Archives for the Future
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Global Perspectives on Audiovisual Archives
in the 21st Century

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INTRODUCTION

Why would an archives in India decide to bring together archivists from as far away as Papua New Guinea, Cuba and Ghana? Fifteen archivists from nearly as many countries gathered at Manesar, a resort just outside Delhi from 6 to 12 December 1999 to address the topic of ‘preservation for the millennium’. The workshop was organized by the Archives and Research Centre for Ethnomusicology (ARCE) of the American Institute of Indian Studies (AIIS), with a grant from the Ford Foundation, New York.

The background for the event is linked to the genesis of the ARCE, which was established in 1982 by the AIIS, a consortium of American universities with a strong interest in South Asian Studies. The primary objective of this archives was to provide a centre in India where collections of Indian music and oral traditions could be centralized and made available, and to stimulate the study of ethnomusicology in India. Collections of Indian music had, historically, been made by foreigners who had the equipment, facilities and funds to do this. Thus the collections of Fox Strangways made in India in 1910 and those of the Dutch ethnomusicologist Arnold Bake made in the 1930s were available in England but not in India. More recently, ethnomusicologists, folklorists and anthropologists from all over the world have been coming to India and the recordings made for their research lie scattered in several countries, in various archives. Many collections, however, gather and remain on the shelves of individual scholars and are not archived at all. Though many institutions in India have archives which contain recordings made by themselves, there were none which were set up to receive and preserve collections made by others. Being part of the AIIS also gave the ARCE an unusual structure of being an Indian institution within an American organization,
which also gave it links to expertise from the United States in the form of the Committee for the ARCE, comprising ethnomusicologists and an archives specialist, which oversees the activities of the ARCE on an academic and professional level.

In 2003 ARCE had 159 collections—voluntarily deposited—which total more than 16,000 hours of recordings. The field collections are supplemented by a collection of commercial recordings and a library of books, journals and other printed materials related to the study of ethnomusicology with a focus on India.

As ARCE grew as an archives, it also faced problems: primarily those of maintaining an audiovisual archives in a climate with extremes of temperature and humidity, of running a highly technical operation at a time when local availability of equipment was close to nonexistent, of attempting to run a centre for ethnomusicology where the discipline does not have a curricular base, of uncertain levels of funding and so on. However, like many others, ARCE also realized that these were not unique problems and that they were shared to a lesser or greater degree with many other archives. Since its inception, ARCE has been active in networking with institutions with which it has common interests, and organizing and participating in several workshops and conferences. These events have always been useful in practical terms besides providing a feeling of community.

The inspiration for this workshop came from an international meeting of Ford Foundation grantees involved in ethnomusicology organized by Anthony Seeger and held at the Smithsonian Institution in Washington DC in 1993. It was following the Washington meeting that the idea of a South–South meeting was born. There was a feeling that a meeting of a more sharply defined group might enable more specific issues to emerge. The intention was not only to provide a forum for common interests and issues to emerge, but in some way to attempt to seek solutions from within the archival community. It was also essential that these conclusions and solutions reach a wider audience as many such events do not often leave a tangible ‘product’ that can be referred to by an interested user.

The nature and hence the problems of audiovisual documents, which rely on very fragile carriers, are different from those of paper or
 artefacts. Audiovisual archives bring together issues arising out of the recognition of the need to preserve traditional cultures, with the need to work with rapid technological advances in recording and communication. The technical aspects, always important, have assumed greater proportions with archives moving into the digital domain, an area full of controversial opinions.

The aim was also to bring together archivists from audio and visual archives in industrializing countries, principally from the Southern Hemisphere which have a relatively recent history of audiovisual archives; to take concerns of audiovisual archives outside the national and regional boundaries that so often define these archives; and to focus on audiovisual archives that document musical and folklore traditions and thus those which are involved with ethnomusicology.

To address these issues and concerns, a plan was proposed:

— to hold a workshop in which experienced and creative participants would work together to define common issues and devise proposals for resolving common problems faced by audiovisual archives around the world;

— to prepare a published volume of perspectives on issues that would take the results of the workshop to a wider audience across the world. This would be done through conventional means as well as the Internet;

— to create an ongoing working group of audiovisual archivists whose collections include research collections within the structure of an international organization;

— to investigate the feasibility of establishing an online forum for communication among archives and culture centres which would allow wide participation and information exchange without the expense of attending international meetings.

A proposal to this effect was submitted by Anthony Seeger, Chair AIIS Committee for Ethnomusicology and Shubha Chaudhuri, Director ARCE-AIIS, to the Ford Foundation. The grant was approved and made available in 1999.
I. The Workshop

THE PARTICIPANTS

The logic in the selection of participants was to keep the group as cohesive as possible so that they would have much in common. In this way, time did not have to be spent attaining a common ground. It was also thought that the more cohesive the group, the more likely would be the depth and substance of the outcome.

Participants were selected largely from archives in industrializing countries—archives which were based in the area from where the materials were collected. This differentiates them from many archives in Western countries where often, though not always, the collections are from an area categorized as ‘the field’. The archives chosen were all involved with ethnomusicology which again served to provide a common focus.

It was also decided to include participants who could serve as experts from archives in developed countries. As one of the aims was to create a working group within an existing international body, it was essential to include some members who could represent international bodies as well as provide expertise.

As the structure of the workshop was to be highly interactive, it was very important that the participants be able to communicate in English and also to contribute to the discussions and events. This could be considered a shortcoming, but has perhaps been compensated by the cohesive nature of the group as it emerged. This was not a training workshop for learning skills but a workshop where experienced participants would work together to decide on issues that needed attention, share expertise and work towards the drafting of documents that would serve the wider archival community. As is not uncommon, it was not possible for all those who were invited to attend nor to find all the representatives of archives who would have been appropriate participants.

A workshop or an event that tries to achieve an agenda that is not based on region or country is a challenge. Thus the Indian participation was not as high as would normally have been the case. On the other hand, it seemed desirable that Indian archives and archivists
have an opportunity to interact and contribute to the proceedings of the workshop. It was decided that the members of the Archives Resource Community (ARC) a network of Indian archives, would join the workshop in the concluding phase. This gave the members of ARC the opportunity to benefit from the conclusions that were arrived at, to contribute to them as well as to interact with the larger international group. For the participants from other countries, it was a chance to meet with their counterparts in India.

The participants were:

DIETRICH SCHÜLLER, Phonogrammarchiv, Vienna, Austria; GRACE KOCH, the Archive of the Institute for Aboriginal and Torres Straits Islander Studies, Australia; J. LAWRENCE WITZLEBEN, Archive of the Department of Music, Chinese University of Hong Kong; OLAVO ALÉN RODRÍGUEZ, Centre for Research and Development of Cuban Music, Havana; MAXWELL AGYEI ADDO, the International Centre for African Music and Dance, University of Ghana; SHUBHA CHAUDHURI, ARCE-AIIS, India; S. C. BISWAS, Microform Project, Library of Congress, New Delhi; ENDO SUANDA, MSPI (The Indonesian Society for the Performing Arts), Indonesia; GERT-MATTHIAS WEGNER, Department of Music, Kathmandu University, Nepal; DON NILES, Department of Music, Institute of Papua New Guinea Studies, Boroko, Papua New Guinea; ALEXANDER HUERTA-MERCADO, The Archive of Traditional Andean Music, Catholic University, Lima, Peru; MARIALITA TAMANIO-YRAOLA, The Ethnomusicology Archive of the University of the Philippines; VALMONT LAYNE, District Six Museum, Cape Town, South Africa; ALI IBRAHIM AL-DAW, The Traditional Music Archive, University of Khartoum, Khartoum, Sudan; ANTHONY SEEGER, then Folkways, Smithsonian Institution and Chair, Committee for Ethnomusicology of the American Institute of Indian Studies, USA; TO NGOC THANH, Secretary General, Vietnam Union of Literature and Arts Associations, Hanoi, Vietnam.

Though the workshop was organized and hosted by the ARCE, it was decided that it should be held at a venue outside the institution so that it represented a ‘neutral ground’ for all participants. Thus there was no dominant voice of country, region or institution within the
group. The somewhat isolated location was successful as the event has informally been referred to as the Manesar workshop ever since, taking its name from a place rather than an institution.

A significant aspect, and one that led to its success, was the structure of the workshop. It was decided that no papers would be read or presented at the workshop. It is a commonly expressed sentiment that the best part of a conference occurs outside the paper-reading sessions when people meet each other, talk and exchange views in an informal setting. The aim of the structure of the Manesar workshop was to create the ambience that is usually only found outside the sessions, in the corridors and lobbies, and bring it to the main sessions.

However, as a publication was one of the major aims of the exercise, papers would be written, circulated before the workshop and eventually published in a volume, along with the proceedings of the workshop itself. Participants were invited to write papers in advance based on a list of themes included with the invitations.

THE WORKSHOP PLAN

To enable participants to read the papers in advance and recover from jet lag, they were invited to arrive a few days before the workshop started, if they so desired. This was done because most participants occupied responsible positions in typically understaffed archives and it was likely that the papers to be read in advance would not have been read unless workshop time was allotted for it.

The idea was to enable the participants to take the lead and participate in creating the agenda of the workshop within the given framework, get an opportunity to speak as individuals as well as representatives of institutions and countries, work singly and in groups and not only participate in discussions but produce documents that could serve as manuals to a wider community.

By the end of the workshop, each participant had worked with 2 different groups for drafting documents and ‘acted’ in 2 debates (see Appendices B and C) with very different roles, facing different opponents. One session was spent in discussing the follow-up to the workshop. The participants decided to start an email group and make a presentation to form a group within an international society. The con-
including day was shared with members of the Archives Resource Community. The revised documents were presented by each group (see Apendix A). Dietrich Schüller presented a summary of the technical discussions. Some of these questions and answers from the last day have also been incorporated in the discussions presented in this volume.

The evenings were spent watching videos, listening to recordings or viewing CD-ROMs that participants had brought to share. These informal sessions provided an opportunity for participants to raise issues and seek counsel of their colleagues in a more informal and less structured context.

A dhupad concert and a campfire were the other events that made the week memorable for everybody present. Archivists often include performers and composers and thus the Manesar workshop has been immortalized in a song that the participants composed and performed as a special event at the campfire.

INSTITUTIONALIZING THE MANESAR MEETING

It is not unusual for workshops and conferences to end with a decision among the participants to keep in touch and exchange email. It is in this that the Manesar workshop, as it has come to be known, has been somewhat unusual. An email group was set up and has remained active with participants seeking help and raising points of discussion. In addition, members of the group have been instrumental in creating an ongoing institutional organization to continue discussions of the topics raised at the workshop as well as others that may emerge from other ethnomicology archives all over the world.

Since one of the objectives of the workshop was to create an ongoing working group, this was discussed at the workshop and the consensus was that it would be most effective for this to be done within an existing international body rather than to create a new body. The International Association of Sound and Audio Visual Archives (IASA) was considered the most appropriate and a session on the special needs of research archives was organized at the following meeting of the IASA in Singapore in 2000. This session, which presented the challenges of research archives, was designed to represent the
‘Manesar Mandate’ and was an opportunity for the participants of the Manesar workshop to present their views and papers before an international audience and to seek representation in the international body. Not only were papers presented but a short and wholly impromptu debate between archivists and researchers gave the IASA participants a feel of the Manesar workshop. The leadership of IASA welcomed the request and suggested that a Research Archives Section be formed. The newly-established Research Archives Section had its first session at the IASA meeting in Aarhus, Denmark, in September 2002.

As this Section had its genesis in a workshop that focused on the needs of archives in industrializing countries, this aspect will be kept in mind although Research Archives as a group includes archives that may be national archives from the industrialized nations. An e-group has been established for the Research Archives Section. This is especially important for research archivists in industrializing countries who cannot afford to attend international meetings. This will also enable archives with similar interests to communicate regardless of varying levels of technical expertise and diverse institutional structures.

II. The Papers

These papers were written before the conference and were made available to the participants when they arrived. We felt that in this way they would get to know each other and one another’s institutions. We requested that the writers address the following points in their papers:

1. Challenges in archiving the audiovisual heritage.
2. Aims and objectives of archiving.
3. Selection criteria and acquisition policies.
4. Institutional structures and infrastructure alternatives for audiovisual archives.
5. Can audiovisual archives be self-sustaining?
6. New technologies for recording, storage and cataloguing.
7. Dissemination strategies.
8. Ethics and copyright.
The papers reveal a fascinating range of topics, often addressed with conviction and eloquence.

Maxwell Agyei Addo’s paper, ‘Audiovisual Archives in Ghana’ presents an overview of archives in the country and reveals the variety of collections and missions that archives in a country may involve. His major contribution to the volume is a long discussion of the necessity and dangers of seeking alternative sources of funding for archives. His own institution, the Sound Archive of the Institute of African Studies at the University of Ghana, has confronted problems widely found elsewhere in the world: a shortage of space, a rich collection based on the research recordings of a seminal figure in ethnomusicology and the need to look for special funding from a variety of sources. Some special funding has come from innovative collaborative ventures, including making copies for storage in a distant archive and participating in a Pan-African Centre for the study of music and dance. He argues that archives need to become financially independent so that they can weather short-term crises and long-term lack of direction.

Olavo Alén Rodríguez’s paper, ‘The Music Archives at the Centre for Research and Development of Cuban Music (CIDMUC) and their Influence on the Musical Culture of Cuba,’ describes a government-supported research institution established in 1978 to encourage research on and development of Cuban music. After more than 20 years of operation, it can boast of an impressive number of publications, a large collection of recordings and ties with institutions around the world. CIDMUC has clearly benefited from the popularity of Cuban music and has licensed recordings from its archives to record companies in a number of countries. Unlike some of the institutions described in the other papers, CIDMUC includes all genres of music, from traditional to contemporary, within its objectives and Alén Rodríguez has some critical things to say about attempts to artificially support traditions that would otherwise disappear. He argues that the new should be neither disparaged nor ignored since it is a specific form of projection and development of the past. He also argues that the acquisition policy of the archive needs to be carefully defined so that it collects the right things and avoids overtaxing itself with things...
that belong elsewhere. This theoretical stance clearly orients the activities of CIDMUC and reveals the significance of carefully constructing and thinking through a mission statement.

Shubha Chaudhuri’s paper provides a list of practical tips on how to turn an everyday urban residence in a developing country into an archives capable of meeting stringent conditions for its storage and engineering.

Ali Ibrahim al-Daw’s paper, ‘A Call for an International Archival Network,’ describes the Archive of Traditional Sudanese Music (TRAMA) at the University of Khartoum and its plans for archival cooperation. TRAMA shares many traits with the Peruvian archives described by Huerta-Mercado: it primarily archives recordings made on its own research trips, it is based in a university and affiliated with an academic department (in this case, Folklore), it is part of a semi-autonomous institute within the university (the Institute for African and Asian Studies) and it has a publication series within the country and more widely distributed recordings on an international record label. Among the strengths of the TRAMA is its involvement with local artists, its promotion of concerts, its use of radio stations in Khartoum and its own audio cassette series for bringing traditional music to a wider Sudanese audience. Another strength of TRAMA is its consistent efforts to participate in regional networks, one of which (CAN) is described in the paper. Like the ARCE, which is part of the Archives Resource Community, the Peruvian archives is also embarking on cooperative projects and a number of other initiatives are getting underway. Cooperation, training and learning from one another is extremely important for any small archives and just as collaboration and communication is an objective of CAN, so is it an objective of the workshop and of this volume as well.

Alexander Huerta-Mercado’s paper, ‘Listening to the Andes,’ describes the Centre for Andean Ethnomusicology (formerly the Archives of Traditional Andean Music)—a good example of a university-based research-oriented archives. The archives staff does most of the recording on research trips and then organizes the collections as part of university training in Anthropology and Ethnomusicology. His
archives contains only unique field recordings—no published recordings. The importance of field recordings is that they are made for reasons other than commerce. They often include genres that recording companies and radio stations ignore and have a richness and depth lacking in bureaucratic surveys of a region or commercially-oriented recordings. Several other archives in this group also undertake most of their own research, among them the Traditional Music Archives of Sudanese Music, the District Six Museum in South Africa, the researchers’ collections in Indonesia and the Centre for Investigation and Development of Cuban Music in Havana, Cuba. When most or all of your holdings are the result of your own research, the question of what should be collected is extremely important, as this noted by this paper in its self-analysis about the desirability of collecting Andean music in the cities as well as in the mountains. Archives that acquire collections from many sources can easily acquire a greater variety of materials but face challenges of sparse documentation and areas in which no recording has been done at all.

Grace Koch’s paper, ‘Challenges to a Small Ethnographic Archive,’ describes innovative approaches to vexing problems facing many archives, including reduced budgets, staff mobility and training, ethically appropriate access policies and changing conditions of deposit. She describes the creative ways the archives of the Australian Institute for Aboriginal and Torres Straits Islander Studies (AIATSIS) has addressed these problems. While many papers speak about the importance of access by local communities, AIATSIS has probably gone farther than most institutions to include members of local communities on the staff and to involve them in all aspects of decision-making and practice. This commitment to inclusion has also required some changes in previous operating procedures.

Valmont Layne’s paper, ‘The Sound Archive at the District Six Museum: A Work in Progress,’ describes another common scenario for the establishment of an archives: the mission of the larger institution requires the establishment of an archival collection not originally imagined or even desired. Yet once some oral history recordings were completed, and work done on the musical expression in the unique
neighbourhood of Cape Town called District Six, there was need for preservation, access and policy formation. All of this had to be established within a context of dramatic social and political transformation in South Africa, with profound implications for all institutions in the country and for the District Six Museum itself. The author describes how his collection policy is established by the larger mission of the institution of which the archives is a part. The governing body of the museum is deeply involved in all aspects of its operations, including details of archives policy and development. Another issue raised by the author is the difficulty of convincing private collectors to donate their personal collections to archives—also mentioned for Peru and Ghana. A tradition of archiving, as well as firmly institutionalized and capable archives, needs to be established before individuals will trust them. Finally, Layne confronts head-on some of the contradictions in the growth of tourism and its impact on the future of archives in Cape Town.

Don Niles’s paper, ‘Reclaiming the Past: The Value of Recordings to a National Cultural Heritage,’ describes the efforts of the archives of the Department of Music of the Institute for Papua New Guinea Studies to recover recordings that were made by foreigners and taken away from the region. The pattern of making recordings and taking them to distant lands is found almost everywhere and is also described in some detail in Gert Wegner’s paper on Nepal. Many archives in new or industrializing countries have the repatriation of recordings as one of their objectives. The difficulties Niles describes in locating older recordings are widespread, however, and the practical suggestions he makes for recovering them are extremely useful.

Endo Suanda’s paper ‘The Challenge of Developing a Cultural Audiovisual Archive in Indonesia,’ highlights the challenges of creating an archives from the collections of a group of active individual scholars in a country without a strong tradition of audiovisual archiving. Dr Suanda describes how a university-based archives he established in 1984 had, after he left, become a tragic example of the destructive qualities of mould and neglect on tape. By 1996, hundreds of hours of carefully recorded videotape were completely unplayable.
Such experiences can only heighten the reluctance of researchers to entrust their unique recordings to specialized archives. The case of Indonesia, a huge country with extremely rich and varied cultural expressions, highlights many of the difficulties faced by start-up archives in other countries.

Marialita Tamanio-Yraola’s paper, ‘The University of the Philippines Centre for Ethnomusicology,’ describes an archives based on the lifetime research of a single man, eminent scholar Jose Maceda of the University of the Philippines. Although the case is very specific, it describes a common situation. Many researchers reach a moment in their careers when they realize that their recordings are more than a means to the end of publishing books and articles and that they have an intrinsic value of their own. Then they have to either find an archives to deposit them in or take steps to turn their collection into an archives. This process is quite distinct from the Peruvian example, where the archives was established at the same time as research collecting began. Creating an archives from a large existing collection is often a difficult and long-term task, filled with the kind of challenges discussed in this paper.

To Ngoc Thanh’s paper, ‘Archives of Collected Materials of Folk and Traditional Music: The Case of Vietnam,’ includes an extremely interesting discussion on the role he envisions for archives in the restructuring of a new national culture in Vietnam. The archives he describes is a government institution which makes it eligible for direct funding from sources not available to many of the other archives mentioned in these papers. Like CIDMUC in Cuba (described by Olavo Alén Rodríguez), the Vietnamese archives is part of the investigation, preservation and promotion of an intangible national cultural heritage. Dr Thanh’s distinction between static preservation and living preservation, and his insistence on creating living archives, is a central consideration for repositories of all kinds. Who is going to use the materials? The decision to create an activist and living archives has important implications for its structure and operations. Some of the practices Dr Thanh describes, such as sharing information about collections among different institutions as well as sharing the collections themselves, could be useful in other countries.
Gert-Matthias Wegner’s paper, ‘Documenting Nepalese Musical Traditions,’ begins with a description of repeated cases of an investigator making recordings, only to take them out of the country and produce from them recordings that are unavailable in Nepal. Like Endo Suanda, Gert Wegner describes a country with a weak tradition of archiving where his own archives is an incipient one, a plan for action yet to be undertaken. In his proposed archives, dissemination is to be closely linked to collection, including its physical location next to a CD production facility and formal relations with a local radio station.

J. Lawrence Witzleben’s and Tsui Ying-Fai’s paper, ‘Archiving Chinese Music Materials at the Chinese University of Hong Kong,’ raises with great clarity a set of issues common in countries where different scripts and different languages are used in collecting, cataloguing and describing archival collections. The archives in Hong Kong focuses on commercial recordings of Chinese music and has a large collection of 78rpm records. It thus avoids certain problems faced by archives that specialize in field collections. On the other hand, the issues described by the authors—of indigenous classification systems, different languages and dialects within a country, different writing systems and transnational ethnic groups—have an impact on many research-oriented archives.

One paper in the group dealt with a general topic of great practical importance on technology for research recordings and archival preservation and we have featured it on its own in Section I. Dietrich Schüller’s paper, ‘Technology for the Future’ comes from an archivist who has devoted years of his life to evaluating the emerging technologies and trying to increase the attention of manufacturers to the needs of archival preservation. He prepared a detailed paper for the workshop and we also devoted an afternoon to questions and answers on this topic. His paper and his introductory remarks to the question-and-answer session, along with the queries and responses, form a very important chapter of this book. Although some specifics of technology change daily, many of his observations have long-term applicability. For example, he highlights the importance of ensuring access to play-
back equipment for all formats accepted in the archives, the need for several copies of most media and the need to regulate humidity first, and then temperature, when creating a storage facility. Many of the participants found this paper, and the subsequent discussions, to be the highlight of the conference.
CONTRIBUTORS

Anthony Seeger is Professor of Ethnomusicology at the University of California at Los Angeles. At the time of the workshop, he was Curator and Director of Smithsonian Folkways Recordings in Washington DC. He received his BA from Harvard University and his MA and PhD in Anthropology from the University of Chicago. He taught Anthropology at the National Museum in Rio de Janeiro, Brazil (1975-82), and at Indiana University (1982-88) where he also served as Director of the Indiana University Archives of Traditional Music. He moved to the Smithsonian in 1988 and to UCLA in 2000. Anthony Seeger has served as President of the Society for Ethnomusicology and the International Council for Traditional Music, of which he is currently Secretary General. He has written many articles on archiving and intellectual property issues. He has been associated for many years with the ARCE through his membership and later, as Chair of the AIIS Ethnomusicology Committee.

