serve as an example when talking about safety precaution designed for the protection of sound recordings.

Nature and extent of steps thought to be necessary in this direction will depend from various conditions, such as

- the archive's scope of activities
- the composition of its patronage
- the lay-out of its premises
- the property of recordings held in the archives, and finally
- the conditions of storage which are largely influenced by technical provisions.

Let me dwell on technical matters: The range of safety measures to be taken in the archives is basically dependant on the existence or the non-existence of duplicates of its sound recordings that are not used for current routine purposes but put aside in a safe place. The sound tape technique now commonly used in radio has certainly facilitated the production of recordings while on the other hand making of copies involves more time and cost. If the high standard of the tape original is also required for any copy made from it (as it should be) the procedure of duplicating will require equal expense as that of recording the original. Moreover, keeping of tape copies needs a lot more space in the shelves than storing spare copies of records (discs).

In view of these circumstances a great number of radio sound archives as a rule do not prepare and keep duplicates of their tape recordings leaving these of course liable to partial or total loss if the only existing copy is accidentally damaged. Domestic recordings, many of them unique, will in most cases be irreplaceable while commercial tapes may be replaced by ordering a fresh copy from the manufacturer's original. Yet it must be borne in mind that a commercial title may be out of print when damage to the existing copy in the sound archive occurs. No replacement fit for broadcasting would in this case be obtainable. Needless to add that what was said about commercial tapes certainly applies equally to gramophone records. Since many programmes are compiled from records of past times it becomes clear that safety measures need to be applied to recent recordings as well as those of earlier production periods.

I have spoken of factors that have to be protected. What are they in fact?

Although the actual process of making a recording looks fairly simple thanks to modern technical equipment the production of a domestic radio recording is a costly undertaking. In addition to that any such tape may contain an outstanding artistic performance or an event of our contemporary history. Damage or even complete destruction of such a tape would mean not merely a loss to the radio corporation which produced it but generally to artistic or political tradition.

Commercial recordings distributed in great numbers of identical copies do not rank as equally unique but it may well happen that the copy of an older record held in a radio sound archive and out of print for some time represents a rare and thus valuable object.

To sum up there are three categories of value attached to sound recordings:

- . Material
- . Investment
- . Tradition

"Material" would comprise all sorts of cost for raw materials such as tape and tape containers, production of labels and catalogue cards and even processing of relevant data in a computer.

"Investment" would be understood as expense caused by using the services and the equipment of a studio, further salaries of staff members, fees to be paid to authors and artists, royalties and so forth.

Speaking of "Tradition" not only those recordings made and edited for immediate broadcasting use may be considered. There are quite a number of items that came into existence as a sort of "by-product" having a more remote relevance to programme needs and yet likely to represent a piece of "oral history" or perhaps a background information on an artist or an event.

Let me tell you in greater detail now what sort of safety measures should be taken according to my own experience. We are confronted with some hazards beyond our control, in the first place fire and water. Next comes will fulldestruction, theft and unauthorised removal of sound recordings. And finally we must not forget technical troubles like the printing through effect of recorded tapes. Gramophone records have to be protected against the ill effects of dust and wrong storage.

In a broadcasting house people handling sound recordings would mainly be staff members of the programme or technical departments and also free lancers. In other words a more or less homogeneous group of persons, limited in number and closely related to the radio corporation. Certainly this differs from the situation prevailing in an institution open to the public. Yet in a big radio corporation persons authorised to handle sound recordings are plenty and studios may be scattered over a large area. Recordings available in only one single copy may be required by different users and in different places in the course of one single day. All this can only be operated successfully if the whereabouts of all sound recordings having left the archive areas are

duly registered when going out and when coming back in order to get reliable information at any time of inquiry. In addition, any such system of control must be operated in a simple and timesaving manner to meet the needs of hectic radio routine. In the Hamburg sound archives with a rate of approximately 500 sound recordings going out per day the following provisions have been made to secure the movement of recordings:

1. The storage area, clearly separated from the office area, is housed in a three-storey basement accessible only to a limited number of archival staffmembers. There are two small lifts for the transportation of material between basement and issuing office in the ground floor. Care has been taken not to let these lifts proceed to production studios in order to strictly control all sound recordings leaving the archive area returning these after use.
2. A lending card carrying the archive number is attached to each tape or record envelope. It will be detached before the sound recording is allowed to leave the archives and will be put back as soon as it returns. Lending cards are marked by simple stamp impressions giving information on date of issue, channel and code number of borrower and are then kept in a numerical card index as long as the sound recording is not in the archive. On return of the recording a similar stamp impression is made on the lending card before putting it back into the sound carrier's case. There is no need to pick lending cards from separate drawers when a recording is required as the cards are attached to the cases ready to be withdrawn at any time. That method greatly helps to accelerate the operation of lending out making it effective at the same time.
3. As a rule sound recordings are operated between the technical services and the sound archives while orders from producers are received by telephone or handwritten notes. Transportation will normally be handled by archive staff members and nobody is allowed to retain sound recordings from the archive if not required for immediate broadcasting or for production purposes.

Coming back to possible dangers unforeseeable and therefore beyond our control, fire is now only a hazard to the tape material itself which is not inflammable but might melt under the influence of very high temperatures. Even if the actual tape should remain unharmed by fire it would of course be rendered useless if its covering case were burnt completely including all labels bearing information on the recordings' contents. This is why cases should be made of fire-resisting if not non-inflammable strong cardboard. If cases made of plastic materials are taken into consideration it should be remembered that the chemical composition of some of these materials is liable

to cause very severe harm by poisonous fumes in case of fire. No real advantage may thus be gained if plastic cases are preferred to the traditional type made of cardboard.

Equipment in the Hamburg sound archive includes an effective fire warning system consisting of radio-active capsules distributed over the whole storage area and fitted to the ceiling. Alarm will be given as soon as smoke of a breaking out fire gets into any one of these capsules. A signal goes out to the nearest fire brigade immediately but at the same time the commissioner on duty will receive in his office both visual and acoustical warning signals. While a siren is sounded near the location of the fire the capsule next to it will start a flashlight in order to guide firemen to the exact position. This might prove extremely useful if such a situation occurred at night with none of the archival staff present and able to assist.