Ali Ibrahim al-Daw is Assistant Director, Research, at the Traditional Music Archive (TRAMA), Institute of African and Asian Studies, University of Khartoum. He has a Master’s degree in Folklore from the University of Khartoum. He also has a diploma in Music and in Statistical Studies and Research from the University of Khartoum.

As a researcher he has been active in collecting and studying the traditional music of Sudan for 14 years. Ali has published many articles and books on traditional music of Sudan. He is a member of many national and international organizations in the field of music and folklore.

Dietrich Schüller began his studies at the Technical University in Vienna with a major in Physics, later switching to Ethnomusicology and Cultural Anthropology, and graduated from the University of Vienna with a PhD in 1970. While still at school in 1961, he joined the
Vienna Phonogrammarchiv of the Austrian Academy of Sciences as a Student Assistant and, following graduation, became its Director in 1972. He is actively involved in the technical and methodological aspects of sound recording for research purposes, particularly field recordings and the problems of sound preservation and re-recording.

He was IASA president from 1975 to 1978 and active on different committees. He is a member of many international organizations and has worked as a consultant, partly on behalf of UNESCO, to a number of audiovisual archives all over the world. He is Lecturer on audiovisual carriers at the University in Vienna and has been involved in many national and international training activities in the field of audiovisual archiving, most recently SEAPAVAA's 'Tape Clinic' in Jakarta and Manila.

**Don Niles** has a graduate degree in Music (Composition and Music History) from Chicago Musical College, Roosevelt University. He did his Masters with Honours in Music from University of California. At present he is Head and Senior Professor at Institute of Papua New Guinea Studies. Don has been President of the Southern California Chapter of the Society for Ethnomusicology (1978). He has been Liaison Officer, International Council for Traditional Music for Papua New Guinea since 1991. He is on the editorial board of *Perfect Beat*.

Don Niles has presented many papers as well as published widely on the music of Papua New Guinea and Australia and the Pacific Islands. He has also produced two videos for the Asia Pacific Cultural Center for UNESCO and a series of radio programmes for the National Broadcasting Commission.

**Endo Suanda** is Past President and an active member of the Society for Indonesian Performing Arts (MSPI) and Lecturer at the National Arts Academy, Bandung, Indonesia. Endo has a Masters degree from the National Dance Academy, Yogyakarta. He also has a Masters degree in Ethnomusicology from Wesleyan University and is a PhD candidate for Ethnomusicology at the University of Washington, Seattle.
Endo Suanda has been teaching at different universities in the USA. He has been involved in both traditional and experimental performing arts as performer, director, choreographer and music composer. He has been art manager and tour organizer for Indonesian puppet performances all over the world. He has been actively involved in projects to promote traditional Indonesian music on the radio. Endo Suanda has been research director, consultant and trainer for various projects with the Society for Indonesian Performing Arts, the Association for Oral Tradition, the Indonesian Institute of Science, and the Institute of Education.

Grace Koch has held the position of Sound Archivist (Music and Oral History), Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra since 1975. She is currently Native Title Research and Access Officer, Native Title Research Unit. She has a Master of Music degree from Boston University and a Bachelor of Science degree in Music Education. She has been a researcher for the Central Land Council and Senior Consultant for Native Title Claims over the Davenport/Murchison Ranges National Park. She also has been actively involved in cataloguing and automation projects at AIATSIS.

Grace Koch has contributed many articles and papers in the field of ethnomusicology and aboriginal music of Australia. She has been Secretary/Treasurer of Musicological Society of Australia, ACT Chapter, Branch Committee member and Vice-President. She has been actively involved in IASA and was editor of the IASA Journal from 1987 to 1993.

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He has also worked on the music of the Warli people of Maharashtra, and been Research Fellow and Lecturer at several institutions, including the Institute of Musicology, University of Cologne and School of Oriental and African Studies, University of London. Dr Wegner has been researching since 1982 on the musical life and drumming traditions of the Newars of Nepal.

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Section I

Workshop and Recommendations
WHAT are audiovisual archives and why should anyone care about whether they exist in the 21st century? Archives are often imagined as silent dusty places filled with a jumble of boxes and piles of things that no one wants any more. Why should anyone want them in the future? Actually, that stereotype is mostly wrong. Many archives are well-organized, serve a wide audience and have good reason to believe that their collections will be considered useful in the future if they survive the ravages of time and the damage caused by unpredictable budgets and local disasters.

An audiovisual archives is a place where recordings are stored for the purpose of both preservation and use. Archives differ from libraries in that they collect unpublished material as well as published recordings. They also place a stronger emphasis on preservation for the future than most libraries, which make the recordings more easily available to the public. Libraries, for example, give patrons access to the original recording; archives give patrons access to a copy of the original, which is carefully stored.

Most people are more familiar with paper archives than they are with audiovisual archives. Paper archives have been around for hundreds of years and sometimes do live up to the image of a huge room filled with dusty boxes. In the past century and a half, however, a great deal of information has been recorded on audio and visual media. These media capture a different reality than those of paper documents. Non-literate people can speak for themselves, events are captured without the bias of the writer and certain phenomena that
almost completely escape the written word can be fully documented, such as dance and music. These non-written parts of human culture are recognized everywhere to be highly significant. A written transcription of a speech is almost always a reduction of the content because it eliminates the tones and rhythms of speech and the silences that orators customarily put into their presentations. The same is true of transcriptions of music and dance. They may be useful for analytic purposes but they are not particularly representative of the art form. Since they provide information not available in writing, the technological transformations of the past 150 years have produced audiovisual media that need to be conserved for future use.

Unfortunately, the media on which sound and images have been stored are much less hardy than good paper with good ink. While we have paper records that are hundreds of years old, most audio recordings will not last more than a few decades unless they are carefully stored. In addition, media players change frequently. We can easily read a book from 1900; practically no one has a cylinder player to play the music from that year. There are yet other problems with archiving these media. It is also difficult to browse a recording the way one can a book or manuscript and therefore the amount of documentation required to make a collection of recordings useful is different from that for a collection of papers.

Many kinds of organizations collect audiovisual materials. Radio and television archives keep copies of broadcast footage. Record company archives keep session tapes, including outtakes and other unique materials. National archives often include recordings and photographs in addition to the massive amounts of paper documents generated by a government. Most of these are supported by a business or a government agency.

Apart from these, however, another type of archives is found in most countries. These are archives that specialize in audiovisual recordings generated as a part of research. A number of disciplines that thrived in the 20th century relied on the emerging technologies for collecting their data. Among these were Linguistics, Folklore, Anthropology, Oral History, Musicology and Ethnomusicology, as well
as certain fields of study such as the recording of bird songs, animal sounds and other specialities. The researchers who collected the materials often imagined them to be of temporary usefulness to their own research. As time passed, however, they discovered that communities they had recorded were often more interested in the original recordings than they were in the publications being made of them. This led to the development of university-based archives on many university campuses. In addition, some archives were established for the collection and analysis of sound—first among these was the Vienna Phonogrammarchiv, soon followed by a similar institution in Berlin. Many music programmes eventually founded archives for training their students.

Who would want to use archives anyway? While many archives were originally founded for a specific audience, for example, bureaucrats who would use national archives and scholars who would use university-based ones, the potential audience is much larger than originally conceived. The collections in audiovisual archives may be of the greatest interest to the families and communities that were recorded. This is especially true as the recordings and archives grow older. As Don Niles’ paper in this volume makes clear, the early recordings in Papua New Guinea have tremendous significance to the population there today. They certainly appreciate them more than the publications written about them in the early decades of the 20th century.

Almost everyone who works in an audiovisual archives has received copious thanks from people who discovered recordings they never imagined existed of their relatives or their community. In some cases, these recordings have made it possible for communities to renew traditions that were long abandoned and nearly forgotten. In other cases the benefits have been more material. Audio recordings from archives were used in court cases in both Australia and South Africa to reclaim property and land titles. Audiovisual recordings are far more than entertainment; they may, in fact, allow communities to recover rights and individuals to recover livelihood. Similarly, recordings made today and deposited in archives will gain importance as the many local home and commercial recordings disintegrate. Even
though dozens of people may be recording contemporary events in a community on video cameras and audio recorders, in a decade or two the only playable recordings will be those that are archived. Changes in format, deterioration of the media themselves and probable loss will mean that the recordings in archives will take on a far greater significance as time passes.

In the 20th century there was an imbalance between new research and assembling and preserving the results of earlier research. As a result, thousands of hours of recordings were made without much thought given to their organization and future use. In the 1980s, one of the most important international funding agencies for research began to finance the establishment or improvement of audiovisual archives. The Ford Foundation soon became one of the principal supporters of the professionalization of university-based archives. But it was not alone. National archives and private archives in many parts of the world have been growing and developing. Several national and international organizations provide information and advice for archives. These include The Association of Recorded Sound Collections, http://www.arsc-audio.org/, the International Association of Sound and Audiovisual Archives http://www.iasa-web.org/ and various UNESCO projects related to cultural preservation http://www.unesco.org.

**Challenges to Audiovisual Archives in the 21st Century**

One of the reasons for assembling this group of archivists in India was to see to what extent archives in different places, under different governments, in different climates and housed in different institutional settings, faced the same kinds of problems. During the SWOT\(^1\) exercise on the first day it became clear that in spite of the great differences in the materials they held, and the purposes for which they were organized, most of the archives faced the same problems. On the basis of this sample, we have generalized for research-based archives around the world and have proposed actions that might improve the strength of the archives within its own organization and with respect to the communities they serve.

The challenges reported by the 15 archives participating in the
conference can be summarized under just a few headings, including (i) the relationship of the archives to the organizations of which they are a part, (ii) the collections themselves and (iii) the physical conditions of the archives. In each of these areas we encountered similarities. We summarize these below, because they give a clear indication of the challenges faced by the research-based archives that participated in the conference, and probably many others as well.

Institutional Affiliation

Every one of the 15 participating archives is an administrative unit of a larger, non-archival organization. This has both advantages and disadvantages. One advantage noted by 12 of the 15 archives is the prestige of the overarching institution. The disadvantages are that the larger units may not understand archiving or share the same objectives as the archives and thus may neglect its needs. Ten archives felt the administration that supervised their unit was not sympathetic to their activities; eight of them felt the larger institution lacked clarity of vision regarding archives, 10 of them felt the administration did not support archiving and nine of them felt they had insufficient autonomy within the organization. It is significant, however, that only two institutions felt the existence of their archives to be threatened by shifting priorities in the institutions of which they were a part. In most cases, research-based archives could not survive as independent operations outside of a larger institution. In many cases the audiences for the recordings, as well as the researchers that deposit materials in them, are found in the larger institution of which they are a part. There are real benefits to being part of a larger institution as well as some challenges.

Whatever the relationship, conflict within institutions often boils down to setting priorities for money and space. Archival operations require a constant operating budget as well as occasional special funds for upgrading equipment and undertaking special projects. They also use accessible air-conditioned space which is always at a premium in growing institutions. The relationship between archives and the administrative units of which they are a part is clearly perceived to be a difficult one. The role-playing debate between archivists and
administrators presented as Appendix B probes the relationship further. The workshop documents on ‘archives advocacy’ and ‘an ideal archives structure’ in Appendix A represent attempts to find ways to reduce conflicts in the relationships between the archives and the superior administration, or to turn a weakness or threat into an opportunity and future strength.

Collections

Twelve of the archives felt their collections were strong, important and significant. Ten participants reported they had opportunities to build their collections. The three organizations that did not feel their collections were strong also had no opportunities to build them. Adding new materials to a collection provides an opportunity to redirect the goals of the organization and ensures that there will be a more representative collection in the future—but it does require space and staffing.

Equipment and Storage

Most of the archives had received fairly recent equipment grants. Nine of them felt they had good equipment. Only five of them felt their preservation standards were adequate: they cited problems of humidity, storage and other issues. Only four had materials that were actually in poor condition but 10 archives felt their collections were disintegrating rapidly due to inadequate storage conditions. Four archives felt they had serious technical shortcomings. Seven reported that the space allocated for the archives was inadequate. This situation is particularly serious because audiovisual materials have a fairly fixed lifespan after which they will be unplayable, and because recent developments in digitization finally offer a better way to store and disseminate audiovisual materials than has been possible in the past. Research-based audiovisual archives around the world are probably falling behind in the digitization effort and various kinds of programmes need to be developed to help them move to the new media and implement policies that make the best use of the materials in the new format.

Archives face constant problems creating and maintaining adequate storage conditions for their materials. Tapes, photographs
and digital media are quite fragile. They are especially affected by dampness, light and heat. The better the storage, the longer the life of the medium. No one expects a tape to last forever but since digital formats are constantly improving, many archives will find it to their advantage to preserve the originals as long as they can. This requires space with constant humidity and temperature which can be difficult in hot, humid places where black-outs are frequent.

Conflicts between archives and their administration are usually about funding and space. If an archives is part of a teaching department in a university, the Department Chair has conflicting demands for teaching and research space. Archives appear to require an inordinate amount of space for the number of people who work in them (the storage area should have no people in it and the listening area is often under-utilized). By university policy, department space is supposed to be intensively used for instruction. Archives need strong advocates or they will find themselves losing space. Archives also continue to grow as collections are added, creating repeated rounds of conflict over space.

Staffing

Archives require staff with a number of different skills, ranging from computers to reference work to field research. Ten of the participants mentioned the high quality of their staff as a strength of their organizations. Five did not. Eight institutions reported a staff shortage, including half of those who were happy with their staff. Staff mobility was a problem in only four institutions but eight mentioned lack of technical training of the staff. Administrators often suggest hiring lower-cost employees but a lack of technical training for specialists in the area of culture has been reported worldwide. As the technology required to operate a successful audiovisual archives increases in complexity, so the training needs will increase. The importance of cooperation among archives appears later in this book and is one way in which the lack of training can be addressed.

Funding

Funding is the largest problem for archives in both industrializing countries and wealthy industrialized ones. Funding issues arose
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frequently in the SWOT presentations and also in the papers at the end of this volume. Only five of the archives thought their source of funding was secure and four of those were part of government agencies in industrialized countries. This means that nearly every archives felt its funding was insecure. Nine of them felt that it was not only insecure but also insufficient (one had secure but insufficient funding). One of the reasons for the insecurity was that most of the archives were dependent on a single source for their funding. Only archives in industrialized countries that were supported by their governments felt secure with only one source. While their administrative units paid for some costs, most of the archives in industrializing nations were dependent on an outside source for funding—often fixed-term grants from foundations like the Ford Foundation but sometimes only government funds of a temporary or unpredictable nature.

Outreach

Nine of the archives have strong publishing programmes (many of them supported by temporary funding). Six of them have cooperation relationships with other archives. Eight of them felt their public and users were supportive of their activities. Nine felt they were successful at networking (not too surprising, as among other things they were invited to this workshop—an indication that they had some ties beyond their archives). Five archives felt they lacked support for either ethnomusicology or their own operations. Publishing audiovisual materials can be quite complicated because of the changing intellectual property rights over the materials.

Impact of National Policies

Archives are affected by more than just the policies of the institutions of which they are a part and the funding they receive. National policies have a tremendous impact on archives. Changing priorities given to culture, or indigenous rights or tourism can profoundly affect the budget and prestige of an archives. Five archives felt that national policy was supportive of their activities. A number of archives mentioned being threatened by national policies and the larger framework within which they operated. The broader contexts mentioned ranged from the threat of floods, earthquakes and other natural disasters to
which their part of the country is prone, to war and concerns about national policies regarding culture and preservation. One national government policy was often mentioned as having a very strong impact on archives. This was government policy on tariffs and currency. In many countries, the already high price of equipment is further raised by high import duties, even on materials designed to protect the national heritage without profit. Similarly, countries with non-convertible currency had more difficulty obtaining supplies and printed materials. Archives felt there should be exemptions for their equipment and specialized supplies.

There is little in audiovisual archiving that cannot be fixed with a lot of money, apart from collections that have been totally destroyed through inadequate care. The question is how to obtain such funds and how to justify asking for them in the first place. This was the purpose of our first debate (see Appendix B). The terms of the debate, and the ideas expressed in them, may well be useful to archivists in similar situations. The debate is a way of highlighting the issues we will subsequently address in Appendix A.

Following the SWOT and the debate, the participants decided that some issues needed further thought. The group was divided into several smaller working groups to create documents that might have a general utility for archives in the 21st century. One group was assigned the task of developing an advocacy statement for archives since it was clear that archives were not too good at justifying their activities to administrators. The second group was assigned the task of creating recommendations for the optimal administrative structure for archives. The third group was to come up with recommendations to overcome the weaknesses and threats archives faced from the wider social context. Each group was given a room of its own with a computer to write on and the completed documents can be read in Appendix A. Although the documents are available, some of their general ideas are worth summarizing here.

Archives Advocacy

All the participants thought it would be important to have some kind of advocacy statement for every archives prepared and ready to
present to administrators and the general public. Very few non-specialists understand the particular challenges of preserving the audiovisual record of events and very few of them recognize the potential significance of the materials. An advocacy statement should clearly describe why a given audiovisual archives is to be considered significant within the particular institutional and national context in which it operates. It cannot be taken for granted that just because an archives exists, it is good. These are times in which priorities are constantly being re-evaluated by administrators with limited budgets.

**Strategies for Archives**

Since non-specialists often fail to understand what archives do, archives need to develop certain strategies to improve their relationships with the various communities with whom they interact. Among these are a clear definition of the nature and scope of the collection. Collections should also grow; culture is constantly changing and it is important to include new materials that will be of interest in the future. Often, this involves changing the focus of the collection and—in the case of popular music—requires careful attention to issues of copyright and control. All the archives’ basic contractual documents and mission statements need to be reviewed regularly in order to adapt them to changing collection strategies.

There is a great benefit to be gained from consultation and collaboration. Archives should be very careful about making decisions on their own regarding contracts and equipment. They should take advantage of the expertise of other institutions, and archives. The document on strategies includes very specific suggestions regarding how to choose a technology appropriate for the materials. Funding strategies are important and the document lists a number of strategies because archives should be careful not to limit their search for funds to one or another source. The section on funding and financial considerations may be one of the most useful for archives using this book.

Archives also need to pay attention to public relations. A number of kinds of materials may be produced, including brochures, posters, websites, compact discs, CD-ROMs, promotional videos and educa-
Archival materials of various kinds. Some archives prepare radio shows, others organize concerts, yet others produce recordings.

Public Service

Archives have many kinds of potential publics and many types of services they can provide to each of them. University-based archives should not limit their publicity activities to the university. Often some of the most interested users will be found outside it. Many archives are better known and more highly respected by scholars in other countries than they are in their own region. When this is the case, archives need to develop specific strategies for making that support effective for them. The document lists a number of specific strategies which archives can use to improve their relationships with various kinds of audiences and foster support for their activities.

Networking with other people and institutions is also an important part of archival development in this century. Local communities like the Archives Resource Community or international associations like the CAN project in Africa or various units of the International Association of Audiovisual Archives are also very useful.

Disaster Relief and Prevention

While no one wishes to contemplate it, disasters do happen. Every effort should be made not only to avoid them but to have a plan ready to recover quickly from floods, earthquakes and other kinds of disaster. Digital copying makes multiple copies in multiple archives easier than it used to be but it does require clear agreements as to use.

Administrative Structure for Archives

The document on the ideal administrative structure for archives should be especially useful to those who are establishing new archives. The size of the staff is not as important as the ability of those staff members who are hired to handle the functions required. Some jobs can be shared with other units within an institution, for example accounting and personnel. But every archives needs to carefully consider the nature of its advisory and executive boards, the expertise required in the different areas of its operations and the technical functions.
The topics of funding, advocacy and administrative structures did not exhaust the subjects which the participants in the workshop felt required more in-depth discussion. All of them felt the need for clear technical information about equipment and for more information about intellectual-property rights over the materials in their collections. The following chapters address these two subjects in considerable detail beginning with a valuable and extensive presentation by Dietrich Schüller on technology.

**Note**

1 An exercise that allows participants to measure their ‘strengths, weaknesses, opportunities and threats’.
Because of the heavy weight of the first phonograph (45 kg!), lightweight travel phonographs for fieldwork were developed. The Archiv-Phonograph Type V (above), built in 1927, weighed only 9.5 kg and was used until 1931.

Courtesy: Phonogrammarchiv, Vienna, Austrian Academy of Sciences.
Safeguarding the Recorded Ethnomusicological Heritage

Ethnomusicology has predominantly relied on the existence and availability of sound recordings since its beginning. More recently, videographical sources have added substantially to our subject, especially in the fields of organology and choreology. Scholars in ethnomusicology as well as collectors in other fields have accumulated a wealth of recordings on which is based our present knowledge of musical cultures around the world. This heritage, however, is endangered in many ways. Most of the unique recordings are prone to different kinds of decay and, increasingly, to the obsolescence of sophisticated replay equipment. Moreover, many collections suffer from scant measures being taken towards their safeguarding either due to inadequate infrastructure or due to lack of awareness of existent threats.

On the basis of an overview of more than 250 audiovisual collections in many parts of the world, this paper seeks to examine the physical, technical and organizational factors threatening the recorded ethnomusicological heritage, with a special focus on materials at small and underfunded institutions. Although the general survey raises issues for serious concern, the recent technological development allows for some optimism.
The Carriers and their Specific Risks

In the first part, this paper will examine specific risks that endanger audio and video carriers, concentrating on carriers and formats which are quantitatively relevant for the storage of ethnomusicological source material. For each type of carrier, its role in ethnomusicology is characterized, accompanied by an assessment of its specific preservation situation in ethnomusicological collections. Problems of replay and availability of replay equipment are also discussed.

Edison Wax Cylinders

The first recording format were the Edison wax cylinders. They were used between 1890 and the late 1950s. It can be estimated that of the approximately 300,000 cylinders in the custody of sound archives and collections worldwide, which also include mass-replicated cylinders, around 100,000 are unique documents with ethnomusicological and ethnolinguistical sound documents. These constitute the oldest material sources of our discipline. In terms of preservation, cylinders face three major problems:

1. All cylinders are brittle and are too delicate to be even mounted on the mandrel of the replay machine.
2. Most cylinders are mouldy with exposure to humid storage conditions. The mould eats into the surface of the cylinders in different degrees thus diminishing the signal and adding considerable surface noise.
3. All cylinders have been used for replay in the course of their lives and thus their original fidelity is not preserved. Many have suffered extensively from former replays and so their recorded signals have degraded considerably.

The replay of cylinders is demanding, as it calls for considerable skills and appropriate replay machines. Several newly-constructed replay devices are available today.

Ethnological contents on cylinders are generally well known and there are many collections in good custody. In such cases, most of these holdings have also already been transferred to other media. There may still be collections in Eastern Europe, however, which are
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in need of professional attention and which wait to be transferred in accordance with current skills and technology.