There is, of course, a drawback to this significant and most comforting system: the technical device is unable to distinguish between smoke originating from fire and that from burning cigarettes or pipes. Yet it is impossible to recruit your staff from non-smokers only because of this particular situation. I am happy to report that even heavy smokers do easily manage to comply with the necessary restrictions. Anyway, a false alarm is a very costly affair, indeed. Other than defence against a possible fire an even more serious problem arises if water is found to have infiltrated into storage rooms. There are three storeys beneath street level in the Hamburg archives going down to a depth which is also under the level of the drains. To facilitate cleaning of rooms a sink was therefore installed at each of these three floors through which waste water descends into a sump. If the contents of this sump rise to a certain level a pump is switched on automatically, transporting all liquid into street drains. This, however, proved not to be effective enough to protect our storage area against water which would, in the event of torrential rain, accumulate in the manholes of the emergency exits and infiltrate under the doors. It is obvious that any floods of this kind may bring about considerable damage to sound recordings by soaking cases and spoiling records and tapes with filthy water - the snag being, of course, that other than fighting fire there is no real remedy against water once it has penetrated into storage areas. The answer to the problem was simple enough as soon as tackled seriously:

The existing pump had to be supplemented by a similar warning system as the fire alarm equipment. As soon as the pump gets over-flooded thus being unable to cope with the amount of water coming in a signal both visual and acoustical will now be released at a central check point leading to appropriate action. Furthermore small brick walls were put in front of the doors - low enough not to hinder emergency traffic but high enough to prevent water from infiltrating.

I have mentioned earlier how in the lay-out of the Hamburg archives the office area is separated from the storage area housed in the basement. One of the ideas behind this arrangement was to keep away all unauthorised traffic from the storage rooms. For the transportation of bigger cargoes of sound recordings it was necessary, however, to share the use of a lift designed to carry persons and going from the top of the building to its bottom in the archive premises. Provision had to be made to stop people from travelling into the storage area by means of the lift. In order to keep entry to and from the basement reserved for authorised archival staff members only, all press-buttons relating to the restricted part of the building were removed so that the lift cannot be operated in a normal way there. Instead, the buttons were replaced by sockets that fit to safety keys. By putting the key in and turning it the lift can be started. All doors leading into the basement will open only once when the lift arrives and than be blocked again so that nobody except in possession of an official key may leave the lift in the storage area - even if transported there involuntarily! There is a little more I should tell you about keys:

Any storage area properly guarded against theft or unwarranted removal should be fitted out with steel doors, and the windows, if any, should have gratings with padlocks. This means quite a number of safety locks - just a dozen in Hamburg. Operating these locks ought to be as safe and as simple as possible. Therefore, all locks can be opened by the same key. If an emergency situation occurs in the basement any person in danger can easily and quickly leave through the door next to him without having to try a number of keys. The complete system would have to be replaced, of course, if only one of the keys got lost which would involve both great inconvenience and very high cost. To keep any risk of loss as small as possible each of our staff members authorised to enter the storage rooms has been furnished with a numbered personal key fixed to a nickel covered metal ball. To each of them a small locker was allotted where the personal key can be hung when not used by its holder. The door of the locker can only be shut if exposed to the weight of the metal ball attached to the key. This serves as a reminder to the holder to put the key back before going home. The great advantage of this arrangement is that all storeroom keys do at any time remain in the official precinct and need not be taken away by the holder when he is not on duty. Instead, he only keeps the key of his locker. Should a key to one of these small lockers happen to get lost its lock can be easily replaced without occuring great expense. More keys will be found by the emergency exit doors in the storage area. To prevent misuse they are kept in normally unaccessible little boxes whose glass fronts have to be broken in the case of danger. No daylight is available in most parts of the storage premises and it may well happen that artificial light fails while a dangerous situation builds up. Therefore the key boxes are covered with fluorescent paint. As artificial light is switched on throughout business hours the paint is properly "loaded" to guide any persons

to the emergency exits if light goes out. Other factors left out of consideration, the life-span of a sound recording is largely influenced by storage conditions found in the archive. Without any doubt records and sound tapes should be kept away from heaters or any kind of heating elements. Ideal means of controlling temperatures are of course air conditioning plants operating without heaters and maintaining an almost constant level of both temperature and humidity. If certain variations do occur under the influence of extreme weather this is not because of the sensitivity of sound recording material but with regard to the physical well-being of any persons working in the storage area since drastic difference to outside temperatures may cause inconvenience.

According to my own experience gramophone records are stored best if kept in upright position on the shelves or in suspended files. Shelves should have vertical partitions to prevent records from sliding and/or warping. Ill effects on records is exercised if dust gets into jackets and by penetrating into the grooves spoils reproduction properties. Greatest care must be taken to protect stereo records. Quite a simple method would be to use an inner sleeve - mostly supplied by manufacturers - and put it back inside the jacket at right angles after having folded a flap of the sleeve. The dust will have little chance to penetrate a record arranged in that way.

A smooth running of archival operations depends to a great extent on a clear marking of sound recordings. To ease the finding of tapes in the shelves, the identification of registration numbers on tapes and cases and finally the putting back to the right position in the shelves a useful aid applied in Hamburg consists of two measures: labelling of leader strips and fixing of colour symbols on the narrow side of tape cases. Ordinary typewriters have been fitted with a special device to hold the leader strip of a tape on the cylinder. The strip can then be typewritten. Before being sent off to the broadcasting channel the identity of any tape will be checked by comparing the labelling of leader strip and case. Should a tape have been put back by mistake to a wrong case this defect can easily be eliminated. The great amount of tapes flowing back every day into the archives has to be restored into correct numerical order manually. The jumble of numbers can be confusing indeed and an error may happen quite easily. To assist the person doing the job coloured patches are to be found on the back parts of the cases. The different colours and their combinations each represent a certain group of numbers. Not only do the colours guide to the appropriate shelf. Misplaced tapes will be traced without trouble because their colour signal does not match with that of neighbouring cases. As a result missing tapes will be detected within a very short time.

All efforts concerning the safety of sound recording collections should be governed by the principle of easy and quick operation to arrive at successful results.



THE YALE COLLECTION OF HISTORICAL SOUND RECORDINGS

Yale University Library, New Haven, Connecticut 06520

Rutherford David Rogers, University Librarian

Richard Warren Jr., Curator

Laurence C. Witten II, Advisor

Yale University has an extraordinary number of great performances and events preserved on phonograph records in the Yale Collection of Historical Sound Recordings. These significant holdings are housed in a beautiful room in Sterling Memorial Library at the center of the campus. The Collection was established in 1961 to collect, preserve, and republish sound recordings deemed to have permanent historical interest in the fields of art music, literature, theatre, and history and politics, from the beginnings of private and commercial sound recordings in the late nineteenth century to the present day. Initially it was decided not to collect in the fields of popular, jazz, and ethnographic music, because there were already important and active collections in these fields elsewhere, and because in 1961 Yale University did not offer courses of study in any of these fields. The Yale Collection continues to eschew the two former categories, but it now gratefully accepts the gift of recordings in ethnographic music (though funds are not available for purchase), since Yale now does offer courses in this field.

STATUS OF THE COLLECTION AT YALE. During the past few years all programs and collections at Yale have undergone a process of continuing scrutiny from the top in the effort to determine whether each particular activity appeared to serve the interests and goals of the University, especially in the light of severe budgetary problems. There was, candidly, a very long period during which the future of Historical Sound Recordings, like that of many other collections at Yale, hung in the balance. Yale's was the first such collection fully serving an institution of higher learning in this country, so far as we know, preparing program and actually teaching out of the collection. We were able to show statistically a colossal growth rate in terms of demand for services from many different departments and schools of the University, to point with considerable pride to the first doctoral dissertation (ever, anywhere) based squarely on studies of the sound recordings on our shelves, and to the show that in the year the study was made the Collection had prepared more than one hundred tapes for classroom use. Somewhat to our surprise, statistics also showed us that the heaviest demand for our services was coming from areas outside the musical field at Yale, even though our greatest strengths are doubtless in the musical portion of sound recordings. (A marked upsurge in demand from the

Yale musical community has been noted recently, largely the result of efforts on the part of our present staff.) The University Administration and study committees involved in this scrutiny ultimately determined to support the Collection after considering the statistical factors and after a faculty poll. Thus, perhaps for the first time we were able to make its *raison d'être* clear and to receive their support, subject only to the inevitable (and currently extremely severe) financial problems facing the University as a whole.

LOCATION. For many years the ultimate location of "HSR" (as the Collection is called all over the world) within Yale University has been a subject of study and considerable difference of opinion. Historical Sound began as, and has remained since its inception in 1961, an arm of the University Library, and it has been quartered in the main University Library building (Sterling Library) throughout the period. The main arguments for remaining a part of the library complex have been the inter-disciplinary nature of the holdings and services of HSR and its dependence on supporting materials found in the library; on the other hand, the majority of these recordings are musical, and the type of equipment needed for them relates also to listening, recording, and playback equipment used in the musical environment. At present, it is anticipated that HSR will become a part of an eventual new Yale Music Library, remaining physically close to the Main Library, but most likely becoming more intimately involved with the Yale musical scene than previously or currently, due to proximity and increasing awareness of and demand for the Collection's resources. Space requirements have been thoroughly studied by our staff in consultation with many specialists, and a plan exists for space to be incorporated into the proposed Music Library. At present it seems impossible to predict any dates in connection with a changeover.

PERSONNEL. Richard Warren Jr., B.A. Yale, 1959, Ed. M. Harvard 1960, who served as Cataloguer of the Collection, 1966-70, was appointed Acting Curator in 1970 and Curator in 1971. Also in 1971, Karol Berger, M. Phil. in Musicology, Yale 1971, who is proficient in several European languages including the Slavic tongues, was appointed Library Specialist in the Collection. During most of 1971 and through the first half of 1972 HSR has also had part-time assistance from Amy Catlin, B.A. Vassar 1970, a voice student in the Yale School of Music; and from Joseph Fuchs, B.A. Yale 1969, M.M. Yale 1971. Laurence C. Witten II, B.A. Williams 1948, Mus. B. Yale 1951, has served as Advisor to the Collection since May, 1965. Jerrold N. Moore, former Curator of the Collection, now lives in England.

IMMEDIATE TASKS AND GOALS. Full cataloguing of the holdings of the Collection has progressed beyond the halfway point. (An excellent system of cataloguing, which we think is the best yet developed for sound recordings and fully compatible with the Library's main catalogue, has been in effect throughout). During the past two years as much time as possible has

been spent to continue this work; but the great increase in use of the Collection and the need to achieve several important short-range goals have considerably slowed the rate of cataloguing. Chief among the current projects has been a complete shelf-reading of the collection --there are now more than sixty thousand recordings in HSR, which will give readers an idea of the magnitude of this task-- with a view to making a shelf-list so that we may immediately answer the two questions which are most often put to the staff, "Does Yale have such-and-such a recording? Where is it?" The process of making the shelf-list has been extended to determining what the recordings actually are. For example, if we have a certain Victor recording, do we also have the identical recording on some other label, domestic or foreign? By taking the time now to check on such matters, we can determine if we have duplication and which type of issue is superior for our purposes. Work on this task is far advanced; the twelve-inch commercial records, approximately two-thirds of our holdings, are finished. Already completed is another task we feel is almost equally important and which could in part be accomplished simultaneously with the shelf-reading: the re-arrangement of most of our recordings on the shelves of our stack area, for safety and better distribution. These two projects have been absolutely invaluable; we now have an increasingly accurate idea of both our strenghts and our weaknesses, and we may build on the former while seeking to remedy the latter. In short, after ten years of usually frantic activity, we are assessing where we stand and where we should go.

**MONEY & EQUIPMENT.** For ten years we have operated on a bare minimum of equipment, including variable-speed turntable, tape recording devices, a speaker, and a power-amplifier, which were reasonably good examples of the craft products available from 1961 forward for about five years. All of this equipment has -- very naturally, in view of the heavy usage it has experienced -- broken down and been repaired from time to time. Meanwhile, in an era of constant refinement of such equipment, HSR's machines have both worn out in an absolute sense and, even if they could be restored to as new condition, would be seriously outdated. We have had our money's worth from all our machines, and it is clearly time to replace them. Besides, though the collection has many very significant cylinder recordings, it has no modern cylinder machine on which to play them, with safety and with the results which modern equipment should make possible, though we know how to construct such a machine, partly from existing and readily available materials. At this time the University simple does not have the money to replace our worn-out and outmoded equipment. However, we have made a start toward obtaining what is needed in several different ways. In the first place, we have sought gifts of equipment, and we have received a few such gifts. Through Avery Fisher, founder of Fisher Audio, we have received the generous gift of a pair of excellent speakers, and