Shellac Discs

The discs commonly called shellacs are 78rpm coarse groove mass-replicated discs. They were in use from the early days of the phonographic industry just before 1900 until about the mid-50s. From its very beginning, the phonographic industry has been engaged in the production of ethnological or folk music records. Formerly, traditional ethnomusicologists paid less attention to these sound documents as shellacs were generally regarded as commercial products not necessarily representing authentic ethnic or folk music. With the widening of the scope of ethnomusicology and in the absence of a sufficient number of early research documents, shellacs have become a source of ever increasing importance. Though shellac stocks worldwide amount to around 10 million, the number of shellacs containing ethnological recordings has not yet been seriously estimated. Generally, except for their fragility, shellac discs do not suffer from major preservation problems. However shellacs, like cylinders, degenerate with excessive use.

The professional replay of shellacs is demanding: few specialists still provide 78rpm turntables, the various stylus for the optimal pick-up and amplifiers for the correct equalization of historical recording curves. Although there is no immediate urgency to transfer such holdings provided they are stored under reasonable conditions, institutes holding considerable stocks of 78rpm discs should consider equipping themselves with appropriate replay devices before these become very expensive or even unavailable.

Instantaneous Discs

Instantaneous discs refer to a recording format that was used before the general availability of magnetic tape. Almost all of them use more or less the same 78rpm coarse groove format as the shellac disc. The common feature of all instantaneous discs is a surface material which is soft enough to accept a groove modulation from a cutting stylus and is, at the same time, hard enough to outlast a number of
Breaking and flaking off of the information-carrying layer on a 50-year old so-called acetate disc. About three million discs worldwide are facing the menace of such decay.

*Courtesy: Phonogrammarchiv, Vienna, Austrian Academy of Sciences.*
replays (typically 50–60) without considerable damage to the groove information. Instantaneous discs are composed of a wide range of different materials. The most common type used worldwide is the so-called lacquer or acetate disc, made of an aluminium core with a coating of nitrate or acetate cellulose.

Instantaneous discs were the standard recording format between the 1930s and 50s in radio stations and research institutions. They have, however, not been employed to the same extent as phonographs in ethnomusicological research and documentation because the recording machines were not really portable and needed an electric power supply. Wealthy institutions, however, made considerable use of such recording devices mainly for making studio recordings. The total number of instantaneous discs is estimated to be more than three million. The ethnographically relevant material is, however, much less, most likely well below the number of relevant cylinder recordings.

The lacquer discs are amongst the most endangered of audiovisual carriers. The lacquer coating that carries the information becomes brittle with time; the surface cracks and subsequently flakes off. This phenomenon has been experienced in the course of the last 10 to 15 years, already resulting in a considerable loss of such discs held in recorded sound collections. Other instantaneous recordings are, of course, similarly endangered.

The replay of instantaneous discs is generally even more demanding than the replay of shellac discs because of their delicate stability problems and possible deviations from routines. In principle, the equipment needed is the same as for shellacs with perhaps a few more styli to ideally match with unusual groove shapes.

It can be assumed that most of the ethnic recordings made on instantaneous discs in institutional collections have already been transferred. There may, however, be some collections in the custody of institutions which are not fully aware of the immediate threats their holdings are exposed to.

Microgroove (Vinyl) Discs

From the late 1940s onward, the 78rpm coarse groove shellacs were gradually superseded by the microgroove discs which kept their
place in the market until around 1990. Generally, there have been two formats: the 45rpm singles of 17 cms diameter and the 33rpm LPs (long play records) of 25 cms and later, 30 cms diameter. Chemically, these discs are made predominantly from polyvinyl chloride (PVC). They are mechanically vulnerable, sensitive to increased temperatures but otherwise, chemically, fairly stable.

Microgroove discs are generally mass-replicated formats produced in gigantic quantities. It is estimated that recorded sound collections worldwide hold around 20 million microgroove discs in their stacks. The amount of music specifically of interest to modern ethnomusicology preserved on microgroove discs is not known. As mentioned in the section on shellac discs, the ever widening scope of ethnomusicology makes these market products increasingly attractive as source materials.

The replay of microgroove discs is not specifically demanding, although discs from the 50s may require special replay equalization. Replay equipment for these is available even today. It would be wise, however, to buy sufficient equipment now, if necessary, before LP replay enters the domain of esoteric circles with all its implications of the price of hardware.

Magnetic Tape

Magnetic tape for audio recordings was introduced in Germany in the mid-1930s. While it was used on a large scale in radio applications in Germany from its very outset, with a series of ethnic recordings made even before and during World War II, the international breakthrough came only in the late 40s/early 50s. With the advent of transistors, battery-operated tape recorders became available in the mid-50s, which made high quality sound recordings possible, all over the world. This immediately multiplied the production of relevant research materials. Sound archives and recorded sound collections established within anthropological institutions and research units mushroomed everywhere. In terms of quantity, by far the greatest part of ethnomusicalogical source materials is available on magnetic tape. These range from quarter-inch tape via compact cassettes to R-DAT.
In addition to these in the late 60s/early 70s a huge market of mass-replicated compact cassettes grew. While in Western and developed countries these compact cassettes were superseded by the compact discs (or CDs, as they are popularly known) in the 90s, analog cassettes are still an important tool for the production and dissemination of local and regional musics in Eastern Europe and in most developing, industrializing countries. Modern ethnomusicology increasingly recognizes the importance of these mass-replicated compact cassettes for the study of contemporary musical development.

The worldwide holdings of magnetic audio tapes are estimated to amount to 30 million hours. It is not known what percentage of that applies to ethnic recordings but it is sure that, as stated, the majority of all existing ethnomusicological recordings are on magnetic tape.

Magnetic recording of video signals was introduced in 1956. In ethnomusicological terms, however, videography became relevant only with the advent of truly portable recording equipment in the 70s.

The worldwide video holdings meanwhile exceed 10 million hours. However, we do not know the amount of ethnomusicologically relevant material. We can only guess that, in comparison to relevant audio materials, this may be comparatively small.

The most prominent risks with magnetic tapes are:

1. The instability of acetate cellulose, the historical base film material used for audio tapes until the 60s. Acetate cellulose becomes brittle and difficult to replay, especially with long and double play tapes. Acetate cellulose deterioration is accompanied by the production of acetic acid which, in severe cases, can be noticed by its distinct smell (vinegar syndrome). Generally, acetate tapes are considered at risk and should be transferred to new carriers. The other base film materials, PVC, used previously for some German audio tapes, and polyester, the base film for all modern audio, video and computer tape, are considered much more stable and not at immediate risk.

2. Pigment binder instability is a risk with modern audio and video tapes produced after the mid-70s. At that time, new
binding materials were introduced, some of them especially prone to a decomposition process called hydrolysis. Water, omnipresent in the form of humidity, causes the chemical decomposition of the original binding material and hence, the loss of its binding properties. Tapes become sticky and magnetic pigment particles get deposited as a smear on the replay heads, thus swiftly degrading the replay signals of audio and video recordings (sticky tape/sticky shed syndrome). Generally, affected tapes can be temporarily cured to recover the original signal but only at the expense of a very time-consuming procedure. In severe cases, a total loss of the information-carrying magnetic layer has been observed (See Plathe, Axel, and Dietrich Schüßler, www.unesco.org.uk/webworld/virtual_exhibit/safeguarding/expo00.html).

3. Of the various magnetic particles in use, metal powder (MP) and metal evaporated (ME) coatings are considered to have a limited lifespan. These coatings are used for some audio compact cassettes (type IEC IV), R-DAT, Video8 and most of the digital video formats. Despite general scepticism, no dramatic losses of recordings made on MP or ME tapes have been reported so far.

The risks that apply to ethnomusicological recordings in various degrees are:

1. Acetate tapes were used for field work (mainly long and double play tapes) as well as for archival masters (standard play tapes) before they faded out in the 60s. These early stocks should be regularly inspected and, in case brittleness and the smell of vinegar is detected, should be transferred without further delay.

2. Pigment binder instability is the greatest risk to magnetic carriers, threatening perhaps the greatest part of audio and video recordings that form ethnomusicological holdings. The actual risk of a given tape, however, depends on the individual tape formulation and primarily on (previous) storage conditions. The higher the humidity and temperature, the greater
Extreme and rare case of total disintegration of the magnetic layer of a modern audio tape as a result of pigment binder breakdown.

*Courtesy: Phonogrammarchiv, Vienna, Austrian Academy of Sciences.*
the likelihood of the occurrence of binder degradation. Consequently, a high percentage of tape collections in hot and humid countries show distinct signs of this deterioration. Unfortunately, no method exists as yet to predict whether and when given tapes will be affected. Methods to explore the life expectancy of magnetic tape are, therefore, on the top of the agenda in preservation research. Especially suspicious are the so-called amateur audio tapes, long and double play tapes produced for home use, which have been predominantly used for field recordings in ethnographic research. Besides, all VHS tapes should be treated as suspect. Interestingly, Video8 tapes seem rarely affected. As for R-DAT tapes, no binder degradation has been reported except from very few cases under totally irregular storage conditions. Although originally not designed for professional applications, the format has gained a good reputation of reliability in the studio and archives world. Today, it is the format generally applied to ethnographic field work. Despite its general reliability, it is imperative to produce, ideally immediately after recording, at least one (ideally two) back-up copies which are kept separately and not used. Finally, inherently at risk are all analog cassette tapes, be they field originals or mass-replicated cassettes. This latter group, especially in developing countries, often consists of obscure low cost tapes which cannot be expected to be of particular long-term stability. Thus, the entire production of the recent phonographic market in developing countries must be considered to be at great risk.

As with all recordings produced by non-technicians—and this is the greatest part of all original field material—irregularities of the original recordings must be taken into account. While there is little chance to compensate for insufficiencies of original video recordings, it is imperative to check original analog audio recordings for inconsistencies and compensate for such errors, if possible. The most common inconsistencies in analog audio tape recording are print-through and misalignment of recording heads. Print-through is the unintentional
transfer of a recorded signal to the adjacent inner and outer tape layer(s), causing a weak pre-echo or post-echo to be audible. Most print-through signals can be removed, or at least drastically diminished, by spooling the tape several times in the fast-winding mode.

The most common alignment problem is the so-called azimuth error, i.e. a deviation of the recording head’s gap position from the exact 90° angle, which is standard. Any such misalignment, if replayed by a correctly aligned tape head, leads to a loss of high frequencies. If the replay head, however, is adjusted to the position of the original misalignment, then the full frequency range recorded on the tape can be retrieved. More rarely, but still frequently, one also finds misalignments of the vertical position of the recording head which—especially in the case of the quarter-track format—leads to considerable loss of signal level. There are many other standard insufficiencies of analog magnetic tapes, most of them over or under-modulation, distortion and non-linear frequency response due to non-alignment of the tape recorders to the individual tape before recording. Next to nothing, however, can be done to correct these irregularities. Most recently, endeavours have been made to compensate for wow and flutter, modulation noise, dynamic azimuth and drop outs. These methods, however, are in an experimental state and not yet available as a matter of routine.

It must be understood that print-through can only be removed on the tape where it has occurred. All other insufficiencies of original recordings can also only be successfully compensated for, if at all possible, by replaying the signal from the original tapes. Once the tapes have been transferred to another medium, print-through will become part of the re-recorded signal and cannot be removed any more. Also, azimuth errors or more sophisticated insufficiencies can no longer be compensated for. From this scenario we learn that the transfer of magnetic tape material involves more than just a routine replay of the holdings.

Finally, obsolescence of replay equipment must be taken into account. In the analog audio domain, there is seemingly enough equipment available. Looking more closely into the matter, however,
there is reason for some concern. In view of the enormous amount of audio holdings worldwide, it will take years if not decades until all materials have been safely transferred to new media. There are only a few manufacturers of open-reel tape recorders left and even these may stop their production if sales figures continue to drop any further. Spare part supply will outlast production, but not forever. Most manufacturers offer guarantees only for a period of 10 years after they cease production of certain models. In recognition of this threat, IASA (the International Association of Sound and Audiovisual Archives) with the support of UNESCO had organized a meeting with producers of analog magnetic tape recorders at the UNESCO headquarters in April 1998. The manufacturers acknowledged the role their products play in the preservation of the cultural heritage of mankind and have agreed to establish an early warning system if products and spare parts are going out of production. These links will be maintained through the IASA Technical Committee (Boston 1998). Since there is a risk of finding ourselves without machines and spare parts for the replay of quarter-inch analog tape, it is a wise precaution to consider the situation now and place orders for new equipment as soon as possible. The same goes for professional compact cassette players, which too will not be around forever.

Serious concern must also be given to the future availability of R-DAT replay equipment. Although R-DAT is fairly widespread in the professional world, manufacturers of equipment may abruptly stop production and spare part delivery. One should keep an eye on the market situation and plan in time for sufficient equipment and spare parts, especially if one has holdings of considerable amounts of R-DAT tapes.

In the video domain the hardware situation is much more dramatic. This applies, however, mainly to the professional formats. The first video format, the two-inch quadruplex, was hastily abandoned less than 20 years ago and there are more tapes around than machines to replay them. The one-inch format is also obsolete and so is the U-matic for all practical purposes. This, however, is not a major threat to ethnomusicological recordings as most of them are field recordings
made on VHS, Video8, Hi-8 and DV. Though there is no immediate threat of obsolescence to these formats, we must be on the alert. Digital home formats especially may be superseded very quickly by their successors, thus leaving considerable stocks without sufficient appropriate equipment for replay. A veritable problem of hardware obsolescence lies in the very first field recordings which were made with (fairly) portable systems, mainly the Sony half-inch open-reel format. There are not many recordings of that kind but, being the earliest, they are important.

**Optical Discs**

Since 1982 optical discs in the form of compact discs (CD) and their sub-formats (CD-ROM, CD-I, etc.) have entered the market, of which the most recent is the DVD, a high data density version of the same technique. The basic format is a mass-replicated medium. More recently, in the course of the 90s, the CD-R or the recordable CD has been successfully introduced. Besides, the MiniDisc (MD) has been launched with some success, both as a mass-replicated format in a technique similar to that of the CD and for self-recording in the form of a magneto-optical disc.

The risks of optical discs can be summarized as follows:

1. The greatest risk of mass-replicated discs is associated with the instability of the varnish that protects the reflective layer of the disc. Especially with early discs, unfavourable experiences have included deteriorating varnishes rendering such discs unplayable. Moreover, both surfaces of optical discs are extremely sensitive to mechanical damages which often lead to fatal errors.

2. With recordable CDs, the most sensitive part is the organic dye which takes up the recorded information. These dyes are sensitive to light and ultraviolet radiation and have, according to their specific dye formulation, limited life expectancies of various degrees. No realistic life estimations based upon tests of independent research institutions are available to date.

3. Little is known about the life expectancy of magneto-optical
discs.

4. Obsolescence of equipment is not considered to be a problem with CDs—there are millions of players in use. For MiniDiscs, though no serious prediction can be made at this point, it would be wise to keep an eye on the situation. Consequently, ethnomusicological holdings on optical discs are affected as follows:

a) The greatest group, the replicated CDs, are mass-produced, and thus may be considered to be less endangered.

b) The situation of original field recordings on MiniDiscs is much more critical as their life expectancy is virtually unknown.5

c) The instability of CD-Rs also must be viewed most critically. It has become common practice to transfer endangered original analog recordings to CD-Rs as a new target format for preservation. This is acceptable under stringent measures of quality control, i.e. the assessment and constant subsequent monitoring of the error status of such recordings. Furthermore, it is imperative to produce at least duplicates or triplicates of such discs, for relative safety. Wherever these two measures, error assessment and monitoring and production of parallel safety copies are neglected, it is generally true that such newly-produced ‘archives’ copies are on the whole more endangered than the original analog material they are copied from.

Optimization of Handling and Storage

The first and foremost counteraction against damage and deterioration are measures to optimize the handling and storage of the vulnerable and unstable source materials. This paper does not intend to discuss handling and storage measures in detail, as there is sufficient relevant literature available (see, for example, Boston 1998. Also see Plathe, Axel, and Dietrich Schüller, www.unesco.org.uk/webworld/virtual_exhibit/safeguarding/expo00.html). In general, measures can be summarized as:
1. Careful handling to prevent damage, in specific compliance with the vulnerability of the various carriers.

2. Optimizing storage to retard chemical and physical carrier deterioration.

3. Production of adequate additional copies of holdings to minimize the risk of damage and deterioration.

While, on an average, handling procedures may be far from ideal in the daily practice of ethnomusicological collections, we will concentrate on storage conditions and (the absence of) collection duplicates as these constitute typical and highly endangering factors for the ethnomusicological heritage worldwide.

Climatic Storage Conditions

Besides the basic criterion of protection against dust and light, recent thinking has led to two ranges of climatic recommendations: access storage—collections in frequent use—should be kept at around 20°C and 40% relative humidity (RH) while for preservation storage, i.e. safety/backup collections used only rarely, temperatures of around 10°C and 30% RH are recommended. Even in moderate climatic zones, such recommendations can hardly be fulfilled without the permanent assistance of machine-operated air conditioning which is energy intensive and thus costly. Most of the ethnomusicological material is kept under sub-optimal conditions, partly because of lack of awareness and partly because of lack of funds. Especially in hot and humid areas, budgets rarely permit the permanent maintenance of adequate storage conditions. The following dramatically aggravating situation is often found in research collections of those areas. In good faith, to do at least something beneficial for the collection, temperatures are kept low while simultaneously no measures are undertaken to control humidity. This raises humidity to unacceptable levels, swiftly rendering collections unplayable after few years of storage. Saving of energy by switching off air conditioning overnight and on weekends, causing cyclic changes in environmental conditions, is a similarly harmful action often found in such areas. The situation, however, is not hopeless; acceptable compromises for low-cost storage of audiovi-
suval material in unfavourable climatic conditions are achievable (Schüller 1996).

It must be borne in mind, however, that optimization of preservation measures will not, in the last instance, prevent deterioration of carriers. It will only slow down those deterioration processes which are based on chemical degradation which, in principle, is unavoidable. Sooner or later, therefore, all audio and video carriers in our possession will have to be transferred to new media.

It is still imperative, however, to concentrate on optimization of handling and storage because transfer to new media is extremely time-consuming and costly and generally cannot be carried out at short notice. Our immediate action has to concentrate on the most endangered parts of collections while, by optimization of preservation, the deterioration of more stable materials is retarded for later transfer and safeguarding.

Safety Copies

The production of additional copies of audiovisual holdings is the backbone of professional archival practice. Because of the inherent risks of damaging and deteriorating carriers simply by normal use and because of the inherent chemical instabilities, a careful strategy of producing several copies of each item held in an archives is imperative. In ethnomusicological collections, this is especially important for the extremely vulnerable audio and video originals produced in the field, be they analog or digital. Unfortunately, the warning ‘one copy is no copy’ applies to many ethnomusicological collections. Mainly because of lack of funds and personnel, many research institutes have no established duplication strategy. Often, original tapes themselves are used even for transcription work, an enormous threat to the mechanical integrity of a tape.

The absolute minimum are two copies of each item but in the case of unique field recordings, especially with vulnerable digital formats, three copies should be available. For ultimate safety, it is still recommended to produce archival copies onto well-proven analog magnetic tape.
If all carriers deteriorate sooner or later, copying to new media is the inescapable fate of all audiovisual holdings. The question is to which target format such transfers should be made. Since all new formats will perhaps be even more prone to deterioration than the old originals, digital formats are obviously the only viable way to go. Only the digital domain will allow the subsequent copying of contents without loss over centuries. If, on the other hand, obsolescence of hardware and associated software is a typical feature of digital formats, then subsequent copying of carriers onto new ones would be demanding and time-consuming, unless this job could be automatized.

This insight, gained 10 years ago, led to a change of paradigm in the world of sound archives. Instead of aiming at the ‘eternal’ preservation of the (original) carriers placed in the care of archives, the ‘eternal’ preservation of the contents of the carriers now became the ultimate aim of a sound archives. A viable solution in implementing such strategies are digital mass storage systems (DMSS. See Schüller 1994). The digitized audio signals are fed into robot systems—juke boxes of magnetic tape cartridges. Depending on the design of such systems, associated written and iconographic information can be kept on the same carrier. Also, data-reduced browsing versions can additionally be stored. Such systems allow, in the first instance, remote access in-house via intranet or even for the public via Internet. Moreover, such systems permit the constant monitoring of the data integrity of their holdings. If a carrier approaches the threshold of readability, a copy of the contents is made to a new carrier automatically (refreshing). If, after several years, the whole system becomes outdated, the complete contents are transferred automatically to a new system (migration). Since 1992/93, such systems have been planned and introduced mainly by radio broadcasting stations in Germany, with the National Archives about to follow suit.

While acknowledging the fact that, because of the magnitude of uncompressed video signals such systems are yet not really within economic reach for video archiving, experience tells that this will change rapidly within the next few years. For compressed video signals of browsing quality, however, such systems are already in use today.
'Personal' Digital Mass Storage System

Until recently DMSSs were hardly affordable outside the world of radio and national archives but there have been new developments. Parallel to the big installations of radio and national archives, small scalable units, starting perhaps at a capacity of around 500 GB, are already available. They can be expanded up to several terabytes according to the individual growth rate of the archives. They make use of simple, well-proven recording technology, e.g. DLT, LTO, which has a good reputation for sturdiness and longevity. Systems should run under widely used operation systems such as Windows NT and standard metadata software should be employed. Today, the software of such installations is generally more expensive than the hardware in question. The most effective step to bring down prices of such units would have to be undertaken by the few software proprietors who hitherto have calculated their prices on the basis of applications within the realm of banking, insurance, the upcoming web server industry and military defence—all users for whom price is of secondary importance. Software suppliers should understand that small DMSSs are needed by many tens of thousands of institutions worldwide, many of them non-profit organizations.\textsuperscript{5} We are facing a similar situation as almost 20 years ago: the transfer of computing responsibility from big computer centres with huge and expensive installations to decentralized institutions and even individuals. It is not too impractical to foresee a similar development that brings prices for small ‘personal’ digital mass storage systems down within the next few years to the range of what we have paid for professional analog studio equipment until recently. Then, professional competence for safeguarding audiovisual materials can, to a certain extent, be decentralized. However, backup strategies and infrastructures will be needed and therefore fast networks to big computer centres from all decentralized institutions will be an integral part of a responsible safeguarding policy. Finally, such a development would be of enormous benefit for preservation under hot and humid conditions. While conventional air conditioning of whole storage areas is, generally, beyond financial reach, it would be fairly easy and inexpensive to keep small-sized DMSSs under favourable climatic conditions.
**Intermediary Digital Solutions**

Before small DMSSs become affordable, research archives, especially, were faced with a veritable problem: practically all audio field recordings are recorded digitally whereby R-DAT has become the widely accepted standard. None of the existing digital audio formats are considered archival and hence the rule is to still produce an analog archival copy on suitable analog magnetic tape (IAST Technical Committee, 1997). This is expensive, space-consuming and results in sacrificing the quality of the original digital recordings. Many archives have recently given up this conservative and proven policy and have started to go digital for their new digital field materials as well as for their old analog holdings which, justifiably or not, are considered endangered and for which ‘digital preservation’ is sought. Following such a practice is, however, accompanied by great risk because basic safety measures in dealing with digital data are generally neglected.

Digital preservation is possible, provided the following conditions are fulfilled:

1. The digital carrier produced must be free of uncorrectable errors;
2. Data integrity has to be monitored on a regular basis;
3. Contents have to be copied to another carrier before data becomes irretrievable due to carrier deterioration (refreshing);
4. Contents have to be migrated to another system before data become irretrievable because of obsolescence of specific hardware and related software;
5. DMSSs carry out these safety measures automatically and therefore provide a viable way into the digital future;
6. To profit from the advantages of digital preservation on an intermediary basis before we can afford DMSSs, we have to imitate them manually. This means that:
   i) each digital carrier has to be checked for data integrity after production;
   ii) ideally each carrier, but at least several carriers from each
batch, must be checked at regular intervals;

iii) refreshing and migration have to be carried out in a timely fashion.

In the absence of robot systems, these tasks have to be carried out manually, which is technically demanding and time-consuming.

Today, the most widespread way of such ‘intermediary’ digitization is the production of CD-Rs using the audio CD format at 44.1kHz sampling rate. An advantage is the inexpensive availability of blank CDs and worldwide reproducibility of such audio CDs guaranteed by impressive and growing numbers of replay equipment. Several problematic factors, however, have to be mentioned:

1. The critical matching of the CD recorder and the individual CD-R blanks in use;
2. The expense of audio CD test equipment;
3. The 44.1kHz sampling rate to which R-DAT signals have to be downsampled, later to be upsampled again;
4. The uncertain life expectancy of CD-Rs.

Surprisingly, the production of data CD-Rs using the .wav format is not (yet) widespread although the data CD format has the advantage of higher redundancy as compared to the audio CD. The current recommendation is 96kHz 24 bit as a standard for .wav files. Also, the 96kHz sampling rate would avoid unnecessary present and future sampling rate conversion and higher quantization rates can be chosen too.

The R-DAT format, though often regarded with scepticism, has meanwhile acquired a good reputation in terms of stability. The uncertain future of the format and the high costs of error-checking equipment have to be mentioned as a disadvantage.

Most recently, DLT, LTO and other data formats have been used as target formats. While equipment is costly, high digital resolution can be easily accommodated. Furthermore, the DLT format especially is famous for its ruggedness and reliability. At a later stage, when DMSSs are installed, the individual DLT or other cassettes can be automatically loaded into the system.

In summarizing it must be emphasized that ‘intermediary’ audio
digitization must follow the measures described above. Unfortunately, most of the practices currently exercised do not meet these requirements. We must understand that such practices will lead, sooner or later, to inevitable loss of recordings.

For video documents, the use of Digital Betacam as a target format for intermediary digitization seems a quasi-standard at this time. However, because of the (modest) compression Digital Betacam employs, there are voices in favour of using (analog) Betacam SP until DMSSs handling uncompressed digital video signals become affordable.

_Institutional and Infrastructural Considerations_

The risks facing audiovisual data carriers and the necessary measures to counteract these inherent threats as outlined above, illustrate that audiovisual carriers cannot be kept and safeguarded in the same relatively easy way as conventional books and manuscripts. Professional audiovisual preservation is cost and labour intensive and calls for sophisticated expensive equipment which has to be constantly renewed. Above all, the expertise of specialists occupying themselves thoroughly with preservation and transfer problems is imperative.

Well-established audiovisual archives are facing an ever-increasing demand for financial and human resources in order to adequately manage these upcoming problems. Unfortunately, there is a total lack of awareness on the part of decision makers and the public at large of the dramatic situation audiovisual holdings are facing at present. It is, therefore, increasingly cumbersome for audiovisual archivists to successfully raise the funds which would be necessary for a fruitful continuation of their endeavours to preserve their collections.

The Memory of the World Programme of UNESCO has been of great assistance. Though not particularly well funded for carrying out preservation projects under its aegis, the programme offers enormous moral and propagandist support. Its main aim is to warn decision makers and the public at large that governments, the private sector and finally, the tax payers, have to multiply their efforts at better safeguarding the documentary heritage or else mankind runs the risk of
losing a considerable part of the cultural and intellectual knowledge acquired so far.

Another considerable problem in optimizing the safeguarding of audiovisual research material is the fact that many unique sources are not held by professional archives. It can be estimated that 80% of all ethnomusicological and linguistic recordings—be they audio or video—are held by research institutes, whose primary aim is to further the knowledge within their subjects, the sources being but tools to support these aims. The *raison d’être* of the ethnomusicologist whose institute holds a collection of importance is not to safeguard these holdings: his or her aim is to advance knowledge by publications. Academic careers are measured by the quality and quantity of such publications and not by the number of important audiovisual documents which the researcher has safeguarded, not even if such documents have been the outcome of the respective researcher’s fieldwork.

The political atmosphere today is dominated by neo-liberal thinking which, as we have all experienced, is not very much in favour of supporting the Humanities. Extra-budgetary fundraising, one of the typical neo-liberal burdens imposed on researchers, has its limits when it comes to ethnomusicology. In this situation it is only natural that stagnating, or even decreasing, funds for ethnomusicological research would automatically lead to a neglect of preservation measures in those institutions where research is the primary aim and the audiovisual sources are just the tools. The situation is aggravated by the fact that, in these very years, a considerable part of the holdings on magnetic carriers turn out to be inherently endangered and considerable funds and labour have to be invested to safeguard them. As outlined above, all safeguarding measures are also intellectually demanding. At the moment it is still very expensive to set up digital mass storage systems which are the only viable and durable solution for this problem in the long term. Copying to intermediary carriers like R-DAT or CD-R requires considerable strategic measures and is only a short- to medium-term solution.

Consequently, those countries, where audiovisual holdings are scattered amongst several specialized and/or even competing small
institutions, are especially at risk. Typical examples can be found in Eastern Europe where Academies of Sciences used to set up small, highly-specialized research institutions which kept their audiovisual collections on their own shelves. None of these units is able to properly preserve its material either in terms of expertise, finance or equipment. Similar situations are found in many developing countries where institutions, often funded with assistance and resources from abroad, work more or less along the same lines and sometimes do not even know about each other’s existence.

If these institutions joined forces, it would be comparatively easy to build up archival units of professional efficiency at a comparatively low cost. Any individual attempts, however, are more or less in vain mainly because of scattered funds being insufficient to build up effective units. Typically it is general mistrust, unfortunately, that prevents cooperative action. Post-communist countries, especially, cannot imagine that central archives (like the Phonogrammarchiv in Vienna or Berlin) strictly adhere to the legal provisions under which the material has been placed in their custody. Their immediate reaction is that they would never hand over their precious source materials to any third party because it would, they think, be immediately stolen. Despite all these psychological barriers, the only chance for the safeguarding of the already existing materials is cooperation on national, regional and even international levels.

**Summary**

Ethnomusicology is fully dependent on its audiovisual sources, most of which have been recorded fairly recently and are the essential outcome of the endeavours of our own generation. It would be hardly acceptable that this backbone of our discipline be substantially weakened by accidental loss of substantial parts of our present holdings—loss caused by the neglect of preservation measures resulting from ignorance or just the lack of funds.

The problem is serious, but can still be resolved, provided measures are taken to organize:

1. Worldwide campaigns to raise awareness;
2. Training of audiovisual preservation specialists;
3. Intensified cooperation—including labour division between archives and institutes holding audiovisual collections on regional, national and international levels;
4. Allocation of necessary funds, supported by fundraising campaigns from the public and private sectors, including redistribution of funds within research institutes, if necessary.

For optimal synergies, international and national academic societies must join forces with the respective audiovisual archives organizations, including UNESCO, the European Union, ASEAN and other intergovernmental organizations.

The third millennium should start with a strong action to take over, and build further upon, the knowledge, the culture, the wisdom and the memory of the previous generations including the riches of the music that we and previous ethnomusicologists have explored and recorded.

II

Technical Question and Answer Session

DIGITIZATION AND PRESERVATION

What is your view on the future of preservation? What are the options for permanent storage of audiovisual recording?

First, no audiovisual carrier is permanent. Second, the more modern an audiovisual carrier is, the less permanent it is. Third, audiovisual documents are machine-readable documents. Machine-readable documents are dependent on machines which have to be maintained. Hence, the carrier and the machines together form a system. If the former changes or is changing, we need to replace the hardware and then we have to maintain the hardware. The current systems are in the digital domain. They represent the new emerging way of storing information. And, as these become more and more complicated, it is impossible to keep whole warehouses of replay machines and all their spare parts in order to be able to view or replay all our carriers (even if we had permanent carriers) in the future. The
the old paradigm, of preserving the artefacts is useless today. And I say so frankly because, 10 years ago, I too had been thinking along the same lines. We always have tried to convince the industry that archiving is a market and that it should develop something for a digital system for archiving. But this will never happen. The only feasible way to store audiovisual data for the future is to migrate the data. So this is a major change of paradigm.

What is the strategy that you recommend?

The strategy is that we have to put all our contents which we want to preserve into the digital domain because, as we have already said, no carrier or format is permanent. So if migration is the only way out, we have to go to the digital domain because in the digital domain you are able to migrate the data without any loss. If you stay in the analog domain, each copy generation will be at a lower quality; after 20 copies or so, you will not have much left of the original signal. I think this is very easy to understand.

However, in order to make migration feasible—because it would be impossible to load, to streamline and to get out of these machines of single carriers—you have to automate the process. Now, what has become the storage facility, the real practical storage facility for such data is the digital mass storage system.

What exactly is the DMSS?

The DMSS is the juke box of digital carriers. Today, these are magnetic cassette carriers. Some of them you are familiar with, and some of them you have not seen. These are in a juke box and the system has two players or two recorders. One of the big advantages is, for some even the most attractive part of the whole thing is, that once you have your data in such a DMSS it can be accessed remotely either in-house or from outside, depending on how you have organized it. This is a very attractive tool for radio archives. For the first time, once they have put their all data in a DMSS, each of the editors can put together his or her own broadcast without burdening somebody in the archives with carrying tapes back and forth and so on. Consequently, also the radio stations which are rich were the first to install this, especially in
Germany.

Now the second feature of interest to us is that while the system is idle in the night, it controls the data integrity of the various tapes or of the various cassettes. With all computer formats there is a certain kind of error but the error is automatically corrected by the redundancy which is put by additional information on to the carrier. If the carrier cannot read properly, you can work out what the real value was at that point where the original information has been destroyed. Now errors can be corrected up to a certain degree depending on how these error-correcting codes are designed. Either the machine stops or the machine interpolates, as is the case with audio. Before a carrier reaches the threshold beyond which it is unable to read without any error, a copy is automatically made by the system. So the player takes the affected tape out from the jukebox and copies it to a new blank tape. It then inserts the blank tape in the slot from where the defective tape or has been removed, and the suspect tape is thrown out.

This system has been used in banking, insurance, satellite surveillance and so on, and especially in military applications. It is well proven. While receiving money from the bank, you have witnessed how data migration works. In international banks, nobody has ever bothered to keep handwritten accounts since the 1960s. But one never bothers! One never bothers to find out about the media on which the accounts were stored. It is the information that is important. ‘How much money do I have in the bank?’—is all you want to know. So we have to follow the same policy. It is not the carrier that is to be preserved; it is the contents of the carrier we have to preserve. This is the direction in which we have to now turn.

The last feature of such a DMSS would then be a more or less automated transfer which is called migration, data migration. Migration is always a complete change of the system. The contents are moved from one system to the next system: a complete migration from the old to the new. Once you see that the system has become outdated, the spare parts will not be available any more or the performance is too slow or some other reason, you will want to move the data. You can anticipate that professional DMSS will be with us for, say, eight to 10 years as of now. It may be that in five years or 10 years, we will have a
different perspective. So, this is the situation. We have to accept that
the preservation of the carrier as a strategy is in vain.

Where is DMSS is being used currently? Is it practical for archives at
this time?

The radio stations are implementing them and the National
Archives, which are comparatively rich, are also opting for this. So are
the Australian National Library and the British Library. The
Phonogrammarchiv of Vienna will perhaps be the first small sound
archives which will be going in this direction.

When can we expect to see DMSS as being practical for small
archives like ours?

The disadvantage at the moment is the phenomenally high
expenditure involved, especially for the software components which
are extremely expensive. One of the reasons is that, in the present sit-
uation, these people are used to sending their bills to Defence
Ministers and wealthy people who do not look at the price tag. I am
totally convinced that this DMSS is, sooner or later, going to be needed
by an enormous number of people and institutions around the world.
But what you may call a ‘personal digital mass storage system’ is com-
ing up and this will reduce prices drastically. I also see this mass stor-
age system as a viable solution, especially for comparatively small units
in developing countries because it would be very easy to maintain,
with the volume of a refrigerator, for example.

At the moment you have to air condition the whole storage area,
which is uneconomical because of the enormous space used. I think it
will be a relief for the situation we are all in, all around the world. Now
I will try to be a visionary. Within five years the prices will come down
to something like $25,000. This is not utopian, this is not something
you will buy every day, but this is something that may be worthwhile
even for relatively small units. I hope that this will be the price only
for the first ones, and that they will then go down further.

The problem is, what can we do in the interim? There is light at
the end of the tunnel. We also hope our archives will have the
resources and we can look forward to the day when we will install
DMSSs in our archives. But what are we going to do today? First of all, there is something I would ask you to read very carefully. It is the IASA Technical Committee recommendations on ‘Safeguarding the Audio Heritage’. It is also available on the Internet. The web address is given in my article, in the references. So you can read it on the web.

*What is your advice to small archives about entering the digital domain at this critical juncture?*

First of all I would say, don’t be hasty in going digital. There are three reasons to go digital today. The first is if you run an open archives and need to provide general access. This may not be necessary for all of your holdings. However, if you are not very access-oriented but preservation is the aim, then there is no need for haste unless your material is in danger in the format or the carrier which you have in your hands. This carrier could be analog; most of these carriers will be analog but many will be in the digital domain. There is a conservative thought—a recommendation to produce a separate analog copy of everything you have even if the original is digital. But I think that the time has come to rethink that. What I say today is anticipating a review of this policy. I foresee great resistance to these strict recommendations.

We have several in-between or intermediary target formats which we could talk about:

The first one is DAT or R-DAT. The DAT (Digital Audio Tape) was not designed as a professional format nor was it designed for preservation. It was suspected, when it came out in 1987, to be a risky format. However, it turned out to be much safer than originally anticipated. R-DAT, to some extent, is quite safe. The most important thing is—and this is true for each and every digital format which is used—the slogan is ‘one copy is no copy’. So, if you have only one digital copy of something, it is a risk. You have to have at least two copies. You may even want to have a third copy.

*Who makes these DMSS units and roughly how much do they cost?*

A very small DMSS was offered to us, was quoted at $130,000. A
DMSS which is 10 times as big would be slightly higher. That’s the trick. The fixed cost, especially for the software, is incredibly expensive. As I said, it is because they are used to sending their bills to the Defence Ministry. They have not yet understood or we have not yet understood that this is something for us; we are not yet a market for them. Once we become a market, the price will inevitably come down.

There are so many possibilities; there are four or five companies, people who put these things together. This is not manufactured by one company. The German IBM has done it and they have everything in-house. They have their own storage systems, they have their own linear format which is not DLT but called Max Star. They have the software system which they have developed for Albrecht Haefner. If you ask them what Albrecht Haefner has, they will sell it to you a second time. So this is a warning. You can go to storage technology. There are many with more and more coming up. There are very few computer companies that have suitable software for looking over a range of single cassettes as if they all were on one hard disk. This is the thing and this is the expensive thing.

_How do we choose an appropriate workstation?_

A vast number of workstations are available. You should understand one thing. A workstation is normally designed only for audio production. When you buy a workstation, you buy a lot of features which are expensive but which you don’t need. You don’t want to create a beautiful signal, you want to simply transfer the original signal to your digital domain. Please keep that in mind. The philosophy is to transfer each and every bit—mistakes, each and every error—which is on the tape and only remove it in a second postproduction process. This is very important. Please keep your well-trained technicians away. They have learned to remove the hum, the unpleasant hum. Please leave the hum on your archival copy. Perhaps removing it is cumbersome now but it will be much easier in five years and nothing in 10 years. So why should you remove it today? Even a distorted signal must be considered to be your original and you have to keep it this way, with all these insufficiencies.

Restoration is a postproduction process. It is not to be done with
one’s archival tape. This is one of the basic principles of archiving. It is not simply for fancy philosophical fundamentalist considerations, but for very practical reasons. The longer we wait, the better possibilities we have to retrieve all these unwanted signals from the signals we want. We have to leave it as it is and, finally, it is a subjective process we have to leave to the end user. And the end user is different in five years, in 10 years, in 20 years. Why should we make aesthetic judgments on their behalf? We leave it to them. We keep what we have to at the best possible technical quality so that this will then enable them to make their own judgments.

You said DAT was not designed to be a professional format. Can you elaborate on that?

DAT was not designed to be a professional format. It was designed to replace the compact audio cassette, the analog compact cassette. It happened not to get accepted. The phonograph industry prevented the market from accepting this format. Meanwhile, small studios and institutions like ours liked it and used it. Even the radio stations used it. It turned out to be better in terms of reliability than it was expected to be. The real risk in R-DAT is that replay machines may disappear. If you use DAT and if DAT is your target format as an intermediate step in digitization, then it is a good choice. It is necessary to keep an eye on the market, on the situation regarding spare parts or service for these machines. Perhaps you should buy a new machine if you have a number of tapes that you have to transfer in the future because this may become a problem. I should mention that this is true not only for DAT but for each and every one of these formats.

What are the critical issues for going digital, according to you?

If you want to go into digitization, it is quite complicated; you have to control the tapes you produce. What does this mean? Each digital format, as I said, produces an incorrect recording and hence, incorrect replay. So you never get 100% of the signal. There are always errors in it. But the code in which the signal is embedded is designed to correct these errors to a certain extent. What you have to do is produce a master tape which has no uncorrectable errors, and then you store the tape. You should have sample tapes or you should develop a
Technology for the Future

system to go into your collection and check for that tape because, through storage, the number of errors may rise over time until you reach a critical stage. Before you approach this stage, you have to make a copy in order to detect the original signal, to reconstruct it completely and copy it to a new carrier. You have to do manually what a digital system will do automatically.

If you don’t do this, if you go digital without checking error correction, you will be walking on thin ice without being aware of it. You may have lost the data without even knowing about it. If you play a CD or if you play R-DAT tape, you get an ordinary signal even if that signal is incorrect. Because the system has the virtue—and it is a virtue to a certain extent—to interpolate if there are small errors in reading or even in the writing. You can download the error-checking programmes from the Internet. Together with special equipment, you will have to invest something like $2,000–3000. But then you can set up proper error checking and if you do so, you can go on to DAT or on to audio CD.

How safe is CD?

Nobody knows. Everybody who says he knows is simply a salesman—or a salesman of a certain kind!

The critical thing with CD-R is the dye. The system functions because we have this spiral and there is a little track which is filled with an organic dye. This gives the disc the colours. There are green, blue, red, yellow and golden dyes. These dyes are particled by burning laser; they become either opaque or transparent. This is the basic information on the CD-R. Now, unfortunately, these organic dyes are not permanent and they are especially prone to light and ultraviolet radiation. So never leave a CD-R open and especially not in full sunlight. It will fade out. The information will fade away.

The folklore is that there are two kinds of dyes. One dye is very shortlived but is easy to read. That is, these discs are easy to be written or recorded on while the other kind of dyes, the cyanide golden discs, are more difficult for writing but are more permanent. This is a warning. There is no independent research on this yet. This is more or less folklore. You cannot really rely on that.
Perhaps, the biggest problem is the interaction between the CD writer and the blank CD which you have. Various CDs have different sensitivities. There is a zone, a sector where the CD writer tests the sensitivity whereby the strength of the burning laser is adjusted. This does not always work to satisfaction. Meanwhile, we have writers that write up to eight speed and they need different energy to write with single speed or double speed. So not every blank CD is totally compatible with the system you may have. This is daily life for those who burn CDs.

Even if you have had satisfactory results with one brand you have bought, it may be totally different for the next batch/box you buy. Most of the CD-Rs are what is called OEM. They are not necessarily manufactured by those whose name is printed on the label. CD-Rs are currently made by three or four different firms around the world. But there may be 20 or more brand names and you will never know which is what. So the best advice we can give, if you go in for CD-R, is to check the quality and the manufacturer of the blanks and buy them in great quantities. Keep the right to recheck a batch—to check the whole batch you buy in case of unsatisfactory results. The national archives of Austria does that. This is a very wise precaution. Don’t read the newspaper for the best offer and buy the cheapest blanks. They may be okay but you will have no guarantee from the manufacturer.

The drawback on audio CD-R, however, is that its sampling rate is 44.1kHz. If you have used R-DAT for original signals, you may have to down sample it and you sacrifice a little bit of your quality because R-DAT records normally at 48kHz. The 48kHz is a forward-looking sampling rate and it can be guessed that the 44.1kHz sampling rate that is used by the audio CD-R will sooner or later be outdated. It will be supported by replay machines because of the commercial CD recordings but will fade out as higher sampling rates are brought in by new technologies.

*What is your opinion of DVD?*

DVD is a buzzword in this respect but keep your hands off DVD, as so far nothing can be said. Look at DVD as a possible format for dis-
tribution of films and videos but don’t gamble with considering it as a storage format at this point. It may prove better than it looks. It has data density by a factor of seven over the CD. If a human hair covers something like 40 tracks on a CD, it may be 100 tracks or something like that on DVD. Therefore, you see, DVD per se is a more endangered format. It has greater data density and data density is an enemy of data security by itself. Wait on DVD. It will take some time.

**What is a stopgap storage solution for audio recordings?**

A good idea is to use CD-R as a storage medium, using it not as an audio CD but as a CD-ROM. First, transfer the audio signals into the .wav format. The .wav is the most viable format at the moment. This is a Microsoft product which has been adopted by German radio stations and will be adopted by EBU. This is most likely to emerge as the standard format. So don’t have the idea of using other proprietary files designed by Sonic Solutions and others which are very popular with sound engineers.

If you go into the digital domain, and if you go in for the computer file and not for a specific audio application, then choose the .wav format. You can put the .wav format on to a CD-R and then you will be encoding it as a CD-ROM. This keeps you from down sampling to the 44kHz signal to the CD. You can skip that by going to .wav format and putting the .wav format on the CD-R.

**What do you mean by down sampling? Is there a special procedure?**

The nature of a digital signal is that a certain number of sound samples of the amplitude are taken. Now it is a matter of standardization how many samples you take every second. To make 20,000kHz audible—that is the top range of what we can hear, the highest frequency the human ear can hear—we have to choose a sampling rate according to mathematical principles which is at least 40,000 hertz or 40kHz. Now it turns out that we have two sampling rates for audio. One is the old sampling rate for the CD which is 44.1kHz. This is a frequency which comes from the usage of video equipment for digital audio. This is outdated technology but it is standardized.
But R-DAT chose 48kHz frequency and, for a newer digital format which has come in, they have doubled even this frequency so that for super audio it is now 96kHz or 96,000 hertz. If you have a data stream which consists of 48,000 samples, you cannot record onto a format which waits to record 44,000 each second. You have to down sample it. That means you have to make an interpolation. This is very weird mathematics, because how do you come to 48? Anybody with a little mathematical imagination can imagine how complicated it is. You will end up with the signal which is most likely the same as if it was sampled at 44.1kHz. I say this with caution; it is not exactly the same. There is a slight loss of quality. But it is digital. This is the down sampling process. There are arguments against down sampling from R-DAT recording to CD-R if we go for preservation. It is more difficult to do up sampling if, later, you want have it back on 48kHz. That is another step back, another interpolation and every interpolation is not keeping the original data.