Mr Fisher has kindly written other manufacturers in our behalf, so that there are some special price considerations and discounts of which we can avail ourselves -- but of course not without at least some money. In addition, he carried our cause to Mr. Herbert Horowitz, President of Empire Scientific Corporation, who presented a fine turntable, and to Mr. Lawrence A. Ruddell, who generously gave special equipment. Mr. John Wolfson and two anonymous donors have made important cash contributions in early 1972. We can acquire our basic remaining equipment needs for ten thousand dollars. We must raise this sum ourselves from friends of the collection; no other avenue is open to us. We are not talking here about frills and furbelows; we mean the basic, essential equipment to play back our various types of recording and to re-record on tape the material which we must send out beyond the collection's walls, or which we feel must be preserved in this way, plus the equalization equipment needed to operate our basic machines. We are fortunate in having so many friends who are active in various sectors of the audio business and who have given us absolutely invaluable advice, based on their personal experience, in selecting the components which are on our shopping list. Messrs. Jerry Bruck (Posthorn Recordings), and Richard C. Burns (Overtone Records and Syracuse University) have been especially helpful to HSR in this way. The list is revised as new hardware becomes available that clearly represents an improvement or economy over some pre-existing type. Friends of the collection are most cordially invited to participate with us in considering what we need and in giving us an account of their experience with different pieces of equipment.

ACQUISITIONS. In the past few years, there have been extremely limited University funds for acquisitions. This want of buying money has no doubt been felt most keenly in the area of new recordings and continuations. We have done what we could, but we are in danger of falling behind. The Rare Books Selection Committee has several times aided us with small special allocations for purchases of rare recorded material chiefly in the literary field, but also embracing some political material. The Friends of Music at Yale have assisted annually for each of the past several years with an unrestricted cash allocation, which we have used mainly to buy instrumental recordings. We hope that friends and graduates of Yale may ultimately make available to us recent recordings which we have been unable to acquire as issued. We actively solicit the gift of new recordings from manufacturers and distributors. Extremely generous to us have been the following companies and individual producers who have given us all or very many of their issues: Edward J. Smith (EJS Records); Mauro R. Fuggette; Manheim Fox; Deutsche Grammophon Gesellschaft (Polydor Inc.); Jerry Bruck; The Arturo Toscanini Society; The Bruno Walter Society and Sound Archive; The John McCormack Society; Brüder Busch Gesellschaft; and Silhouettes in Courage. In addition, Columbia Records, Orion Records, and Unicorn Records (England) have provided us with valued special considerations.

The largest single holding within HSR at Yale is the Witten Collection, comprising twenty to twenty-five thousand recordings, mainly of Singers, but also including other material. The numerical bulk of the collection formed by Mr. and Mrs. Laurence C. Witten II was given to Yale in 1961 concurrently with the establishment of the Collection. Since 1964, the remainder of the Witten Collection, comprising the most important, early recordings, has been on deposit at Yale; also, the Wittens have made further gifts to the University each year since 1961 from their collection. We think that the Witten Collection continues to be incomparably the finest anywhere, in public hands or private, of early vocal recordings. In recent years, the Wittens have actively sought to bring their holdings at Yale to the highest possible level, especially in recordings of those performers who were active before 1900. Extraordinary new acquisitions have come into the collection as a result. Additional important gifts of recordings which have enriched Yale's holdings have been generously presented by Edgar H. Ailes, Robert L. Autrey, Frank Briefff, Mrs. Arthur Cavanaugh, Columbia Records, Peter Fritsch, Herbert Gfroerer, Joseph Greenspan, the late Loomis Havemeyer, Mr. and Mrs. C. Beecher Hogan, Mrs. Mircea M. Iurascu, David Kendig, the late Warren H. Lowenhaupt, Thomas E. Marston, Milton Academy, Mrs. George J. Openhym, Samuel P. Puner, RCA Records, Stuart Ryder, the late Herbert R. Simonds, Richard Warren Jr., and The Westminster School. Many others have made smaller gifts of recordings, and the Collection has been promised several noteworthy private holdings.

**PUBLICATIONS.** One of the original goals set for HSR in 1961 was the publication of longer and shorter discographical articles and re-recordings of significant items. Despite the unremitting pace of his Curatorship, Richard Warren has found time to write and see through the press the first publication in our series, Charles E. Ives: Discography, to be published harbound in the autumn of 1972 by HSR through the facilities of the Yale Library. It is particularly appropriate that this important new work by our own Curator should be published by us, since Yale is the center of Ives studies, and the bulk of the Ives manuscript materials are a part of the Yale Music Library. Other publications are contemplated, but the re-publication of recordings continues to be deferred for many reasons.

**THE IMMEDIATE FUTURE.** The primary function of the Yale Collection of Historical Sound Recordings, the reason for support of its continuation by Yale, is to serve the students and faculty of Yale University. And it is very clear that our mandate therefore is to continue to assist faculty and students in research, to provide material for classroom instruction, to arrange and conduct seminars within the Collection, and to make known to the Yale community the many ways in which we are capable of serving them and enriching the educational

environment of the great University in which we are located. We of course continue to service outside requests to the best of our ability, and are not aware that any requests for assistance (they come from all over the world) have ever been refused out of hand; yet, our primary obligation is and always must be to studies conducted at Yale. In order to fulfill our prime directives we must obtain the equipment we so urgently need, and we must pursue every means of making our holdings available to users in the most efficient ways possible.

The chart below shows the demand for services offered by HSR expressed in terms of total individual users during each of the past four academic years. The figure for 1968/69 is estimated; all subsequent figures are actual.

ACADEMIC YEAR	1968/69	1969/70	1970/71	1971/72
TOTAL NUMBER OF USERS	437	652	1,296	2,080

THE ANNUAL MEETING OF IASA IN BOLOGNA, September 1972.

From 9 to 15 September, 1972, the annual meeting of the International Association of Music Libraries (IAML, in french: AIBM) was held in the Istituto di Studi Musicali dell'Università di Bologna. Since several members of IASA are also a member of IAML the annual meeting of IASA was held during the IAML congress and IASA again enjoyed the kind hospitality of IAML.

There were three IASA sessions, the first of which was devoted to the election of a new board and to domestic business. During the second session International Discographic Controls and the joint IASA/IAML Inquiry were discussed, followed by a paper about the United Nations Sound Archive. The third session was mainly devoted to lectures about the use of sound recordings in the teaching of history and about the preservation of grammophone records.

The minutes of these sessions are published below.

R.L. Schuursma,  
secretary

MINUTES OF THE FOURTH ANNUAL MEETING OF IASA, Bologna 1972

First Session

September 10, 1972, at the Istituto di Studi Musicali dell'Università di Bologna.