*I just want to check on this. Most DAT players have a switch. Can’t you set it to 44.1kHz and avoid the down sampling?*

That’s right. You have to up sample it later because 44.1kHz as a standard is not going to stay with us.

*What it is the quality of loss?*

The quality of loss is not significant. It is inaudible. It will only affect transience, percussion and things like that. There will be a slight difference on very transporial signals. For audio quality it is negligible but if you do this 10 times over, you will hear it. If you do it once, it is academic. If you do it more often it may become audible. This is the answer I can give you. You have to do extensive tests and some people will tell you that they could hear the difference, some will deny it, etc. This is an endless story. It becomes higher acoustics and I think we should not get too deeply into that.

*About the DMSS, I was just wondering what the implications are for encoding in a system like this. What happens? Is there something else*
...that improves recording? Is there some qualitative difference?

No, no. The DMSS takes any data stream you send to it. It’s open to any file format you choose. If, as is now the case, the .wav format becomes the worldwide accepted audio file in the digital domain then you should choose the .wav format.

So the incoming material for the DMSS is a computer file?

Yes. And an audio workstation which converts your analog audio signal into a digital signal and then arranges in it order to be a .wav file. Then you can send it to the DMSS or even to a CD-ROM as a .wav file. If you take a CD-ROM and choose the audio .wav file, it will encode the audio accordingly and it will accept it. And if you choose the Red Book specification, which is CD audio, it will require different rules. At 44.1kHz you are producing an audio CD which can be played on any ordinary audio CD player.

[ANTHONY SEEGER: I have one thing I want to interject—my own caution about the DAT. My experience is different from Dietrich’s: it is not the most robust medium and I had to do a tremendous amount of re-recording because of DAT players. I was running five DAT players 40 hours a week. None of the tapes lasted five years. They began having a massive amount of dropout. Part of the reason may have been, as Dietrich suggested, that one of the tape recorders had misaligned heads. You can’t tell, and you can’t align the heads. So if you throw away the machine, which we did, you can’t do anything about it. First, there was no way to find out what was wrong so it is a very tricky thing. Don’t throw any machines away. I keep every single one because you don’t exactly know whether you will be able to find the same signals again. I had problems with one player not playing anything that was recorded on another: Sony not playing what was recorded on Marantz then Marantz not playing a Marantz. Then I had so many
dropout that I had to go back to the original.]

Let me respond to what you say about DAT. You are the first to complain seriously about it. Canadian Broadcasting started using it in 1989 and have used it successfully with a certain amount of control. Westfunk Deutschland in Germany also keep saying that they are far better off with DAT than those who have gone in for CD-R. But if you go digital, you should be mistrusting to the utmost. You should have every possible control before the problem starts. Because when we started using R-DAT machines, we used ones which had no additional controls. And we don’t know what rubbish is on the tapes. It’s bad enough we don’t know what we already have on our shelves. This is the risk.

Is it good to have masters on CD-ROM and working copies on CD audio?

You could do any amount of mix-and-match. You could have a digital master, whatever it is, and CD audio as a working copy. If it is for working copies I think CD audio is a very viable format, much better than anything else.

In using CD audio, your only concern is the down sampling?

Yes. And again the preservation issue. If you use CD-R as a media, you need at least two or three copies and again, you have to have your programme to monitor the data integrity of the CDs. Once you do this it is easy but you have to do this. And as I said, this will cost $2,000–3,000 to install.

We have to convert our analog audio masters. So should we use stand-alone CD recorders because we are converting or should we go to making computer files?

Let me say the following: If you have analog material and it is not sticky tape and if it is in good condition, do nothing. Leave it there and wait. The analog will be with you much longer than anything else. But monitor the quality and once it starts to squeal, you have to do something. If you are lucky enough not to have sticky tape and to have good sturdy tapes, please leave them as they are. Why go through all
these steps? You have so many thousands in danger. The good tapes should be the last ones to be put into the digital domain.

We use external analog to digital converters with a computer workstation for transferring, because that is the crucial stage. We were very concerned that the built-in home-use converters were not as good as external ones. Audio-to-digital converters are much better. They are designed much better. Then we enter the digital signal into a computer.

*Can you tell me why nobody talks about using computer hard disks as storage instead of using CD-ROMs? Could this be an alternative to the DMSS?*

First of all it is too expensive. Only 300 GB now cost $20,000. These are astonishing rates. Then you have to have 100% mirroring in order to afford that. Otherwise, if you lose the disk (and this can always happen) you lose the data. Second, it has a format which you really don’t need. The advantage is that you can find any item within mini seconds, but that is not your problem. You have a lot of energy consumption and very high investment.

I can tell you what we at the Phonogrammarchiv would like to do. We may find that our plans to install the DMSS are delayed for one reason or another. If this is the case we will already have our audio .wav station, we have our stand-alone A-to-D converter of course, and we will go directly to a .wav format which will be recorded on DLT. DLT is a computer stream format. It is a linear format and not the rotary head, the fastest, sturdiest and conservative computer format which is still alive and is still looking into a viable future. Because what we are planning is a DLT Jukebox, though the jukebox architecture will come later. This is also the strategy which is being followed by the German radio station, to transfer great quantities of analog audio into the digital domain.

*How would you summarize the situation we find ourselves in today?*

At this point the greatest problem is that every half year, the latest recommendations will be different. If we have this seminar again next year, I would not say the same thing and you will have to choose. I understand your problem. This leaves you in despair probably. The
principle, however, is of transferring the unmodified signal. We have to transfer the unmodified signal, the full original signal, into the digital domain. Now this poses the next question—are the audio formats we have today good enough? Do they really squeeze out the quality of the analog signals? There will be different answers to that.

The radio people say for magnetic tape, 16 bit and 48kHz sampling rate is good enough. But there are others who would say ‘no you should at least go to 20 bit’. Which means you have to stay totally in the computer domain as there is no 20 bit audio format at the moment. There will be 24 bit audio format but this means it needs gigantic storage requirements. Again, this is a matter not to be too hasty about. I remember 10 years ago when I was in Ottawa, when we first publicly spoke about this DMSS, I said, ‘Well, for historical cylinder recordings we could use limited band width in order to spare storage space.’ This is totally wrong. The poorer the original signal, the better the quality in order to be able to remove in future the scratches and all these things. Then comes the restoration from the original signal. The more information you have on the deteriorated parts of the signal, the more you will be able to automatically detect and remove. The less information you have, the less you will be able to do. Especially if you have 78s or cylinders, you should not go hastily into digitization unless you can afford very high sampling rates and very high compensation rates. This is a very important feature. Most important, and of course this goes without saying now, I should put emphasis on—no data reduction. No data reduction or compression for archival purposes. This was not clear eight years ago and it was the IASA Technical Committee that fought heavily for that. This battle was won more or less even in the radio world although the radio stations originally wanted to compress all the data. Data reduction may be good for dissemination of audio material but it is not good for archiving. These are already agreed ethical principles that should not be forgotten.

The critical stage is the transfer. You should consider at least three times if you really have the time to transfer. To do a good digital transfer would take three times the original duration. In practical terms, you can do two hours of recording in a day. One hour in the morning
and one hour in the afternoon. Not more. Everything else will be sloppy work.

If you get to a DMSS would you then throw out all your originals?

Unfortunately this transferring into the digital domain does not prevent us from keeping the originals if we are true custodians. You should keep the original tapes because in five years time you will find one precious tape and you will question the quality of the transfer. I know this. Then you will feel lucky and you will kiss your preservation manager if s/he has retained the tape and not disposed of it! Because we are never sure if we are planning our work correctly. I should also say that of course for original tape transfer you adapt to the original equalization. Do you know if your tapes have been recorded with NAB or CCIR or the tape recorders are not aligned at all? We should have azimuth control and remove print-through by jogging the tapes.

ON VIDEO

What is your recommendation for digitization of video at this point?

It is too early to make recommendations. The video signal has 200 times the quantity of the audio signal. So if we want to store uncompressed video signals, which should be our aim, then we will need a data stream of up to 270 bits per second. This is too much. This is 200 times the bit stream of CD as you know it. So you produce 122 GB per hour: this is huge and would need a DMSS if you can afford such systems. At this time you have to go to a discrete format, not to a mass storage format but one of the formats which we have in the market. There are two philosophies. One philosophy is to stay put in the analog domain because in the analog domain you have the full signal; one cannot afford the full signal in the digital domain. Jim Lindner is one of the leading video preservation people in the United States. He suggests going to Betacam.

The other option is Digital Beta. It seems to be a good compromise if you choose to go digital. But it has slight compression, 2 to 1. This is something you throw away. It is virtually unaffordable to go to uncompressed digital video format. For some special cases you could
do that but you can’t run the archives on that basis. The Phonogrammarchiv has a plan for video preservation also and we have opted for Digi Beta so far.

What is your recommendation for preservation in this case?

The DVD I have talked about already seems to be an extremely good medium for access to the video holdings we have in our archives. However, forget about it as a preservation medium for video because the compression is 200 to 1. This is not the full signal which you preserve, so it is good for dissemination, for access, but it is not good for preservation. This what I want to say about video. I am not yet a video practitioner. I understand that we have all different kinds of formats. Digital DV format is coming in and we should not forget that DV is a compressed format at compression 5 to 1. So you may not have the original full picture and this is what I want you to explore. The problem with compressed signals is whenever you have quick motion you may run into problems. I do not know the effect, nobody can tell you what effect the data reduction system has on the result of analysing such a signal. But if you want to analyse you may find out that things are lost because of the data reduction. It may not be the case. You are the users, you should look out for that. But I want to alert you and ask you to find out for yourself.

What do we do with incoming material on digital video for preservation at this juncture?

I cannot say anything different. Our plan was set up with careful consideration with those who have much more knowledge than I have. We should go for Digital Beta, but it is rather expensive. The transfer station comprising the computer, the player and the recorder will cost us around $50,000. It depends upon how many copies you are getting in. It may be best to outsource to a video studio. You have to keep quality control of course. If you get about a 100 cassettes a year it is not worth getting your own equipment. They should produce a working copy and a master and then you put these aside. Then you have a viable format for working copies like SVHS or whatever you use, as long as you don’t have 500 or 1,000 tapes a year. Then you have to do
it yourself. This would be best for as long as the situation is as unclear as it is now.

FIELDWORK: EQUIPMENT CHOICE AND CARE

We do not get most kinds of equipment in our country. We have to import it, using grants which have their own constraints.

If you have somebody in your country to assist you and install it for you it is okay but it is nonsense to get advice from abroad which is totally exotic for your environment. I have observed this for the last 25 years and this is very important. It is tricky when you get the funds from development aid agencies and they simply send you what they think is good for you. You should be in control, you should tell them what you want and get it because you know better what kind of service is available in your country. This is very important. It makes no difference whether you use this microphone or that. Let me tell you a microphone story. We use AKG microphones but not because we think they are superior to any Sennheisers. It costs the same but Sennheiser is a German product and AKG is an Austrian product. If a microphone drops we take it to U6, this is our underground station, and five minutes away is the laboratory of AKG. They can check it and fix it. If we have to send it to Germany, it means six weeks out of our lab. This is the best reason to choose a certain product. I refuse to say that product x is better than y. It is not only the performance that is important but also the performance in your country, service and spare part availability in your country.

What do you recommend for use in fieldwork? We do not get good portable audio cassette recorders any more; we also need to turn to the digital domain.

There are many questions on field recorders. I would really ask you to not use MiniDiscs as a data-collecting format. It is a very viable format for dissemination. It may be useful for transcription and many other things. It is a good medium if your musicians use it and you want to give them copies, but it is not a good medium for recording. Why? Because the MiniDisc is a data-reduced (or in lay terms, a data-compressed) format. It does not record everything which is acoustically present in the audio signal but only records what the human brain
perceives of the acoustical signals. So if you use this, a lot of scientific analysis cannot be carried out because you don’t see your original signal. If you make a sound analysis, it has to analyse what has been recorded and not what is heard by the ear. You can say ‘if I don’t hear it, I don’t want to know it.’ But the phoneticians, acousticians, those who work with musical instruments and analyse, want to know how the instrument sounded in the air and not what you perceived of that. That is the basis from where we start our investigations. And archives have to consider all these kinds of uses. Another good reason not to use data compression is, if you go through compression and decompression modes, you lose quality and then you suddenly hear the difference between the original, the first recording and the fifth generation of it. And this has to be avoided. It is not of any use in archival systems because the MiniDisc itself does not have any particular archival permanence. Also, if you put it as a data stream into a digital system it would be a so-called decompressed data stream and you would use your 16 bit space, the same space for CD, then what have you used it for? I have explained this in detail in the *IASA Journal*. Please do not use MiniDisc for field recordings and definitely not for archiving.

In fieldwork, if you really want to exploit the technical possibilities of today, you have to use DAT. I have heard of problems but we have recorded several hundreds and I don’t know how many tapes on different machines and have had no problem. However, you should understand that the DAT recorder is a very delicate piece of equipment and it cannot be compared with something like the Nagra. Those of you who are familiar with Nagra will know how sturdy they are, even in comparison to Uhers.

*When we buy a recorder with a microphone it is not very expensive.*

*Should we buy a pair of microphones separately?*

Yes. All professional recorders have no built-in microphones so you have to buy separate microphones. I would not recommend any equipment that has built-in microphones. This was specially the case with analog cassette recorders.

I can only tell you what we do. We have made a construction with AKG for a set of field microphones, a stereo set which costs more than
the recorder. We spent $1,000 on a pair of microphones. But this is studio quality. A good microphone is representative of the quality of recorded sound. So normally today one would use a condenser microphone but you should perhaps also consider having, at least to be on the safe side, a dynamic microphone in case something happens.

I have heard of problems with DAT in humid conditions. We work in remote locations with a lot of rain—what would you suggest?

If you are on a very remote island with a flight once a month, it is good to have safety equipment with you. What we do, if we go to the field for a long time, is also carry an analog cassette recorder to make cassette copies in the field and these cassette copies are then used to work with informants or make transcriptions, notes and all that. The DAT format has a great disadvantage—if you use it for replay or even for transcription, you run the risk of destroying your tape. It is excellent for the original recording but it is not a good idea to replay it often in order to work on your field notes. If you do that kind of intensive research then it is best to have a second recorder, a MiniDisc recorder or something like that. Link it up with your DAT recorder and make a working copy in the field for the informant for working with your field notes. Don’t use the DAT for any repeated playing, it is too dangerous.

Could you be more specific about the microphones? How much would this AKG cost? Can you explain how you are using them?

It costs roughly 12,000 schillings, which is approximately $900. It is a long story. Twenty-three years ago we embarked on a binaural recording technique. That means we are using OFKF arrangement practically for all field and studio recordings. Now what is OFKF? It is two-spaced or near-coincidence. There are two different expressions. These are Cardiod microphones and they are spaced at 17 cms and the angle is 110 degrees.

You can make this array with every type of microphone. You can even use two conventional dynamic microphones but then you need a connection which has two different levels to hook them across.
This creates a recording which, in American jargon, is called a binaural recording; in German terminology we say 'kopfbezogen stereophonic' i.e. head-related stereophones. This head-related stereophonic signal is a very true signal, while a room-related stereophonic signal—that is the normal stereophony, as applied in studios and used for monitor reproduction—is illusionist. It creates an illusion. The great advantage of such a head-related stereophonic signal is that it is the right signal to convey to your brain in order to detect more than just location. It gives you the possibility of following certain patterns which you are used to hearing in natural life and this gives you discrimination between what you want to listen to and what you do not want to listen to. Because, in a normal recording there is a signal which we want to listen to, and a lot of misinformation which comes from the environmental noise. If you record in such a way, if you listen with headphones to, say, a conversation, a group discussion, then you can really understand even if people are talking across each other. In a normal stereo recording, you have much lower thresholds of intelligibility. This effect is very well researched and it is called the cocktail party effect. This term was coined because in a cocktail party, in the natural human situation, you are able to listen to the conversation of your neighbours to the left or to the right selectively. If you were to have only one ear, by carefully closing the other ear with rubber, you would have much less ability to discriminate one strand from another in natural hearing. If we sit in an orchestra, we are thus in the real situation to listen to several instruments which, acoustically, are actually superimposed on by neighbouring instruments. Because we have the ability to direct our awareness to these instruments, we can follow a melody pattern. This is a very important aspect that has not so far been covered adequately in literature. I have written a long article on it, unfortunately only in German—perhaps I should also publish it in English.

This arrangement has been made by AKG for us with a conventional set of studio microphones: We have two capsules which are like thumbs and then you have very thin suspension and the amplifiers for both channels, you have an ear, like a walkie talkie and from there you
go to the equipment. It is highly portable. It is very good quality and has very good intelligibility for transcription, therefore we use it. I bet most of the listeners would not realize, listening to such a recording through loud speakers, that this is a head-related stereophony. So it is acceptable quality, even if we replay on the loud speakers.

Is it possible for people other than the Phonogrammarchiv to buy it?

Yes, you can order it. You can even arrange it yourself with cheap microphones. You can write to AKG because it is not marketed. But it can be bought by everybody,

So the only condition is that it must be a Cardiod microphone and at 110 degrees at 17 cms?

Yes. 110 degrees and 17 cms apart—the spacing of the ears. It is a low cost dummy head. It is more or less the performance of a dummy head recording, comes close to it with a fraction of the money and investment and with no annoyance at all! You can’t take a dummy head to the field. You would be thrown out in most societies!!

EQUIPMENT FOR LABS AND STUDIOS

What is your advice for recorders in the labs and studios?

Analog tape recorders are fading out. Please look at your stock of analog tape recorders and spare part supplies. They will be withdrawn from the market in the foreseeable future. We have an agreement (IASA Technical Committee) with the manufacturers that they will give us a warning. They have said unanimously that they will keep up spare part supplies for 10 years after the last production. They have said this in great sympathy but it remains to be seen whether or not it is true. Please watch out. Keep in contact. Read the homepage of IASA and the IASA Bulletin and in the latest information bulletin you will find such warnings and information. The Technical Committee will release this. Even if you are not an IASA member, you will be able to follow this information and the IASA web page is accessible. You will get this IASA Technical Committee Standard downloaded from the web page. There you have the web page address printed so that you can do it yourself. This is for analog tape recorders. Please keep in
mind that it is virtually impossible today to buy four-track tape
recorders. If you have four-track original tapes try to get hold of the
best possible replay machine in your vicinity. Go to radio stations,
because they are throwing out this equipment. They will be happy
because they have to dispose of it. Please work out whether you have
enough recording equipment because it may not be with us for long.
The same is true for U-matic and the same thing is already true for
one-inch video but that’s not your problem, because U-matic video
tapes may be in your possession. Be aware that spare part supply is
limited. Sorry, I cannot quote the date, it is being faded out. The last
year for U-matic is already announced, so please contact your Sony
dealer if you have U-matic tapes. This is the last year of its existence.

WORKSTATION AUDIO CUBE QUADRIGA

This has been designed for archival purposes. I brought two peo-
ple together for this product, the designer of this workstation and the
institute for radio techniques which is the research institute of the
German radio stations. The workstation is called AudioCube and the
plug-in software, which is specially designed for archival purposes, is
called Quadriga. This is the design of Deutsche Rundfunken and it
has been implemented as a product by AudioCube. Quadriga, however,
is designed for a semi-automatic transfer of radio materials. As a result
it may have useless features for us. Perhaps our problems are more
individual. We will see to what extent it can be modified for us, so we
are waiting until it is marketed. We will use it and perhaps make sug-
gestions on how to modify Quadriga to be even more useful for
research archives or for the environment for national archives. So this
is not an advertisement. We don’t have any contract with them.

AudioCube has been recommended by Westfunk Baden Baden
and my technicians who work with workstations have been on the
lookout. The critical feature is that it is very simple to use. This is of
great attraction to us. In our archives, it is the custodians who do the
job of transferring, not the technicians; we do the contents, accession-
ing of the contents and the transfer in one go. Otherwise it would all
be very expensive. This work is done by academics, ethnomusicolo-
gists and linguists, not by technicians. Therefore it must be simple, it
must be understandable by non-computer freaks or specialists. They have found out that this is very simple to use. Don’t buy things which you don’t really need. Otherwise you will buy fancy reverberation programmes which we don’t need because we are not a studio.

ANALOG-TO-DIGITAL CONVERTERS

Finally I want to say something on what converter you should choose. All these workstations accept digital signals. That is it. You have to use your own analog-to-digital converter. There are several products on the market. All of them are very good and prices have come down. Now—what converter should you choose? Today’s standard is 20 bit conversion. Should you buy a 24 bit converter? Frankly speaking (but don’t quote me because my friends will say I am sacrificing potential quality) when it is analog tape recordings I think a 20 bit converter is good enough, even a 16 bit converter is good enough. But if you use an audio format to record this on, you will use only 16 bit sample ends. What do you do with the rest of the 4 bits? Now there comes the big warning. There are several possible ways to convert the 20 bit to 16 bit and have less quantization noise. Quantization noise is something that happens when you go to the digital domain, depending on the number of bits that you choose. 16 bit has more quantization noise than 20 bit and 20 bit has more quantization noise than 24 bit which has the least quantization noise. There are ways of hiding the quantization noise with various things, dither and so on. Please don’t use this for archival purposes. Just record the number of bits which you have and don’t have; make an attempt to convert from 20 to 16 bit with such a method because, if you go back to 20 bit in the future, you will be surprised that you don’t arrive at the 20 bit quality. What you should do is to stay with 20 bit and if you are in the .wav format, you can even take a CD-ROM with 20 bits if you choose that. So don’t use dither or any other thing in the archival process. But the best thing will be to use a 20 bit converter and I think it is a very good compromise. It is 35% more storage space. This should not be any problem.

If you have cylinder recordings and things like that it is different. Then you should do the utmost to get the highest sampling rate you
can afford and the highest multi-sessions. But for normal tape recorders if you record at 20 bit, store 20 bit because in five years you will thank yourself.

TAPE CARE AND PRESERVATION

Our technician noticed that in our archives the reel tapes that have been used were in better condition than the reel tapes that had not been used. We have field tapes that are not sticky but have lot of dust on them. I was recommended to check and rewind tapes every three or four years. At that time we checked and we did this. Later, someone else came along and said 'are you crazy, you are stretching the bands by winding and rewinding.' But we thought it had done our tapes good and so we continued. I want to be clear about this.

Winding and rewinding of the tapes has always been recommended, provided you do your exercises on tape machines which have properly adjusted tape tensions. Then it is the best thing to do. Most of the archives have so many tapes that they can’t afford personnel to do this even once in 10 years because you will need one person only for that. Do it but your tape winding machines must be in excellent condition. If you can do this, it would be the best thing you can do.