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Donald Leavitt, chairman

Rolf Schuursma, secretary

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1. Opening

The chairman opens the meeting at 17.00 p.m. and welcomes 31 participants from 15 countries. The minutes of the last meeting (St. Gallen, August 24, 1972) as published in the Phonographic Bulletin no. 2, January 1972, p. 24, are confirmed.

2. Annual report

The secretary delivers a short report on the activities since the St. Gallen conference, 1971. He mentions the following facts and figures.

- The bureau did send out 111 letters in total. It received 123 letters.
- Only after the publication of the first issue of the Phonographic Bulletin (summer 1971) actions were undertaken to bring in members. Some 200 issues of the first and second issue were distributed. The third and fourth issue were sent to members only. The distribution of the first and second issue was followed by one or two letters to remind people to respond. The result per September 1, 1972 was: 49 institutional members and 41 individual members. In all 90 members, of whom 5 non-paying for various reasons. Several sound archivists could not bring in their archives as an institutional member, but preferred to be a personal member for the time being. This explains the relatively great amount of individual members.
- Three issues of the Phonographic Bulletin were published in between the St. Gallen and Bologna conferences, viz. in January, July and August 1972 (the first one was issued right before the St. Gallen conference). They contained ten articles from five countries: Bundesrepublik Deutschland, U.S.A., Australia, France and The Netherlands. Next to this Claes Cnattingius published a Tentative List of Discographies and Record Catalogues. It was not possible to print a report about the meeting of the Radio Sound Archives held at the St. Gallen conference, because their committee is part of the Record Library Commission of IAML, so that their publications have to go first to Fontes. Of the fourth issue 90 copies have been distributed to members.



- The board prepared a letter to the European Broadcasting Union about broadcasting recordings for scholarly research. This letter was amended by Dr. Harold Spivacke, chairman of the Record Library Commission of IAML, and then sent to the EBU on behalf of both this Commission and IASA. On July 26, 1972 a communication was received from Mr. A.M. Dean, Head of the Radio Programme Division of the European Broadcasting Union, stating that the EBU was willing to discuss our letter in forthcoming meetings.
- The secretariat issued a circular letter to the membership after having received the invitation for a conference at Brussels of the Fédération Internationale des Phonothèques (FIP). The circular letter explained that FIP actually was dissolved at the occasion of the AIBM meeting at Amsterdam, 1969, and that IASA was then established in order to start a more effective association of sound archivists the world over. Thereafter both the president and the secretary had some correspondence with M. Roger Décollogne, Director of the Phonothèque Nationale, Paris, who tries to revive FIP in spite of the dissolution in 1969 and who did send out the invitations for the Brussels conference. In their letters the president and the secretary asked M. Décollogne to co-operate with IASA. They did in fact not discuss the past developments which led to the dissolution of FIP because in their view this was not a matter of concern for the board of IASA. M. Décollogne, however, insisted on a recognition of his FIP and proposed a mutual committee to discuss future co-operation of IASA with this organisation. The board of IASA then decided to leave the matter at that.

### 3. Report of the treasurer.

The expenditures concern mainly the Phonographic Bulletin (stencil and off-set masters, paper, printed covers and postage). The expenditures in connection with the first Bulletin are also inserted into this financial report, because the payments were made after the St. Gallen conference.

#### RECEIPTS

Institutional members	37 x \$10.00	\$370.00
Individual members	37 x \$ 3.00	\$111.00
		<u>\$481.00</u>

invoices sent (no payment received before September 1, 1972)

Institutional members	9 x \$10.00	\$ 90.00
Individual members	2 x \$ 3.00	\$ 6.00
		<u>\$ 96.00</u>

EXPENDITURES

Phonographic Bulletin, printed covers for several numbers	\$ 75.88
Phonographic Bulletin, no. 1	\$ 98.22
Phonographic Bulletin, no. 2	\$ 71.64
Phonographic Bulletin, no. 3	\$ 46.74
Phonographic Bulletin, no. 4	\$ 45.26
Distribution of the programme of the Bologna conference	\$ 13.98
Translations	\$ 3.13
	<u>\$354.85</u>

The financial report is confirmed without any comment.

4. Election of the new board.

As was communicated to the membership, a nominating committee was appointed by the board, consisting of Philip Miller, chairman, Dietrich Lotichius, Derek Lewis, Herbert Rosenberg and Lou Hoefnagels, members. This committee nominated a new board, consisting of

Timothy Eckersley, Head of Recording Services, Radio, British Broadcasting Corporation, London, England; president,

Mlle. Dr. Claudie Marcel-Dubois, Chef de la Phonothèque et du Département d'Ethnomusicologie ATP, Musée National des Arts et Traditions Populaires, Paris, France; vice-president,

Donald L. Leavitt, Assistant Chief Music Division of the Library of Congress, Washington DC, USA; vice-president,

Claes M. Cnattingius, Head Record Library, Sveriges Radio, 105 10 Stockholm, Sweden; treasurer, and

Rolf L. Schuurmsma, Head of the Documentationcentre of the Stichting Film en Wetenschap, Utrecht, The Netherlands; secretary.

Apart from Mr. Eckersley all of them were already member of the first board. Mr. Patrick Saul, who was a vice-president in the first board, expressed the wish not to be re-elected. The recommendation of the nominating committee is accepted by the members present at this meeting. The secretary did not receive any letter of members disputing the nominations. At the meeting Herbert Rosenberg nominates Dr. Ivan Pethes from Budapest, Hungary as a vice-president. Mr. Pethes is elected by acclamation.

#### 5. FIP

After some discussions about endeavours of M. Roger Décollogne to revive the Fédération Internationale des Phonothèques even after its dissolution in 1969, Mr. Lotichius introduces a motion to take no action and to ask the board for eventual new information on the London annual meeting. The motion is passed with a clear majority.

#### 6. Adjournment

The chairman adjourned the meeting at 18.15 p.m.

MINUTES OF THE FOURTH ANNUAL MEETING OF IASA, Bologna 1972

#### Second Session

September 11, 1972, at the Institute di Studi Musicali dell'Università di Bologna.