You talked about removing the print-through by jogging the tapes, can you explain this a bit more?

This means winding and rewinding two or three times and by that you remove the print-through.

It is remarkable and it brings about a dramatic change.

I can explain but I don’t want to take more time. Print-through was really a great problem. I remember Hockmin, the father of audio preservation. He was very concerned about print-through and he thought that it would prove to be the end of our tapes. This turned out to be folklore.

STORAGE

Storage is necessary to preserve tapes in our possession because it will take years and years before we really are able firstly, to afford and
secondly, to really carry out the transition into the digital domain.

I am not going into mechanical stress and I am not going into storage procedures. These are very well documented and I draw your attention to the bibliography in my article and also to the publication ‘Safeguarding the Documentary Heritage’. This you can get from UNESCO, free of charge. It has a short overview of the principal problems of preservation. It is only a summary, it states the principles and points you to the relevant literature.
Can you explain tape storage in some detail? Is air conditioning sufficient?

What is of utmost importance is to understand the main factors of deterioration and they are first, humidity and second, light. You will be surprised I have not mentioned temperature.

HUMIDITY

Let me explain why it is humidity which has the greatest effects on the carriers we have. The first action is a chemical action. Especially with tapes, it leads to a process called hydrolysis. Hydrolysis is a process in the chemistry of polymers whereby certain polymers take up the humidity from the air. This humidity splits up the long polymer chains and makes new products out of them and these new products are part of what we call deterioration. Why? Because the original chemistry is not maintained and the new products behave differently from the original one. So what are the materials which are affected? In all the base film materials, they are the old acetate tapes. The old acetate tapes and films take up the humidity of the air and first, become brittle and then, limp and soft until they begin to fall apart and emanate a stink of vinegar. Therefore, this is called the ‘vinegar syndrome’. It has been detected in the Indian film archives in the 1980s with acetate films. This also happens in acetate tapes. Fortunately, acetate tapes are only part of our collection as they stopped being manufactured in the 60s. Since then we have polyester tapes which are not affected by hydrolysis to that extent.

BINDER BREAKDOWN

However, from the mid-70s onwards we have a new problem. This new problem is called ‘oxide binder breakdown’. Actually it should be called ‘pigment binder breakdown’ because not all magnetic particles are oxides; some magnetic particles are metal which are non-oxide. This modern binder technology was introduced by the mid-70s and has been used practically for all video tapes and for most audio tapes. Only a few German studio tapes have still maintained the old PVC
binder technology. Now it turns out that PVC is quite a sturdy material while the polyurethane, which is used for modern magnetic tape binders, is prone to hydrolysis. It depends very much on the particular formulation that makes them more or less prone to this process.

**STICKY SHED SYNDROME**

We don’t know when the old tapes will be subjected to what is called ‘sticky shed syndrome’. Because, as I told you, the oxide binder which breaks down produces a sticky smear. It sticks along the magnetic particles on the very surface of the tape head and then blocks the tape. If you listen to these audio tapes and you find that you are missing the high frequencies, you should immediately suspect that this is a sticky tape which is shedding its oxide particles on the tape head. If it’s just beginning then you clean the head after playing every tape or every second tape. It is good enough. But, as the process slowly grows, it may block the head and, even after five minutes, you have no proper signals any more. The tape begins to squeal because the friction between the tape guides and the tape increases. This is the American and Australian experience. The Germans have stuck to the old magnetic binder technology and we are the lucky ones because we happened to buy these German tapes and have not faced this problem. All these tapes will break down one day—we do not know when. What we have to do today is to make sure that the tapes which are already affected are baked at an elevated temperature. There are several philosophies about this, but this is mentioned in the literature and I am not going into that. These tapes can be reconditioned at 50°C, 60°C, 70°C. Beyond this there is chemical damage. Within a range of 10°C and 30°C or even 40°C is a temperature where there is no damage.

**TEMPERATURE AND HUMIDITY MANAGEMENT**

The first enemy you have to fight is humidity. It is much more important to keep your environment dry and cool. Now comes the most important thing to understand. If you cool your environment without controlling or drying the humidity, you are most likely to run
the risk of increasing the humidity; temperature and humidity are inter-related. If you have an environment of 70%, if you have 27° or 28° C and if you cool it down to 20° C without dehumidification, then you raise the humidity to 100%. This means that in the coldest parts of your storage area you will get condensation and also black fungi. So you have fungus in your tapes and you also have an accelerated process of hydrolysis. Thus after some time they also become sticky because of the elevated level of water. I have not mentioned the second effect of relative humidity. Beyond a certain threshold, and this we know by experience, beyond 65% or 70% of relative humidity, fungus grows. It is unavoidable. Fungus is everywhere. You cannot fight fungus. But it would not grow if the relative humidity was kept below 65 or 60%. Whenever you see such a cassette tape, you will see the typical small white spots inside the window. When you play the cassette and you have warbling because the head is full of the fungus, then you know that this is the result of too humid storage. However, if you lower the storage environment to 60° and preferably lower than that, the fungus dies away. You have to gently clean your cassettes. There are cassette cleaning machines available. In most cases they will become playable. If you wait too long, however, the fungus will virtually eat up the magnetic layer (for some reason fungus loves the binding agents) and then you will have transparent tape. It is very depressing. I have seen it. It was a field-recorded U-matic tape, recorded in Brazil in the 70s. The real message to understand is this: Please never, never have an uncontrolled environment in your storage area. Buy a hygrometer first before you do anything else. First control the humidity. Never rely on a conventional air conditioner alone to cool your environment. Normally these are not designed to have a specific dehumidification effect and you run the risk of making things worse. You pay money for your energy and you ruin your tapes.

**RESTORATION**

Preservation comes before restoration. Let me tell you what I think of sound restoration—very little. You cannot do a lot. If you have lived in such an environment and if you get used to listening carefully
to the original recording, you would like to listen only to the original recording. It is only a technical and intellectual amusement to listen to sound restoration. I would never like to listen to a restored sound version of something. I am saying this knowing that I am a special case. And that the public may be of a different opinion. However, to a certain extent we have to also educate our listeners. We expect that people go to Rome or come to Harappa just to see the ruins of the Indus civilization. I tell you even the most historic sound is better than what the tourists come to admire in Rome or in Greece. So we have to educate our audience and also be very subtle about sound restoration. Having dealt with it for almost two decades, I think it is not worthwhile. This is a very, very personal judgement but don’t overestimate the possibilities. The problem is the more specialists you have in the audio community, the more you will be criticized for overdoing and for ruining the original. How many times, how many attempts have been made to superimpose Caruso’s voice on a new orchestra. It has been done recently by the Austrian Radio. Even the normal music critics have said the real pleasure lies in the old recording. This is a nice experiment but it is not really worthwhile. Consider the damaged carriers and the distorted signal to be your archival copy. Please preserve this. After you have preserved it you can do whatever you want. But your preservation copy should be the distorted one, however ugly it may be.

CONCLUDING REMARKS

I should perhaps say the following—this argument has been in our mission document. The audiovisual document is something totally different from paper documents even if librarians are used to handling both and say only the medium is different. It is a philosophical and practical difference. The point really is that each and every detail is information. If you have a pile, say, of photographs of people and you drill a hole through this pile of photographs, you will still know what part of the picture is the nose or which are the ears or lips, still be able to identify whatever has been removed by drilling that hole. You can drill a hole through a book and still read it. If you have a hole on a
tape you will not be able to replay it. That is the difference. This is to be understood. The second thing is while you can read a book you can touch it, but if you touch a tape 10 times you cannot play it any more because your fingerprints will have the information that should be on the tape.

Finally, cooperation is the most effective thing, something we can all do. In the last 20 years I have seen many, many archives in many continents and what I have learnt is that there is very little cooperation among them in their respective areas. There is so much knowledge with all of you and you could have an exponential effect by putting all this knowledge together. We have international and regional groups. I have mentioned the IASA already, so please consider becoming a member.

Notes

1 The estimates are based on a study of the Library of Congress (Gibson 1994), further developed by the author, based on personal observation. More solid evidence would be desirable which could perhaps be brought about with the help of International Council of Traditional Music (ICTM), Society for Ethnomusicology (SEM) and other relevant academic societies.

2 A detailed description of analog magnetic tapes as usually found in anthropological collections seen from a technical perspective with all source-critical implications is found in Schüller 1999.

3 Several methods have been outlined (Schüller 1999) for extracting information of originals which permit objective compensation of recording between the urgency of such a transfer (because of risk and frequent demand) and the possibility of improvements of such transfers by forthcoming technological development. Whenever transfer programmes are made, however, it is good archival practice to keep the originals for possible later consultation. A thorough discussion of the problem of transfer and digitization is given in IASA Technical Committee Report, 1997.

4 Because of possible improvements in transfer technology which may
be available in the future, a hasty transfer from the original materials into the digital domain would be unwise unless the original material is in frequent demand and, above all, has to be considered at risk. When transferring a collection onto new carriers, a trade-off has to be made between the urgency of such a transfer (because of risk and frequent demand) and the possibility of improvements of such transfers by forthcoming technological development. Whenever transfer programmes are made, however, it is good archival practice to keep the originals for possible later consultation. A thorough discussion of the problem of transfer and digitization is given in IASA Technical Committee Report, 1997.

5 More severe, however, is the fact that the MiniDisc is a data-reduced format, thus limiting any use beyond mere listening. Such recordings cannot, or can in a very limited way only, be used for sound analysis, phonetic research, psycho-acoustic evaluation, etc. Also, in critical cases, the sound quality is considered to be inferior to that of linear (i.e. unreduced) digital recordings, such as R-DAT.

6 A good example would be the Art History department of an average university: the typical holding of slides is in the range of 50,000 to 100,000, amounting to about 1 TB of digital storage requirement. A DMSS would have, next to the advantage of preservation, an enormously positive effect on daily lecturing. Any professional photographer, any graphic designer, and many, many other professionals have similar requirements for the storage of and access to data of considerable quantity.

7 Beyond avoiding uncorrectable errors it is additionally important to keep the number of correctable errors as low as possible. CD-Rs starting with lower amounts of correctable errors will have, under otherwise identical conditions, a longer life expectancy.

8 The writer/blank matching problem is caused by the different and ever-changing quality (i.e. sensitivity) of CD-blanks. It is advisable to test writer/blank combinations in advance and buy sufficient stocks from the same batch of blanks at one time. There is no guarantee, however, that products marketed under the same name will behave identically over different batches. Test procedures, therefore, have to precede each new supply. Hardware and software for checking audio and data CDs start at around US $3,000.

9 Generally, R-DAT tapes can be considered professional products manufactured to fairly stable specifications over brands and time.
Equipment and software cost for R-DAT error checking amounts to approx. US $8,000.

10 The Vienna Phonogrammarchiv is just starting to go this way as well as the Oesterreichische Phonothek, the latter, however, using AIT-2 as target format. For latest information on the problems as outlined in this chapter see the respective papers of the Joint Technical Symposium, Paris, January 2000.

Select Bibliography

This bibliography does not intend to give a full overview of the literature available on preservation of audiovisual carriers. It concentrates on recent publications of a general character, which themselves are pointers to further and more specialist literature. Most of them are also available on the Internet.

web version: www.llgc.org.uk/iasa/iasa0037.html


web version: www.llgc.org.uk/iasa/iasa0013.html

PLATHE, Axel, and Dietrich Schüller (coordinators) Safeguarding Documentary Heritage: A Virtual Exhibition
web version: www.unesco.org.uk/webworld/virtual_exhibit/safeguarding/expo00.html

web version: www.unesco.org/webworld/audiovis/reader/7_7.html*
The past 20 years have seen tremendous changes in the context in which audiovisual archives function. Changes in communication, the end of old colonial domination and rapid technological changes in audiovisual recording and transmission require major changes in the way archives acquire, preserve and disseminate their recordings. The older archives are in no better shape than the new ones that are just beginning to function. They have very large collections acquired at a time when no one could imagine the expectations produced by the Internet or the interest in their collections on the part of the people who were originally recorded. This chapter addresses some of the issues that everyone at the workshop felt were important: what rights do archives have over their collections? What is an appropriate relationship between an archives, the collectors who deposit their recordings in it and the performers and communities those collectors have recorded? Changing ethics, changing intellectual property laws and changing opportunities for dissemination have all contributed to uncertainty about how to use the recordings that already exist and how to collect new ones.

Everyone at the workshop had already undertaken their own fieldwork. They had all travelled to other places where they recorded musicians, took notes on performances and wrote up the results later. Many of them had deposited their own recordings in archives; some had produced commercial recordings from their field tapes. All of them
also worked in archives or archives-holding institutions. Relationships between researchers and the people they recorded in the field are changing rapidly, as are the relationships between those two parties and archives. It is easier to travel than ever before, publications are spread throughout the world and are often read by the very people about whom they are written. The global music industry has led musicians to have very high expectations for the monetary rewards of making recordings. Archives need to make some changes in their policies to strike a balance between the expectations of both performers and researchers. At the same time, researchers also need to revise some of their procedures and performers will have to realize that their expectations of financial success cannot be met through researchers and archives.

I would also like to address the reasons why archives and researchers need to change many of their procedures and the methodology involved. This begins with a role-playing debate among performers, researchers and archivists [see Appendix C for the complete text] and moves on to a long question-and-answer session regarding intellectual property rights, publication and various kinds of collaboration and ends with a second set of position papers drawn up by small groups and reviewed by the whole. We thus move from a dramatic presentation of a problem to an informal airing of questions to, finally, a series of concrete recommendations.

**Performers, Researchers, Archivists: Issues and Concerns**

Researchers and performers are working together more closely than ever before. Archives are far more involved with researchers in preparing them for the field and assisting them to obtain good recordings than many of them were in the past. Archives have found that the most important audiences for the materials in their collections are the communities from which they were recorded. It is for these groups that the materials have their most profound meanings. Keeping this in mind, we devised a role-playing activity. We divided the participants into three groups: a group of performers, a group of researchers and a group of archivists. It was an especially good-humoured exercise because each person had done all of the things and could identify with
the complaints. Also, the group had been together long enough to know each other better. They often invoked each other’s names in their improvised speeches, mentioned the Ford Foundation frequently (the granting agency that sponsored the workshop we were all enjoying) and felt no inhibition about interrupting and interacting in the midst of the exercise.

As before, the groups had about 30 minutes to get together, prepare their arguments and decide on the mode of presentation. After the first round, they met again for a few minutes and then replied to the criticisms they received the first time, presenting some new ones of their own.

It should be noted that none of the hypothetical examples were in any way related to actual cases. Nor were any of the participants actually condemning the activities of the others—some of the strongest performers’ statements came from researchers and some of the strongest statements of researchers’ positions came from archivists. The important thing to notice is that musicians feel they are being ignored by researchers who make recordings and then disappear for long periods of time. Researchers feel that the value of their collections has been ignored by archives that separate the parts of their collections and sometimes crumple photographs, mistype catalogue entries and names and insufficiently respect members of communities they work with who happen to visit the archives. They feel that archivists do not understand the exigencies of fieldwork. Archivists, on the other hand, feel that researchers are not doing a good enough job documenting their collections, are not getting the kinds of releases from the performers that the archives need in order to use the materials and expect too much of them.

As already mentioned, the complete text of the debate appears in Appendix C. What follows here is a collation of the main issues foregrounded by each of the groups, all extremely pertinent to the entire enterprise of audiovisual archiving.

**Performers to Researchers and Archivists**

*An unequal, even exploitative relationship:* They freely offer their hospitality and cooperation to researchers but it remains a one-way
relationship; the researchers disappear once they have got what they want; reciprocal visits by the performers are not encouraged.

A question of access: Their creativity serves as source material for books in languages they have no access to or is turned into CDs to which they have no access either. It is difficult for them to access archives due to distance or unfamiliarity with institutional protocol; they often feel unwelcome or out of place.

A question of remuneration: They feel that they are often paid far too little for their material/performances compared to the commercial usage they facilitate.

A question of philosophy: They feel that their souls are being stolen/sucked out of them, imprisoned in archives, often used in situations that are not appropriately sacred/respected. They feel that photography robs them of their spirit/soul/essence. They feel that their sacred rituals are trivialized or rendered into entertainment by being reproduced outside the holistic cultural or spiritual context. They feel that publication of their materials robs them of sacred power.

A question of ownership: Their material belongs to them, not to the archives, and they are uncomfortable with it being housed there. It would be useful if researchers trained the performers/informants to gather their own material or do their own documentation and research, rather than just taking their skills or material away from the place of origin.

Transgression of confidentiality pact: Information or material shared in confidence gets printed or published, violating the pact of confidentiality.

Researchers to Performers

Unfairly high expectations of monetary gain: Performers often feel that researchers should be able to pay large sums of money which they are unable to afford, confusing them with commercial agents who use their material for commercial ends and make a profit off them.

Problems of fieldwork: Researchers are often unable to function at their best due to unfamiliar conditions, cultural or climatic, i.e., being expected to drink heavily, record in wet weather or cope with hazardous storage conditions which may damage collected materials.
Unreliability of information: Politicking and egoism amongst the performers often hampers the quality of the material gathered or the accuracy of the data.

Researchers often spend years of their lives and a lot of their own resources processing the materials gathered during fieldwork. This aspect of commitment, time and money rarely gets acknowledged by the performers who demand more payment.

Researchers to Archivists

Problems of access: After giving their own material to the archives, they are unable to access it, resulting in delays, repeated trips at the cost of much time and money, loss of publication opportunity and so on, including being expected to wait in queue to access their own material. There is also an unwillingness to store originals with the archives due to emotional attachment to the material.

Performers are reassured by researchers that they will be able to visit the archives and see their material where it is stored, but when they do they are not welcome and this has negative repercussions on the researchers’ standing and relationships in the field.

Problems of adequate accreditation: Material gathered and donated by them to the archives is published or broadcast without any credit being given to the researcher or even the performer/informant, leading to loss of credibility for the researcher.

Problems of preservation and cataloguing: Rare and precious materials are not stored under proper conditions. This is compounded by misleading, confused, even wrong cataloguing or categorization.

Problems of technology: Technological requirements are either too expensive or impractical for fieldwork in particular conditions, resulting in rejection of material painstakingly gathered by the researcher which is not useful to the archives because it is in the wrong format or medium.

Problems of administration: Too many demands and conditions laid down by the archives as in forms, questionnaires, technological requirements. Not enough knowledge of rough field conditions. Unrealistic expectations of technical quality.
Archivists to Performers

Public domain: Recordings/holdings are for public, educational and research use and are disseminated further, not just locked away. Moreover, they are preserved for posterity, for their own children and grandchildren to avail of.

Rules: If performers care to familiarize themselves with archives rules and usage, they can hear/see their own and other materials as well.

Royalties: Performers are paid if any recording/broadcasting is done of their materials. Performers are requested to enter into contracts so that the archives can market/promote them, earning them both reputation and money.

Cooperation: Performers should cooperate with researchers to achieve the highest quality of recording/documentation possible with optimum inputs in terms of lighting, recording environment, setting and so on. This contributes to a high quality technical product for the archives.

Archivists to Researchers

Planning: Forward planning would enable the archives to get involved with the research project well in time rather than on the eve of the field trip. Before embarking on field research they should seek methodological, logistic and technical advice from archivists to ensure that the material is in the requisite medium and of the requisite quality. Archives should be included in the grant proposal.

Methodical approach: Materials should be accurately labelled and documented to avoid mistakes; relevant information pertaining to permissions should be deposited with the archives.

Deposition of materials: Originals rather than copies should be deposited with the archives which is in a position to preserve them much better than individual researchers.

Administrative procedures: Researchers should sign forms with agreed terms of preservation and access to protect their donated materials.

Rules: Researchers must appreciate that they have to observe the
rules of the archives once their material is housed there, especially in terms of queuing up for access.

*Preservation:* Safeguarding audiovisual recordings is a very costly process and keeping records on an annual basis is more expensive than a fair honorarium for the performance, whatever it may be. This should be considered when asking for compensation for performances or deposited collections. Archives keep records for posterity and this is in the interest of both the performer and the researcher.

**Archiving: Challenges of Ownership and Rights**

The following question-and-answer session is a direct outcome of the issues that came to the fore in the debate summarized above. What rights do the archives hold over its materials? How should one share benefits with performers if commercial recordings are made? How can parts of the collections be made more accessible through exchange with archives and other methods? How can archives assist field workers and performers to obtain the rights they need and protect the rights they desire to protect?

The panel members could not research the questions but had to answer them from their own experience. Readers should also consult written legislation and materials in the Bibliography and Websites section for more information on details about legislation. Professional societies such as International Association of Sound and Audiovisual Archives (IASA), the Society for Ethnomusicology (SEM), and the International Council for Traditional Music (ICTM) can also provide contacts and information. Many of the general issues, however, are fairly well covered here.

**Panelists: Grace Koch, Anthony Seeger, Dietrich Schüller**

Before this session, the participants wrote down questions they had about copyright, publication and technology. The three panelists went through the questions, consolidated them and addressed them one at a time. Questions and answers on technology have been included in the previous chapter. Most of the remaining questions dealt with issues of intellectual property rights, publication and archives exchange. They are included here. Since these questions have come up over and over again in discussions among researchers and archivists
over the years, we present the subject in a simple question-and-response format.

ON COPYRIGHT AND ETHICS

What is really meant by the term copyright?

KOCH: I can speak best from the perspective of my experience in Australia and I will restrict my comments to musical performance. In Australia, there are two aspects to copyright. One is enshrined by law and that is copyright; the other is a philosophical aspect which is moral right. Copyright itself actually has its roots in legislation. So for those countries that have copyright law, there is a law they can refer to. Moral rights are not usually legislated, although some countries have such legislation.

Copyright protects original forms of expression—in music these are the performances on cassettes, tapes, films, etc. Moral rights protect the use of forms of expression. So we get two levels: one addresses the content and the other looks at the form itself.

Copyright, in essence, is a set of specific rights for creators of literary, dramatic, artistic or musical works and the makers of audio, video, photographic and film recordings. It gives them a limited monopoly on making copies (publishing) and otherwise using their original works for a set period of time. Copyright exists automatically if two criteria are met. First of all, the work must be original—to be copyrightable a work needs originality. Secondly, the original creation must be reduced to a material form. In music, ‘material forms’ could be notation on paper, a field recording or commercial publication. To be copyrighted, a performance has to be recorded in some way. If there is a song or a performance that is not reduced to material form, for example, if it is passed from generation to generation by oral tradition, that song is not in copyright until it is reduced to material form.

Copyright also lasts for a fixed number of years after the performance has been reduced to a material form (50 years, in Australia). There is always a time limit on copyright and that is a key thing to remember. That’s what copyright is all about. During the copyright period, the author or producer of the material form has specific rights as to who may make copies, among other things. At the end of the
period they lose their rights and the work becomes accessible to all in what is called the ‘public domain’.

**Could you explain the concept of ‘moral rights’?**

**Koch:** Moral rights are not legislated. There are two major moral rights: Right of Attribution (recognition of authorship, performance or composition) and Right of Integrity (respecting material).