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Donald Leavittm chairman  
Rolf Schuurmsma, secretary

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#### 1. International Discographic Controls

After opening the meeting at 15.30 p.m. the chairman speaks about the plan for an Inventory of Discographical Controls brought up first at the Leipzig Conference, 1970. At that moment a preliminary task was formulated, being the production of an inventory. Claes Cnattingius was to be the focal point for the collection of information. Thereafter Mr. Cnattingius reports about the activities up till the Bologna meeting. There is a lack of information especially as regards underdeveloped nations and some socialist countries. Mr. Cnattingius hopes to accomplish in the next two or three years a new and better list than the one published in the Phonographic Bulletin. He asks for help from the membership of IASA in the first place. Mr. Cnattingius asks the meeting which system is preferable: a list along kinds of record (systematic), along subjects of recordings or along countries. Mrs. Rijken prefers a systematic list, divided along classical music, spoken word, folklore and so on. Mr. Cnattingius himself, however, proposes a list along countries with a cross-reference index. This discussion brings Mr. Eckersley to ask if it is already known what use was made of the list. The chairman says that time was too short for this. Mr. Lotichius likes to have an all embracing alphabetical index without national divisions.

Then Mr. Cnattingius brings up the limitation of available information. Mr. Rosenberg likes to publish every bit of information, not only periodical published catalogues. He draws attention to typed out ephemeral lists, but Mr. Spivacke expresses some doubts about the usefulness of such lists since after some years they will have been disappeared.

The chairman, however, agrees with Mr. Rosenberg on this point and is willing to take the risk. Mr. Myers, who is Editor of the List of Records for the American Music Libraries Association, finds it very difficult to straighten out such material, because it is produced by amateurs and for that reason somewhat confused. It will not fall in a logical scheme. The chairman, however, calls to mind the fact, that the making of records and of discographies was mostly undertaken by enthusiastic amateurs, especially in the case of folklore. After another urgent request for more information by Mr. Cnattingius the chairman expresses thanks for the job done already.

Mr. Eckersley then raises the matter of distribution. On a question of the chairman Mr. Cnattingius answers, that special monographs are necessary in order to reach people who will not be a member of IASA. According to the chairman this is a point for the new board.

Thereupon the chairman brings up retrospective discographic controls, issued already in a wide variety of publications, sometimes monographs, sometimes periodicals like Recorded Sound. Does IASA have to do this or is it an utterly impossible task? Mr. Eckersley proposes to co-operate with the British Institute of Recorded Sound (BIRS). The chairman is very much in favour of this line of action but is also of the opinion that IASA must leave the matter to BIRS in case Mr. Patrick Saul will continue the work which he began in Recorded Sound in 1963. On a question of Mr. Marco the chairman replies, that co-operation with RILM (International Repertory of Music Literature) is not effective because RILM is not sufficiently up to date. Mr. Rosenberg adds that RILM does include only a small part of discographies. According to the chairman RILM will not pick up monographic discographies or books which contain partly discographies. This is affirmed by Mr. Myers. Mr. Cnattingius then proposes a special committee, but Mr. Eckersley likes to know more about the value of discographic controls. The chairman sticks to his opinion, that everybody who is going to make a collection of sound recordings must have such controls at his disposal. This is especially true for research archives. Broadcasting archives will not have such a need for discographic controls. Mr. Lotichius, however, feels that discographic controls may contain discographies only for internal use, common in radio archives, but the chairman objects stating that even the knowledge of recordings once existing is of primary importance. The same goes for discographies even if they are at the moment not open for external use, whereupon Mr. Cnattingius proposes to mark such discographies in the discography control with a special code. Mr. Spivacke points out that there are great masses of records in South-Asia. They ought to be included.

## 2. The joint IASA/IAML Questionnaire.

The secretary reports shortly on the questionnaire. Per September 1, 1972, 51 completed forms from 16 countries were received. One form did not contain an address. The remaining 50 forms came from the following countries:

Australia	1	Italy	2
Belgium	2	Norway	3
Canada	1	Sweden	1
Denmark	1	Switzerland	1
Finland	2	The Netherlands	3
Great-Britain	5	United States	14
Hungary	1	USSR (Lithuanian SSR)	1
Israel	1	Western Germany	11

They can be divided into categories like:

Universitarian archives	11
National Libraries	8
Broadcasting archives	18
Private Foundations	13

Other interesting results of the questionnaire thusfar:

The greatest sound archive according to total numbers of sound recordings (physical units, not performance units) is the BBC, with 800.000 commercial records and 350.000 recordings in the Recording Services Dpt. The smallest one is the National Library of Scotland (118 recordings). In between archives as different as the Bayerische Rundfunk, Rodgers and Hammerstein, Le Centre Belge de Documentation Musicale, the Liverpool City Libraries and Sveriges Radio.

According to the forms thusfar received every archive contains music recordings. 12 Archives do not contain other recordings (spoken word) and several archives very few other recordings.

Syracuse University owns the greatest collection of cylinders (again according to the forms received): 11090. Other great collections of cylinders are in the Nationalmuseet Kopenhagen, the Australian Institute of Recorded Sound, Rodgers and Hammerstein, Deutsches Rundfunkarchiv and Sveriges Radio.

American archives especially are affiliated with several (American) organizations, such as the Society for Ethnomusicology or the Audio Engineering Society. Many European archives are affiliated with national associations of librarians or archivists (traditional archives), as is also the case in the USA.

International associations mentioned in the forms are:

International Folk Music Council  
Internationale Gesellschaft für Jazzforschung  
International Musicological Society  
Internationale Gesellschaft für Musikwissenschaft  
European Broadcasting Union  
Internationale Gesellschaft für neue Musik  
OIRT (Finland)

The above mentioned data are very fragmentary and provide only a very small part of what has to be collected before a real report can be made. They are only meant as a kind of impression of what is going on. Much work has to be done in order to get information from as many sound archives as possible. The secretariat will take care of this during the next year.

The chairman then brings up a letter from the President of the American Association for Recorded Sound Collections (ARSC), dated August 26, 1972. This letter explains that the ARSC is conducting an inquiry into American and Canadian sound archives taking into account, however, every kind of archive including small town public lending libraries. The chairman answered on September 5, 1972, that IASA concentrates on research archives. He now asks the participants present in this session which policy IASA must follow. Up till now there is no clear definition of what exactly a real research sound archive is. Mr. Myers observes that some public libraries have good and interesting collections even from the research point of view. The chairman proposes to ask public libraries for information about their collections leaving out matters of distribution or circulation of sound recordings. Mr. Rosenberg stresses the point of asking every archive for particulars and selecting afterwards. Otherwise there is the risk of missing important information. Mrs. Rebman supports this point of view, as does Mr. Pethes. Mr. Rosenberg points out that collections may be where nobody expects them. On a question of the chairman Mr. Eckersley explains that there will not be a conflict between the EBU enquiry and the undertaking of IASA, because the EBU report was meant for internal use.

### 3. The United Nations: Sound Archive

The chairman then reads a paper about the UNO Sound Archive, prepared by Mr. Pierre G. Furst, who is in charge of this archive but unhappily could not attend the meeting.

The paper is published in full in this issue of the Phonographic Bulletin.

At 17.30 p.m. the chairman adjourns the meeting.

MINUTES OF THE FOURTH ANNUAL MEETING OF IASA, Bologna 1972

Third Session

September 14, 1972, at the Instituto do Studi Musicali dell' Università di Bologna.

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Donald Leavitt, chairman  
Rolf Schuurmsma, secretary

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36 participants from 15 countries

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1. The United Nations Sound Archive

After opening the session at 15.00 p.m. the chairman plays some recordings from the United Nations Sound Archive, connected with the paper read during the second session (September 11). These examples from the UNO sound archive are appreciated very much. The chairman communicates that catalogues and even copies of some recordings are available.

2. Sound recordings and the teaching of history

Mrs. Joke Rijken delivers a paper about the use of recordings from the Utrecht sound archive in historical teaching on secondary schools. A great part of the spoken word recordings in the Foundation for Film and Science (SFW) are copies of records and tapes in the historical archive of the Netherlands Broadcasting Foundation (NOS). By courtesy of the NOS these copies are placed at the disposal of the SFW for research and distribution purposes outside the radio organization. Although many of these recordings are fragmentary, because only fragments of the original sound tapes are used in the programmes, there is much useful material for educational use. Teachers on secondary schools are changing over more and more from traditional one way lectures to the discussion of historical sources. They try to get more personal involvement of the pupils and try to make a link between the far away past and the today experience of the pupil. So the SFW sound archive provides them with sound tapes containing abstracts of recordings with reference to themes like the Suez crisis, Vietnam, the Third Reich and The Netherlands during the Thirties.

The tapes do not contain any commentary in order to give the teacher full possibilities to make his own comments. The tapes are not replacing the teacher but only helping him to make the past less theoretically. Sometimes the abstracts take a couple of minutes or more, because pupils need time to get accustomed to the sound and the contents of the recording. The teacher can provide them with printed texts so that they may better concentrate on the recordings. Many tapes are useful as a starting point for class room discussion, being a good method to analyze the contents of the recordings.

In between Mrs. Rijken plays examples of abstracts from interviews with Oberbürgermeister Ernst Reuter from Berlin, Fieldmarshall Bernard Montgomery, Maria Montessori and Erich von Stroheim, made by Dutch Radio during their visits to The Netherlands.

This contribution is also very much appreciated.

### 3. Copyright legislation on international basis

The chairman refers shortly to an article by Abe A. Goldman, "Copyright and Archival Collections of Sound Recordings", Library Trends, July 1972, Vol. 21, no. 1, p. 147, being a most valuable aid for the discussion about copyright problems. He reads two paragraphs from the article concerning the Library of Congress, being now the depôt légal for US sound recordings, and the work done in Genève to protect recordings internationally.

### 4. International Standard Record Numbering (formerly MIC)

Mr. Cnattingius, Mlle. Bloch, Mr. Lewis and Mr. Leavitt make a short report about the respective meetings in Hamburg, Paris, London and New York. MIC is called now ISRN (International Standard Record Numbering).

The chairman refers also to "A Report on MIC (Music Industry Code)" by Kenneth C. Schonberg, Vice-President Operations, Billboard Publications Inc., presented at meetings held in London, Hamburg and Paris during the week of April 10, 1972. Billboard Publications Inc., 2160 Patterson Street, Cincinnati, Ohio 45214, USA. There will be another meeting about ISRN in The Hague shortly after the Bologna meeting, where Mr. Cnattingius will be a participant. After this meeting Mr. Cnattingius will try to prepare an article on ISRN for the Phonographic Bulletin.

### 5. Records and their preservation

After a short interval Mr. Bob Carneal, Chief Engineer of the Recording Laboratory of the Library of Congress, Washington DC, delivers a lecture about the preservation methods for grammophone records, in use in the Library of Congress. The lecture which will be the basis for an article by Mr. Carneal in one of the forthcoming Phonographic Bulletins, was extremely interesting. Afterwards some questions were put to Mr. Carneal, and the answers will also be incorporated in his article. Mr. Carneal showed several slides and played some interesting examples of recordings made before and after the preservation of records in question took place.

### 6. Tape cassettes

Mr. Cnattingius and Mr. Van Dalfsen report on the sound tape cassette for archive purposes. Broadcasting archives like to change over on the cassette because of the small proportions, the durability and handiness.



Mr. Van Dalfsen says that the NOS continues to play gramophone records and that these records are not copied on tape before being transmitted. The NOS, however, likes to change over on cassettes and thus to make possible the copying of gramophone records on tape without technical difficulties. The job could than perhaps be done by the ladies who are already in charge of timing and cataloguing. The NOS has carried out some experiments which seem to be satisfying.

Later on a more definite report can be expected.

#### 7. Programming the sessions of IASA

The chairman regrets not to be able to include a paper by Mr. Lotichius, being the English version of "Sicherheit zuerst - auch für Tonträger", published in the Phonographic Bulletin no. 4, August 1972. There happened to be too many contributions to the sessions of IASA and since this concerns what was in fact already issued as an article, Mr. Lotichius kindly consented in publishing the paper in the next Bulletin. The chairman requests the membership to announce **some** time in advance eventual contributions to the sessions of IASA during the London meeting, so that the board can better decide about the number and duration of the sessions beforehand.

#### 8. The outgoing board

Mr. Rosenberg, who contributed very much to the creation and first steps of IASA, expresses thanks on behalf of the membership to the outgoing chairman. Don Leavitt not only prepared the draft of a constitution, which was adopted during the Amsterdam meeting of 1969, but also directed IASA during the first years with great tact and wisdom. It is good to have him back as a vice-president for the next three years.

Mr. Rosenberg also expresses gratitude to Patrick Saul, who together with Israel Adler laid the foundations of a really international association of research sound archives. It is very regrettable not to have him in the board again during the next period. Mr. Rosenberg asks the board to convey a letter of thanks to Mr. Saul. The chairman replies by thanking particularly Israel Adler, Patrick Saul and Herbert Rosenberg for their support and friendship during the difficult start of IASA. He also thanks his colleagues in the first board for their co-operation and goodwill and wishes his successor Timothy Eckersley good luck for the next three years.