**Right of Attribution** concerns the recorded material on tapes—songs, ceremonies, etc. The right of attribution means that the right person is recognized as a creator of the work. In other words, you know that a particular person is the creator of a song and you credit him or her. In some cases the creator may be a clan group or a moiety or a community. There can be all sorts of different ownership. Unfortunately, in most countries, copyright legislation only recognizes individuals as authors. This has been a serious problem for recordings of tribal groups and communities because they may recognize non-individual forms of ownership. This is not a law. In Australia, moral right is not legislated. This is, however, something archives need to keep in mind whenever they make or acquire recordings.

**Right of Integrity** is the right not to have one’s creative works subjected to derogatory treatment. In other words, it prevents people from taking material and using it for a purpose that is really demeaning to that material. It requires a certain respect for the material, not merely the use of it. You cannot simply take a religious song and use it without permission for something totally inappropriate. There is no law here either, but indigenous people in Australia have made declarations on how important this right is to them. [Since this workshop, a Copyright Amendment (Moral Rights) Act 2000 was enacted in Australia on 21 December 2000.]

**Seeger:** The United States copyright legislation doesn’t include moral rights either. But French law actually does speak about moral rights and that is one of the reasons it is coming up in international law. The issue of moral rights is a way of addressing some of the ethical issues that aren’t addressed by copyright law. All of us know there are ethical issues in the treatment of performances. There are things that may not be legally required but that may be considered moral
obligations. The crucial question is, what should those moral obligations be? The rights of attribution and integrity are certainly two important moral obligations. There probably are some others. In Australia, legal instruments have been developed to give indigenous people control of moral rights and also to protect their material. Other countries have not yet even considered this.

*How can an archives play a constructive role in issues of ownership and rights?*

KoCh: Correct attribution is something that indigenous people would like to see given either to a group or to the rightful owners. Now, as you can appreciate, this may cause lot of difficulties for archivists too. It is very important that the archives deposit form clearly indicates correct attribution and approved uses. When people deposit their tapes or a collection of tapes, they need to indicate the attitude of the indigenous people regarding appropriate attribution and also with respect to approved uses of the recordings. We try to respect the wishes of indigenous owners of the material whenever anything is deposited with us.

Our forms have changed over the years. One problem we encountered was that our old forms did not foresee issues we now take for granted. Our institution is relatively old; it was established in 1964. When we opened, we used the Indiana University Archives of Traditional Music’s old conditions for deposits. They allowed four types of access. One of them was open access to anyone. The others were more and more restrictive until the most closed access was access by staff for archival preservation only. No exception was made to allow the performers access to their own performances. Unfortunately, my institution has that restriction for some of its old collections. Some depositors have refused to change that even when we have tried to negotiate with them. So we have a very unfortunate situation where the indigenous owners cannot get access to their own cultural material. We are trying to deal with this right now.

Seeger: Archives need to act proactively with respect to rights. We need to educate collectors about how to obtain the rights they need along with their recordings. We need to be sure that communities are
aware of how their rights can be protected if they wish to do so. And we need to be sure that the dissemination of the recordings in our archives is done in a way that observes the agreements we have made with depositors and those that they in turn have made with the people they recorded.

When it comes to permitting commercial recordings of a performance, I think it is really a question of archivists and researchers becoming involved and discussing a project with all parties, or taking steps to protect the material to be disseminated especially if it is going to be disseminated for sale.

As a researcher, one of the things you can do when you are recording is include a clause in your recording agreement stating that if any of the material is made available for sale, the artist will receive compensation for it. Such an agreement indicates that the performers were willing to let it be published. You can work out the specific payment schedule later. If you publish it, you can also attempt to get it copyrighted in their name. There are ways to arrange for publishing to be attributed to an individual, even when it doesn’t seem to fit. We can talk about it separately.

What I am advocating is a kind of mediating role where archivists and researchers operate in the middle, between legislation that may be inappropriate and the communities that don’t understand their rights. To a certain extent our job has to be educational, helping people to learn about the laws and, above all, to protect them from getting exploited by some third party.

I have found that once money is involved in a recording, people feel deceived and exploited even if they aren’t. So if you can get publication permission in writing (or recorded on tape) then you at least can say: ‘Look, this is what you agreed to, and you are not getting exploited any more than any other artist. It has only sold 1,000 copies and that’s all the royalty received from those sales.’

Once again I think the key to these issues is your recording permission form. If you make it very clear that you are recording something for research, for archival purposes and for publication—but if it is published (if they allow you to publish it) they will get something—
then you have the basis you need for future publications. You can’t specify what they will receive because you don’t know any of that in advance. Formats and prices change all the time. I think a clear permission form is essential for all new recordings. I have a form for all the recordings that I do with Folkways that are not for immediate publication. It includes a little clause saying, ‘Yes, they may be published but I must receive some compensation.’ Without such permission, not only are your rights to publish your recordings unclear under most copyright laws, they are also suspect ethically.

Koch: My experience is drawn from the case of Australia which is relatively compact and has relatively fewer people within the country. One of the innovative things we have done is to bring members of indigenous groups to the Institute to see what the archives is all about. We have discussed it with them and we have shown them some of our publications so that they understand what we do. We actually haven’t returned the original materials to indigenous communities. We have a programme where we make copies for them for their ‘keeping places’ or local archives. We do all kinds of things so they understand what it will mean when a recording is made by someone who is registered by the Institute. We are lucky as we have funding for doing this.

Seege: That is an example of establishing a middle way between the copyright law on the one hand and the communities on the other. AIATSIS has developed a very nice way of doing that.

Schüller: There is a constant tension between legislation and new situations to which the laws are being applied. Copyright law was invented for totally different situations than those it is now applied to. So there is always a lot of confusion. As archivists you are, in fact, between two fires. You can’t really infringe on the copyright legislation, especially not if you are a governmental body. On the other hand, if you deal with a society which has different moral perspectives than what the law states—if the law is only in theory applicable to all the citizens but not practically, and if it creates great injustice—then you have to take the side of those parts of the society that you are recording or whose material you have in your archives. But sometimes you have to balance on a very sharp edge.
SHUBHA CHAUDHURI: I want to ask Grace about the Australian situation. It is really true that it has provided lot of leadership and is unique. I was wondering whether this is because of government policies or NGOs being a little more enlightened, or is there some organization within the indigenous community that has led to this situation? Are these other bodies working actively? What accounts for this unique situation?

KOC H: A number of things happened. First of all, Aboriginal Land Rights have come to the fore and ownership of land is inextricably connected with the ownership of songs, the ownership of stories and ownership of knowledge. This really came to a head in 1993 when the Native Title legislation was enacted. Previous to this legislation, only Aboriginal people in one area—the Northern Territory—could claim ownership of their traditional lands. Native Title extended land rights to all areas of Australia. Although it did not give exclusive ownership (as in the Northern Territory), it meant that Australian Indigenous people could claim the right to be recognized as owners of the land and to have a say in how it would be used. And they have seen the injustices. More and more Australian Indigenous people are becoming educated as well. I think it is these sorts of things that give the Australian case its particular features. A political body was formed that is almost a government within our government called the Aboriginal and Torres Strait Islander Commission. Its commissioners are elected from various parts of Australia. Australian Indigenous people were elected by other Australian Indigenous people. This is a very strong political body. They take great interest in legal matters. I think all of these things together have served to make this situation what it is.

Who can actually be considered the owner of a recording?

KOC H: In Australia, mechanical copyright or ownership of the tape or other carrier belongs to the person who presses the button of the tape recorder, the person who actually makes the recording. There is a qualification to this. If that person has been funded in a project, then the copyright rests with the institution that has paid for the recording to be made. In Australia we recognize the owner of the mechanical copyright, the depositor and also the community who owns the cultural material.
CHAUDHURI: Indian law doesn’t give any rights to a recordist. This is one of the areas where researchers need to examine national laws very carefully. An Australian might assume she owns the performance because she recorded it, but in India this would be incorrect.

SEEGER: Countries differ on this. In India the real ownership lies with the performer, regardless of who recorded it, regardless of where it was stored, regardless of the agreement signed. The right lies with the performer alone. In Vietnam, as I understand it from Professor To, the right lies with the government. No matter who recorded it, no matter where it was made, no matter what archives it is in, the government owns it. The answer to your question is that there is no single answer.

Who should own it? Most archivists and activists feel that creators and performers or their communities should own and control their own cultural heritage and its use. As researchers and archivists, we should be pro local control. Specific rights should be transferable, however. They must be transferred if we are to be able to use any recordings in our archives. Performers can transfer the right to archives, publish and otherwise use their performances to a researcher, to an archives, to a record company, to a collection agency or to whomever they want. I think it should begin and end with them.

I don’t think that the person who happens to have a tape recorder should have all the rights to a performance. But that’s my opinion and that has nothing to do with what is true in various countries. I think there is a moral right to control the results of one’s art but that should not be confused with a legal right.

As archives, what rights do we have to take into account when we publish recording?

SEEGER: There are two major kinds of rights that need to be negotiated, and usually paid for, when you publish a recording. One kind is the right to the performance itself—the sounds performed that you capture on tape or any other medium. The other thing you need is the right to use the composition if it is under copyright. This refers to the work that is being performed. These two different kinds of rights may be controlled by a single person—for example, when you sing a song
you wrote. Or they may be controlled by entirely different people—as when you sing a song written by John Lennon and owned by a publishing company controlled at one time by Michael Jackson. To publish a recording of you singing a song composed by John Lennon, you would need permission from the company that controls the composition. In order to produce a recording, you have to obtain the rights for both the composition and the performance.

Our archives mostly contain performances. Even if we have permission from the artists to publish their performances, we don’t usually have permission from the composers to publish it, if the composer is different from the performer and if it is copyrighted. It is important to keep this in mind when you are working on any publication. When you are sitting in the archives it doesn’t matter quite so much. When you start to think about dissemination, these two become relevant because the central issue in copyright is making copies.

Once a composition is so old that it has gone out of copyright, you don’t need to worry about obtaining permission because it enters what is called in US law the ‘public domain’ and is available for anyone to use. In many countries, all folklore is also available for this kind of free use, without any permission. Thus if you want to record the old English ballad ‘Barbara Allen’ you don’t need to worry about the composer’s rights because it is hundreds of years old.

In some countries, if you want to make a copy of a very old commercial recording, one that was published so long ago that it is out of copyright (the amount of time required for this varies in different countries), it is legal to do so because both the performer’s and the composer’s rights have expired. You would not need anyone’s permission nor have to pay anything for it.

Copyright legislation in most countries does not cover folklore. Folklore and traditional material are excluded from copyright because of the way copyright law started and grew. It was created to protect new things produced by urban literate people living in cities. No one was thinking about protecting other people’s traditional knowledge at all. Today, people are thinking a lot about traditional knowledge, not only musical knowledge but especially pharmaceutical and other
traditional knowledge that may yield profits. Efforts are being made to change international legislation in this area but so far only local or national regulations grant individuals or communities ownership of traditional knowledge.

AL-DAW: In Sudan, my country, for example, folklore is not protected by copyright law. In our case it is very difficult to differentiate between the performer and the composer. In many cases you don’t know whether the performer himself composed the piece or if there is any other composer. They may never tell you because they think that there is a difficulty in doing so. Instead, people will identify themselves as a group and they will say that a certain performer is the best performer who can sing for you, and that’s all. The other details are kept secret.

SEEGER: If people don’t tell you who composed the song, then you can credit it as ‘unknown’ or ‘traditional’. How should you deal with the community as opposed to the individual? Most copyright laws are built around a kind of myth of individual creativity. Many of us record in places where communities claim ownership of ideas and not just individuals. This is another area that is being reconsidered in international copyright legislation, but on which there is still little international agreement.

The situation is frustrating. In order to protect traditional materials, we would have to claim that they are newly created by an individual creator who then gets credited and paid. There isn’t much we can do as archivists about this. We can catalogue by group name or claim arrangement copyright for the specific performances we publish.

Archivists can be advisors in this, but the real responsibility has to lie with the communities and the collectors. In your specific case, you know the law and you have done the field recording. You are the archivist and you did the research. The researcher is often the key person in deciding what the best mechanism is to make something work in both a national legal framework and a local context. But as archivists you need to recognize that most researchers do not know the copyright laws of the country in which they do their research.

AL-DAW: My question is that in some places the music is performed by a group, singing, dancing, etc. If we want to use this material for
production, to whom should the copyright go? I ask this because part of our work is to give the performers a portion of the productive material. 50% of the product material is sent to the performers. Should we give it to the chief of the group or to the local government? What should we do?

SEEGER: You need to think through your fieldwork experience to decide where to give the 50% of the cassettes you manufactured. I believe they are meant to be given instead of monetary royalties. Some copies should go to each of the artists and some probably to the headman or other person who admitted you to the community and gave you permission to record. The advantage of copies of cassettes is that they are inexpensive for you to make, but the artists may be able to sell them, trade them or record over them.

What is the situation with fair use or fair dealing? What about researchers?

SEEGER: In the USA there is a provision for ‘fair use’ (also called ‘fair dealing’ in Indian copyright law). This allows individuals to make copies of copyrighted works for individual and educational use under somewhat vague conditions. ‘Fair use’ is not found everywhere—it is not found in parts of Europe, for example. In the USA, copyright owners are constantly trying to reduce the scope of ‘fair use’. They are also trying to prevent things from entering the ‘public domain’ where they can be used by anyone.

UNESCO has a policy of keeping as many things in the public domain as possible, especially those works that are there already, and not putting them back into a publication which is again copyrighted to earn money. One can argue that there is a basic democratic right to get information and this must also include cultural information about one’s own and different cultures. Against that one can also argue that traditional artists should get the same rights as artists whose works are considered ‘new’ and thus are protected by copyright.

One of the problems archives face is deciding what exactly constitutes scholarly and academic use. Many publications by scholars are also entertainment; a lot of entertainment is also scholarly. This makes it somewhat difficult to maintain the traditional distinctions about scholarly versus public use when considering our recordings.
If there is a known composer, there is a mechanical right. Does this mean that if you produce a recording of a song composed by a known living composer you have to ask the publishing company for permission or can you say that the collector has already paid the composer the royalties and that is done?

Seeeger: You have to ask permission. In the USA, you have to get a written license to do it. In many countries, composers assign their rights to large publishing companies or collection agencies who act in their interest. These agencies grant licenses to recording companies to produce recordings that use their compositions and collect money for it. Since these royalties, called ‘mechanical royalties’ in the USA, are usually paid on the number of copies actually manufactured, the fact that a researcher previously paid a composer something will not usually make a difference—unless there is a written contract to that effect that states that the composer waives his or her right to further royalties.

Koch: There are companies that actually help with the licensing of this material. In Australia, if you want to publish something, you don’t necessarily want to go directly to the composer. But you want to make sure that they get the money that should be coming to them. There are lots of organizations that arrange for payments to the people and you work through them. In Australia, they are thinking about creating an indigenous licensing organization that will protect indigenous rights and make sure that they are paid.

Does copyright exist outside the publishing process?

Seeeger: Yes, it exists from the moment a performance is recorded or transcribed. A work is automatically copyrighted in most countries. In general, making copies for archival preservation is not questioned, but once you start making copies for something else, it may be. For most archives, the issues of copyright only really arise when they want to publish something, or disseminate it widely.

Does copyright exist just by the expression of something created in material form?

Koch: Yes, once it is in material form or once it is on the tape. My question is about a recorded interview, or oral history. It may be somebody talking about biographical details, family history. What is
the experience with that kind of material? Does it have copyright in
the same way?

Koch: In Australia, the owner of a recorded interview is the person
who made that tape or cassette. The person who pressed the button
actually has ownership of that cassette or recording. But we insist, in
Australia, that where there are individual interviews, the interviewee
should participate in determining access to the tapes.

Seeger: In South African copyright legislation, interviews are
specifically excluded from being ‘works’. Informal speeches aren’t
works, impromptu speeches aren’t works but formal speeches are.
Oral histories and the like are one of the areas that may vary widely
from country to country.

Let’s say a fieldworker works on a project to create archival record-
ings, where the project director is also the archives director. The field-
worker wants to publish a book on ritual music. What is the obliga-
tion to the project director for the use of the materials? Is the copyright
shared with the director? Should the ritual performers get paid if they
are now deceased?

Who really owns the recordings anyway? Where did the project
director get the money from? What were the obligations with respect
to the ownership of the material in the archives? That is the first ques-
tion I would ask. In general, if the use is ethical and legal, then the
archives director should not prevent the researcher from using the
materials.

There is a broader issue here, though. People making recordings
as employees need to have their rights—and those of the employer—
spelt out in some kind of agreement. All the Smithsonian contracts
with researchers say the material belongs to the archives, not to the
individual. That needs to be clear. People are working for an archives
if they are paid by an archives, and not for themselves. Forms are a
real nuisance but they have the great advantage of making things clear
later because verbal understandings or sympathy at one moment can
disappear under another situation. On the other hand, if you have
done research you should be able to use the recordings and analyse
them in your own publication.
Should you share the copyright with the director?

Your scholarship is your own, so I do not see why you should share the copyright with the director. You do, however, need to give bounteous credit to him or her as well as to all the others who assisted you. If you use recordings from the archives, you will need written authorization to do so—the copyright in that case would probably not belong to the archives but to the artist.

I have a question about access to foreigners. Can we make copies of archival material for foreigners? How do we coordinate copyrights of different countries?

Seeger: My answer is that you should look at your laws. In my experience, however, there is just as much exploitation of artists by people within a country as there is exploitation by foreigners. Many citizens of almost any country are ‘outsiders’ with respect to a given cultural community within it. I would argue that it is best to treat everybody who wants to use materials as equals.

This said, it is important to note that many countries do make precisely that differentiation. Indonesia is one such case, and there are others.

Comment: In China this is ambiguous, a gray area. There are very clear regulations about printed material and, in a sense, anything which is unpublished. If you give it to a foreigner and people are unhappy, your act is viewed as leaking state secrets. This has been done in cases that were seemingly innocuous. Whether or not a recording could be considered in that way is unclear. I know that people doing fieldwork don’t have any guarantee that they have the right to anything. In that same sense, if someone provides a copy of an archival recording or something, there could be a very clear distinction between giving it to foreigner or to a citizen. So I think this distinction is important to keep in mind.

Comment: In Sudan, we don’t distinguish between foreigners and general users. The material is accessible to any user. But we have restrictions about certain materials not being accessible to all users because some performers are convinced that this material is for archives use only and should not be available to users until a specific
period of time has elapsed. This is the only area which is prohibited to users. But I think it will make international collaboration very difficult if we distinguish between foreigners and local users. I think people who have such laws should work hard to make no distinction among users. I am looking forward to sharing our cultural material all over the world. This is the attitude we should adopt.

As archives, how do we coordinate different copyrights of different countries through international collaboration?

Seeger: The most important laws to be familiar with are those of the country your archives is in and those of the country you plan to publish anything in. Anything published in the USA is governed by US copyright. But if it was recorded in India, that has an effect as well.

Archivists can be a lobbying group and there is already some archives representation within international organizations such as World Intellectual Property Organization (WIPO) and UNESCO that are looking at these sorts of things. There is lot of money involved in issues of intellectual property, however, especially in pharmaceuticals. Archivists are a very unimportant lobby compared to the other powerful groups involved. We definitely need our feelings to be known, to make statements like Dietrich has done about the importance of fair use, like Grace has done about the importance of respecting communities and seeking their involvement in creating whatever legislation emerges. There are number of areas where our expertise needs to be heard. We do not have to coordinate these ourselves. They are being coordinated by the WIPO and by UNESCO, and both the International Council for Traditional Music and the Society for Ethnomusicology have groups of people concerned with these issues.

What is the best strategy to get the release agreements for field recordings? When does one bring it up with the performers?

Seeger: The best strategy is to create a suitable release form for all potential uses you can imagine before you go to the field, and to get the permissions before you begin recording. The actual strategy for getting permissions may vary. If you are working with people who do not know about writing, then it is often better to discuss the issues on tape and get the permission recorded as part of the event. If you are
working with artists who have lawyers and managers, then get a very detailed 20-page contract that grants you the rights you need. The most important thing is to be sure you have the right form before you start and that you get the permissions as you proceed.

The permission can be informal. It doesn’t have to be filled with legal jargon. It could be a discussion of the following type, for example: ‘May I record you today for research, archiving, and preservation, so that your grandchildren can listen to it?’ And they may say ‘That’s a great idea! Let’s start!’ Then you can say, ‘Some of your performances are so wonderful I think many people would like to hear them. Would it be all right if we used some of these recordings on a commercial recording and send it all around the world, as long as you get a share of the royalties on it? You might not get very much money, but you will get a share of anything that is paid.’ And they might say ‘Oh yes, that’s a great idea!’ Then at least you have two separate things clarified: the archival rights and the commercial rights. As you go along you can ask about attribution and appropriate use.

You don’t need a 20-page contract but you do need something you can show later to that person’s children and grandchildren as well as to the publishers who are taking the responsibility of publishing.

SCHÜLLER: In Austria, for example, if we do recordings of folk music or things like that, we do not mention publishing in our agreements because it would raise false expectations. However, when we go in for publishing, we can go back and take permission.

KOCH: This is a very important point for deposit forms—the conditions you put in your forms to give your archives enough freedom to meet your objectives but also to protect the rights of the individuals or communities. You have to maintain a balance.

In matters of publishing, do archives have any kind of rights?

SCHÜLLER: In my contract at the Phonogrammarchiv, I have a clause that says we want only the right for scholarly research and nothing else. Any publication is commercial and, if there are revenues, they will be divided by the owner (which in most cases is the collector) and the archives. We allocate two-thirds to the owner and one-third to the archives in recognition of what the archives has done for the preser-
vation of the material. This is our standard point of reference, recog-
nized by everybody. Because we are not Folkways, we are not in the
possession of so many rights and there is not that much money
involved. But I think we should consider our own rights which we
achieve because of our work as archives. Archivists should, in their
negotiations with the copyright holders, always have a figure in their
mind of what their costs are so as to counterbalance the threats or the
demands from the other side.

We are approaching a point where there is a total disproportion
between the claims of the copyright holders and our costs to protect
the material on which their claims are based. In Amsterdam, in 1987,
I said this to some of the copyright lawyers. They tell us what to do
and what not to do because they think that the law is the gospel and
there is nothing to negotiate about. I said, ‘We will come to you one
day and say okay, you imposed these restrictions on us, which means
that if we ourselves listen, we have to pay compensation. But then we
will give you the bill for what we are protecting because you could not
be making these claims if we were not preserving the originals.
Specifically, we will charge you for the cost of electronic and audiovi-
sual preservation. Yes, I am very sorry, but we have our expenses too.’
We have to try to reverse this imbalance.

*Putting something on the Internet does in a way almost sidestep a lot
of the issues about national copyright. What are the things to be con-
sidered in deciding to put material on the Internet?*

Koch: To speak from my own experience, we are not putting any
of our direct audio material on the Internet yet, until we negotiate
with the indigenous owners of the material. We are very wary of this at
present.

It also seems to me that under Indian copyright law, where the
performer owns and controls the performance, your right to put
something on the Internet is doubtful. The Internet can be considered
a form of publication. You will need to have the right to do that under
most copyright laws that I know of today.