#### 9. End of the Bologna meeting

At 17.50 p.m. the chairman closes the Bologna meeting of IASA, thanking the participants for their attention and their contributions. The next annual meeting will be in London in between 21st and 31st August, 1973.

ATTENDANCE LIST, Bologna 1972

Adler, Dr. I., The Hebrew University of Jerusalem, Jerusalem, Israel  
Adler, Mr. W., Sender Freies Berlin, Berlin, Western Germany  
Arntsen, Mrs. E., Norsk Rikskringkasting, Oslo, Norway  
Barone, Mrs. A., Discoteca di Stato, Rome, Italy  
Bartlett, Mr. C., BBC Music Library, London, Great Britain  
Bayer, Mrs. Dr. B., Jewish National and University Library, Jerusalem, Israel  
Beskow Tainsh, Mrs. K., Sveriges Radio, Stockholm, Sweden  
Bloch, Miss F., Phonothèque Nationale, Paris, France  
Breitwieser, Mr. E., ORF Radio Salzburg, Salzburg, Austria  
Brühns, Mr. H., Lyngby Music Library, Lyngby, Denmark  
Cernik, Dr. B., Phonotheek des Radio-Studios Basel, Basel, Switzerland  
Chester, Miss M., Hannesmill Public Library, London, Great Britain  
Cnattingius, Mr. C.M., Record Library, Sveriges Radio, Stockholm, Sweden  
Császár, Mr. C., Hungarian Radio, Budapest, Hungary  
Dalfsen, Mr. J. van, Nederlandse Omroep Stichting, Hilversum, The Netherlands  
Eckersley, Mr. T.H., Recording Services, Radio. BBC, London, Great Britain  
Fonyo, Miss I., Debreceu, Zeuci, Ktruyota  
Gerson-Kiwi, Mrs. E., Phono-Archives for Oriental Music, Jerusalem, Israel  
Hagopian, Miss V.L., San Fransisco, California, USA  
Heckmann, Dr. H., Deutsches Rundfunk Archiv, Frankfurt am Main, Western Germany  
Hoefnagels, Mr. L., Theater Klank en beeld, Amsterdam, The Netherlands  
Juodis, Mr. E., National Library, Vilnius, Lenina, Sowjet Union  
Karttunen, Mr. A., Finnish Broadcasting Corporation (YLE) Helsinki, Finland  
Keskeméti, Dr. I., National Széckéya Library, Budapest, Hungary  
Kjaer, Mrs. B., Danish State Radio, Copenhagen, Denmark  
Kummen, Mr. T., Norsk Rikskringkasting, Oslo, Norway  
Leavitt, Mr. D.L., Music Division, Library of Congress, Washington DC, USA  
Lehesvirta, Mr. J., Finnish Broadcasting Corporation (YLE), Helsinki, Finland  
Lewis, Mr. D., British Broadcasting Corporation, London, Great Britain  
Lotichius, Mr. D., Norddeutscher Rundfunk, Hamburg, Western Germany  
Lyssenko, Miss T., Biblioteka Koncervatorii, Moscow, Sowjet Union

Manal, Mr. G., Office de Radio Diffusion Télévision Française, Paris, France  
Marco, Mr. G., Kent State University, Ohio, USA  
Maschat, Mr. E., Bayerische Rundfunk, München, Western Germany  
Miller, Miss M.H., Polytechnic of North London  
Mooney, Miss K., Mc Gill University, Montreal, Canada  
Myers, Mr. K., Denver Public Library, Denver, Colorado, USA  
Nikolaewa, Miss L., Nationalbibliothek, Sophia, Bulgaria  
Ostlund, Mr. C., Nationalfonoteket, Stockholm, Sweden  
Pethes, Dr. I., Budapest, Hungary  
Rebman, Mrs. E.H., Stanford University Libraries, Stanford, California, USA  
Roberts, Mr. D.L., Northwestern University, Evanston, USA  
Rosenberg, Dr. H., Nationaldiskoteket, Lyngby, Denmark  
Rouyer, Mr. L., Office de Radio Diffusion Télévision Française, Paris, France  
Rijken, Mrs. Dr. J.M.S., Documentationcentre, Stichting Film en Wetenschap, Utrecht, The Netherlands  
Schüller, Dr. D., Phonogrammarchiv der Osterreichischen Akademie der Wissenschaften, Vienna, Austria  
Schuursma, Dr. R.L., Documentationcentre, Stichting Film en Wetenschap, Utrecht, The Netherlands  
Seanan, Mr. G., Music Conservatorium, Auckland, New Zealand  
Short, Mr. M., Imperial College of Science and Technology, London, Great Britain  
Snekkenes, Mrs. G., Norsk Rikskringkasting, Oslo, Norway  
Spivacke, Dr. H., Music Division, Library of Congress, Washington DC, USA  
Ventresia, Mr. S., Discoteca di Stato, Rome, Italy  
Werner, Mr. H., Berliner Staatsbibliothek, Berlin, DDR

## ANNOUNCEMENTS

At the VII International Congress of Archives in Moscow, 21 -25 August, 1972, Dr. Wolfgang Kohte, Ltd. Archivdirektor Bundesarchiv Koblenz, presented a paper, entitled "Photographische, phonographische, kinematographische Dokumente und audiovisuelle Archive". This paper is a very useful summary of the extensive field of audio-visual archiving with its many complicated technical and institutional problems. The paper is enlarged with several important recommendations. During the discussion following this presentation Dr. Israel Adler communicated shortly about IASA and proposed a round table conference of archive people concerned with audio-visual media.

Dr. Dietrich Schüller, director of the Phonogrammarchiv der Osterreichischen Akademie der Wissenschaften, Wien, presented the board of IASA during the Bologna meeting with the following publications of the Phonogrammarchivskommission:

Katalog der Tonbandaufnahmen B 7001 - B 10 000 des Phonogrammarchivs der Osterreichischen Akademie der Wissenschaften in Wien, Wien 1970 (206 pp2, 164 öSch.);

and

Verzeichnis der Mitteilungen der Phonogrammarchivskommission, containing 84 publications from 1900 onward.

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

In the next Phonographic Bulletin a complete list of members of IASA will be published.

Owing to the delay in the production of the present issue of the PHONOGRAPHIC BULLETIN the deadline for the submission of abstracts or papers to the chairpersons of the Ethnomusico-logical Session and the Open Session has been postponed to April 15th, 1977

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