*Comment:* We have to use the same parameters as we use for other
forms of access. The Internet has the same implication. If you are not
allowing a foreigner to have access to certain material, you cannot put that material on the Internet. You have to follow the very same conventions. Right now we were told that if you use streaming instead of downloadable files for audio, it could be allowed. No one can record streaming and it becomes like a listening right.

Seegehr: This is an evolving question. Will the Internet be considered to be like publishing or like broadcasting, or like something totally new? Technology is advancing far more quickly than legislation. Internet publishing is something you have to be careful of. You don’t want to be the test case in court for misuse. A test case establishes the precedent for everybody else and also gets you in trouble for many years. I would follow rather than take the lead. Let a large company or a major institution take the lead, then we can follow what turns out to be the precedent. On the other hand, I do think the Internet offers great potential for dissemination of archives collections.

Which organization should protect or punish misuse? Is there some kind of implementing agency? Otherwise anybody can violate copyright laws.

Seegher: That is one of the reasons we suggested that archives could serve as watchdogs, as organizations that can denounce misuse or violation of copyright law because we are the ones who know what is appropriate. We specialize in it. We could take activist positions on these issues. Hugo Zemp has written a very interesting article on this (Zemp 1996). In my opinion, notifying the infringer of the situation may be sufficient to get it changed or for a compromise to be worked out that includes a sum of money for the person whose work was used without permission.

Comment: Collection agencies are found in many countries. These are organizations that collect royalties on behalf of performers and they charge money to do so. That becomes a very important resource in many countries. We have one in India but it is not really active. We are still talking law and not talking ethics. This is just a legal position with copyright so that you can actually sue in the court, just in the regular court.

Regarding the sharing of profit from archival holdings with your performer, to what extent is it practical, particularly when you made a
one-time payment to him and didn’t give him any further rights? If you have several recordings of different persons and somebody wants them, it is not possible to contact the performer.

SEEGER: Usually CD production is not the first thing you do. First, you store the recordings in the archives. Later, after some years, you might make a CD for production and then you can return to these people and give them the share of any payments you have received. If you have done a one-time payment, you have already shared the profit. That is easier because you are sharing even though you don’t know there is to be a profit. When you make a payment, I think the main thing is to obtain the rights for all kinds of uses. The problem comes when you make recordings for research and archival purposes and you pay or do whatever in keeping with that, but later decide to broadcast or publish it. If you do that without establishing a fresh agreement, then people will start feeling betrayed and think ‘this archives or institution is exploiting us’ or something of that sort.

Can an archives make copies of commercial recordings?

SCHÜLLER: The question about making copies of commercial recordings is really related to what you are allowed to copy. In Austria, archives aren’t allowed to copy any commercial recording for any purpose except for personal use. An archives might be able to do it under some aspects of fair use in those countries that have it in their legislation. But most archives don’t make copies of commercial recordings at all. It seems to verge on the illegal, and the last place you want to be illegal is your archives. It exposes you and the institution you are a part of to really terrible things. It is very dangerous to make copies. You might have to close the institution if you are prosecuted for it. You have to be extraordinarily careful about it and you should also look at your national copyright law for details.

Comment: In some countries you can make working copies if you own a commercial recording. If you own the original, you can make a preservation copy. But these rights vary nationally.

Who can make copies of old recordings that are out of print or for which no company exists?

SEEGER: No one can make copies of an old recording that is still within copyright without permission because someone still owns it.
You may not be able to find them easily, but someone somewhere probably has either the master or claims the rights to them. Your country might have specific copyright regulations that cover this. Europe, for a long time, had a 50-year limit on copyright after publication. This meant that a lot of recordings in the United States, which are still under copyright from the 1920s, 30s and 40s, could be legally published in Europe. They are only ‘pirate’ publications if they are sold in the United States. So you need to look at your own copyright law and see if you are allowed to publish recordings, and how old they must be.

Is an archives responsible if someone makes a personal copy themselves in the archives?

Koch: Could I just say an archives needs to have an indemnity form whether it is a commercial recording or not? An archives has to protect itself against misuse of its facilities and collections. Every archives needs to make its users liable for any misuse of the materials they obtained from the archives.

Seeger: If somebody borrows or secretly copies a tape from your archives, s/he should be held legally responsible for that misuse. You are required to check that copying is not done in your archives. If you provide the patch cord for making a copy, it may be legitimate in terms of your mission but is illegitimate in terms of copyright. In the ARCE, when the users sign a request form, they are also agreeing to the fact that they are legally liable for any misuse of the recording. Controlling copies in an archives can be quite tricky. I do know that people have sneaked into archives and taken things out of a headphone jack or something like that. At Indiana and UCLA, the recording heads have been removed from the tape recorders provided for listening and the rooms are supervised. In my experience, nothing damages an archives’ credibility more than having illegal copies circulated that reach the ears of the artists.

Who ultimately has legal responsibility for your archives? It is probably the institution of which you are part. It might be the university, the institute or even the national government. But if something happens, they will blame the archives. Dietrich is not exaggerating when he says they might close you down for a single prosecuted violation. It is important to be able to show that you have taken steps to
avoid misuse of materials under control and to make sure that the user knows s/he is legally responsible for any misuse.

What are the implications for an online catalogue?

SCHÜLLER: What comes in here is also the distribution of sound samples over the Internet. You could not, according to general copyright law, put all your material on your web server and disseminate it without clearing copyright. However, there are attempts to allow users to browse samples on the Internet of what you have in your collections, even if it is copyrighted material. But this is not yet negotiated. I just want to suggest that you should keep this possibility in mind. If you can let potential users hear 30 or 45 seconds of a musical example, it gives them a meaningful idea of what you have. If you make this available in low quality—something like Real Audio™ and not in MP3, nobody can really misuse it. But on the Internet it would attract the potential interest of a wide audience to even copyrighted material which could be then correctly acquired. So the archives could operate as a showcase of recordings, like a bookshop.

It is not illegal to read a book in a shop. Why should archives not offer the same possibility? Then the users can buy commercial recordings or consult the archives, because providing a sample on the Internet is an incentive for them. This could be one of the future roles of libraries and archives of published material. The samples are an aperitif for the performances. This arrangement will be beneficial to the copyright holders.

SEEGER: In fact there are many commercial companies in the United States that specialize in sample recordings. Most newly-released commercial recordings have 30-second samples of each track (or a selection of tracks) available for free listening and downloading on Internet stores, for example CDNOW or amazon.com.

SCHÜLLER: So is 30 seconds accepted?

SEEGER: 30 seconds is not legally accepted but it is the promotional standard. Almost everybody is now saying 30 seconds is all right. Ideally the sample is promoting the sale of a recording whose sale will benefit the copyright holders, so it is all right.
EXCHANGE AND COLLABORATION BETWEEN ARCHIVES

What would be the guidelines for exchanging recordings with other archives?

Koch: In thinking about exchanging recordings it will be really helpful to know what the collection policy is of the archives that you approach. They might have material that they would give to you. For example, our brief is to collect Australian Aboriginal and Torres Strait Islander materials. If someone overseas wants to exchange recordings with us we have bit of a problem because our archives really doesn’t extend to non-Australian indigenous material. So there are things you need to think about when you approach the organization for exchange.

Seeger: I received a lot of requests for exchange when I was running the Indiana Archives of Traditional Music. The problem was that it cost me money to make copies and it took the staff away from doing the accessioning and other work that had to be done. What was I getting in exchange for it? I was not sure of the documentation quality. I was not sure it was something we wanted. So it is very hard to do exchange right away if somebody requests it. Exchange has to be done with a much longer discussion of objectives among the institutions doing it. Make sure that exchange is interesting to both parties, otherwise it becomes onerous and expensive. Ideally, we all want to have our collections somewhere else, in case a bomb drops or a natural disaster destroys our archives. Setting up exchanges, however, can be extremely time consuming.

Layne: We have a kind of collaboration with a Modern History archives which helps us by training people who deposit tapes with us. As a result we face a strange situation. We are both archives, both doing oral history and taking deposits. We are trying to sort out how to deal with that. One is based at a university. We have a greater moral claim because our material is more easily accessible. It is a form of sharing that has already happened. I wonder if you have any advice on how to unravel the situation. Because when we went into it, with great ignorance, we thought we could somehow share the copyright of the material and both institutions could claim ownership to it. But I
increasingly think it is not practical. I wonder if you have any comments or advice.

SEEGE: When you go into any relationship, you should not assume that anything can be shared. It is very hard to share copyright. It should be clear who actually controls the decision-making on anything you do. It sounds very authoritarian but it is the only way to avoid misunderstandings later.

Going with another institution or individual is fine but if one party does not have all the rights, then you should know which rights each one has. That is the exercise. ‘You store these and protect them, you grant on-site access to them, I have to approve copies, we both get credit, etc.’ Rights can be shared but you have to be very clear who has which rights so that you don’t end up with misunderstandings and lawsuits later.

Comment: Exchange depends on problems like manpower as well. I also end up saying that I feel the need to renegotiate our depositor’s contract because it was for access within one archives and it wasn’t for access in another archives. So agreements have to be redone.

ARCHIVES FUNDING

How do we get money for preservation copies?

SCHÜLLER: We have a policy to support researchers by loan of equipment and recording material in return for archival copies. They are also methodologically and technically trained if necessary. And this has worked very well for a hundred years. We have recently started asking researchers who get grants for field projects to request money in their grant proposals for archiving, so that the costs which are necessary later for transfers of working copies and for making archival copies would be covered by their field project. This is our situation. If you have a good proposal, you get the money. Sometimes it does not enormously raise the overall sum of the grant you are asking for but it should be considered from the outset.

Secondly, some funding institutions and international funding agencies are sympathetic to archiving. We should also try to convince copyright holders and intellectual property protection societies that we are serving their aims and they should put money in archiving. I
am thinking of Switzerland, and I am sure that there are many other instances where such collaboration is already happening. This is especially important in the complicated work we face, the work of very elaborate technical inputs into safeguarding audiovisual and electronic documents. The companies who want to make money in the long run should also be interested in physically safeguarding things on which their financial interest is based.

SEEGER: That is an interesting possibility for the future. Some countries have a long way to go to have something like that. Regarding other sources of funding, the Ford Foundation has financed archives all over the world. It depends on the cultural programme in every country. But you can certainly enquire. Another possibility is the Rockefeller Foundation which has some international activities.

Comment: We had an equipment grant from an agency but they wanted to give us only dinosaurs. They had a rule that developing countries don’t get the latest generation equipment.

SEEGER: That is possible. Some agencies don’t work out. You can also look to government grants. You can look at international aid arrangements and see if you can get your archives built into their plans. What we are trying to do here is to give you an idea of what funding opportunities may be available around the world. If a particular agency is operating in your part of the world, your chances may be much greater because of that. UNESCO might provide some funding under certain circumstances. It is important that you try to find outside funding because often just obtaining funds convinces your own institutional administrators that your archives is more worthwhile than they had previously thought.

Comment: Unfortunately, there is no simple answer. Funding is different in different countries. The same agencies that fund archives in other parts of the world only fund development projects in India, like irrigation or primary health.

PUBLISHING ARCHIVAL RECORDINGS

SEEGER: Publishing archival materials is a form of dissemination of your archives’ holdings. It might also bring a small income to the
archives. Many of the issues that we have been talking about become acute when the possibility of making money is involved. That happens at the moment of dissemination through publication. The publisher is, in principle, trying to get financial returns to cover all of the expenses and something extra which the publisher will use to produce additional recordings and perhaps pay stockholders.

What advice do you have for archives who want to publish their recordings?

Seege: The first thing you have to do when you want to publish a CD is to ask yourself who you are trying to reach. You might want to disseminate the material inside your own country or region. In that case you don’t need an international publisher. You want somebody with a presence in the market or community you are trying to reach. If you are trying to reach an international audience, if you want to call the world’s attention to the wonderful things in your country, then you do want international distribution. It really depends on what you are trying to do with your publication. Who is it for? That is something to think through really carefully because everything else depends on that first decision. Even the style of the liner notes and the selection of the photographs depends on your answer to that question.

In a proposal I developed for the TRAMA archives in Sudan with Ali al-Daw for producing cassettes, half of the cassettes manufactured were to go back to the artists and their communities instead of monetary royalties. This was so that the recordings would get circulated within the community and across the local markets rather than only outside. Another part of the cassette-manufacturing run was to be for the archives, for exchanges around the world. Yet another part would go to the archives to sell and thus recover costs. It seemed like a sensible arrangement for certain objectives. It takes care of the intellectual property issue, encourages local distribution of the product and hopefully strengthens the local tradition. There are lots of other ways to create interesting publication programmes that fit your specific objectives. I recommend that you do not immediately leap to the conclusion that an international commercial project is the best publication for your archives.
Another challenge is finding a good company to manufacture and distribute your CDs. One way to find a good company for your own kind of music is to look in stores in the market area you want to target and see what company is publishing the kind of material that you want to have distributed. You just go to the market or the record store, look at the recordings, pick them up and find out who published them. You can often find their addresses on the back of CDs or cassettes (pirated recordings may not be helpful for this). Many record companies also have websites, some of which describe the best way to submit record proposals. I always recommend starting with companies that produce the kind of projects you would like to produce. It means they are experienced and successful at least in reaching the store or market you are in.

When you approach a company with a request to publish your recordings, remember that they are getting hundreds of proposals. You need to make a strong case as to why yours is important. There is much more good music being recorded than can possibly be published. Your justification should go in the first letter. You could write ‘I am really interested in publishing this CD. It is very important material, performed by the best artists in the world. Nothing else like it has ever been published. I have seen your recordings and really like the artwork and presentation.’ You should probably send a CD-R so that they can listen to some samples of what you want to publish.

I wouldn’t send the whole project unless they ask for it. Record companies usually don’t have time to listen to it all. Hundreds of projects are submitted to Smithsonian Folkways every year. And it is a small record company. Once the company expresses interest, you can start to negotiate the terms. I went through the kinds of things you should negotiate in some detail in my article (Seeger 1996). I don’t want to repeat that here except to say that you want to negotiate for rights at the very beginning, while you are negotiating the other details of the recording. It is too late to get them back later. You need to work that out beforehand, when they have the project and before they put it out. That is when they are interested in these subjects.

Once you have negotiated the rights, you need to find out what format they want for the sound, the photographs and the text of the
notes. These things vary from company to company. Many companies only allow a very short booklet, so that is something to investigate quite early in the project if you have a long essay in mind. The Internet provides interesting options for making additional material available while keeping the booklet itself really short.

**Should you publish works of performers or groups that cannot be traced?**

In general, the answer is that you should publish works of performers in groups that cannot be traced only after you have tried very hard to trace them. You should trace them first. If you can’t find them you should check with both copyright law and an entertainment lawyer in your own country, since different countries work in different ways. It is very important that you should have made a good faith effort to find the artists or groups. You should be sure there is also a paper trail showing what steps you took to find them. This way you can demonstrate to the company that you sent a letter to the artist’s last known residence, you telephoned the artist’s son, you went to the national registry of births and deaths and so forth. You should document each one of these steps, including addresses, telephone numbers and the dates you called, everything you did. You can make a copy of this for the publishing company and they will put it in their files to protect themselves in the event that anyone questions their right to produce the recordings. If there is a question later, the company can demonstrate that it did not publish the recording without looking for the artist. In sum, try to get permission. You will not find everybody, especially in case of old recordings. But do your best and document what you did to try to find them.

**Should you pay performers when you make fieldwork recordings?**

It is difficult to generalize about how to deal with payment for performances. What you do depends partly upon what the artists are asking and what is common to the specific tradition you are working in. You need not pay them for royalties for a CD project in advance because you don’t know whether it is going to come out or not. Many recording projects never materialise.

Sometimes a single payment is the best option. The Ford
Foundation grant that Smithsonian Folkways received for a 20-CD series of Indonesian music included money for advance payments to the artists in the budget. That advance payment was meant to cover the anticipated sales of the CDs. We paid a flat fee to the musicians who signed a contract giving us permission to publish the recordings. There were many artists involved. To trace them all later would have been impossible. If you pay everybody in advance, you don’t have to use their material—they get paid whether or not the material ever gets published. That is useful for the artist. All of the Indonesian recordings are now in archives in Indonesia and the United States, and all the recordings are pre-authorized for publication. That makes them very useful for future projects.

So should you pay artists to a certain extent?  
Yes. If you are planning a publication project you should also try to include payments for the artists. But if you do pay them, you should be sure to get some kind of document authorizing you to use the recordings and also indicating that payment was received for their performance. You can even agree in writing to give the artists their share of future payments from recordings, but you cannot be very specific unless you already have a contract with the record company. Companies vary widely in their rates and the recording industry is changing very rapidly. The most important thing, as we have been saying over and over again, is to make some form of agreement that is quite explicit about giving permission to publish the recordings as well as to archive them.

How can archives protect themselves from commercial misuse?  
This may be easiest to discuss using an example. I will give a hypothetical example although Hugo Zemp has published an excellent detailed description of his own problems dealing with record companies in the *Yearbook for Traditional Music* (Zemp 1996).

Imagine that a researcher came, obtained a legitimate research copy from your archives and took it home to analyse. While he listened to it a friend said, ‘That’s a great recording! Let me borrow that tape.’ The friend then takes it straight to a record company and the music appears on a record label. Suddenly, the performers bring you
a copy of the recording and complain that you have not been honest with them about how you intended to use the recordings you made.

The first thing you should do is write to the record label that published the recording. The record label may not have known what it was doing. It may, in fact, have thought it had clearances. If they do not answer your letters, or write and say, ‘No, we just got it from this person who walked in off the street and we don’t care if he had permission or not. We have published it, tough luck,’ then you may have to take further steps. You can go back to the person you gave the authorized copy to. Or it may be that someone in your archives is at fault. If it seems that the record company is at fault, then you can pursue your claim in court. But lawsuits are very expensive and time consuming. The companies have much more money than individual artists or archives and their lawyers are very experienced in protecting company interests. Occasionally, however, the companies find it less expensive to settle the matter out of court. This should include both financial payments for use of material and formal apologies to the artists and the archives.

Ethnomusicologists or archivists might also get together and agree that some record companies are causing problems and try to pressure them to change their business practices.

Typically, what is the recommended arrangement or compensation for performances recorded specifically for a CD to go with a book? It is being done more and more.

A CD published with a book is somewhat different from a commercial CD, because the price of the CD is built into the price of the book and therefore is not usually the full price. The purpose of the CD also is not to serve as popular entertainment but as a supplement to some kind of scholarship. The two types of rights that need to be negotiated—performance rights and composer’s rights—remain the same, however. Both need to be negotiated and paid. Book publishers usually require the author to obtain all clearances, so you may be limited as to what you will be able to include. You can often arrange a one-time advance payment to artists and collection agencies for the print run of the book (usually under 3,000 copies) but you need to
negotiate that with the book publisher in advance. You need to be careful not to sign away rights to further uses of the music beyond that of the CD in that particular book. You need to retain the rights for uses other than that in the book. Otherwise the book publisher may sub-license the materials for considerable profit.

Should the performers of ritual music on the recordings get paid if they are now deceased?

That is a difficult question because of the practical obstacles to making the payments. The answer, in principle, is yes. If money is being made from their knowledge then somebody should be paid. Who should get paid? If it is an individual, then you can find an heir. If it is a community, then you give it to the community.

We have made all kinds of royalty arrangements at Folkways. How the money actually flows is something that is not automatic and needs to be discussed with members of the community. If you talk and figure it out at the time you make the recordings, it helps a great deal. If you don’t, you have to decide later, which is more difficult. If you have a book with hundreds of artists mentioned in it, then it is probably impossible to find every single one and pay them. That’s when you may try and give it to a foundation or a cause—if you don’t have the disposition of payments for the book or recording specially mentioned in the contract.

Schüller: If you publish historical materials, it will be almost impossible to find anybody who can really be linked to the recordings. The whole enterprise of trying to locate them could cost as much as 1,000 times more than what you would normally pay as compensation. What would you do if you wanted to produce a compilation of many different artists from your archives? It is definitely a non-profit publication of archival holdings, although it is sold.

Seeger: If it is a compilation of many different artistes from archival holdings, then in that case it may not make sense to try to find heirs and pay them. This would be especially true if no one has any legal claims left because of the passage of time. In your case I would simply say that it is archival material. Then wait and see if anybody complains. If it is archival material of a single artist, however, even if it is beyond the copyright limit, I think the ethical thing to do is to try
to locate someone who can benefit from the publication. I would say
the same thing if all the recordings were from a single community. I
think there has to be a limit to artists’ claims balanced by an objec-
tive for the archives which have preserved materials. We have an
obligation to artists, but we also have some obligation to make this
material available for research and analysis. As long as we are working
within the law and it is ethically appropriate, I think we should con-
sider our obligations to the general public as well.

Schüller: I would say, perhaps as a general perspective, that
archives are doing something for the communities by publishing their
older traditions. But it puts us in a peculiar position if we have to pay
compensation for something that happened 90 years ago and is not
making any money for us.

Seeger: There are important issues of ethics, issues of law and
issues of intention. All of these need to be weighed. I think we should
not let ethics and law completely obliterate intention.

One could argue that, in the best of all possible worlds, copyright
wouldn’t exist but moral rights would be observed. It would be a world
of free exchange and when the music or performance was over, peo-
ple would compose more and perform more. In this ideal world artists
would be paid spontaneously, in gratitude for their performances and
their compositions. I fear we have a long way to go before that hap-
pens and, in the mean time, we have to work hard to transfer the
rights needed from creator to researcher to archives and then to the
publishing company.

Guidelines on Copyright, Ethics, and the Preparation of
Archives Forms

The participants divided themselves into three groups according
to their interests, and prepared the following documents on the issues
discussed in the earlier parts of this chapter.

Guidelines: Copyright and Archives

Nearly every country has its own copyright legislation, and it is not
the same in every country. Some international guidelines and laws are
emerging from the activities of the World Trade Organization (WTO),
the World Intellectual Property Organization, UNESCO and other agencies. Archives should take care to inform themselves of the copyright legislation within their own countries and to act according to its provisions in order to avoid being used as examples in legal cases.

Copyright legislation in most countries was not written for archives and does not include a number of provisions that many archivists would like to see included. Most copyright laws have been developed to protect creations by identifiable individuals (rather than groups) for a limited period of time and only covers the form (recording, publication, transcription, etc.) rather than the expression itself.

Most copyright laws distinguish between the performance and the composition, and each of these needs to be considered separately by archivists and others who would use works. For example, a person may perform a song composed by another person. In this case, each has rights on that performance and the rights of each need to be observed.

Copyright laws tend to change more slowly than technology and ethical considerations. Thus they are not always adequate in themselves for the formulation of archival policy and the appropriate protection of the materials that archives contain. Archives thus need to consider the ethical and moral facets of their activities as well as the legal ones. They must also consider the importance of access to the collections under their care.

Because archives must of necessity be familiar with national copyright laws and with the ethical issues that surround the collecting, deposit, access and dissemination of audiovisual recordings, they should consider becoming involved in training researchers, collectors, users and commercial audiovisual companies so that they are aware of both legal and ethical issues in their activities. For example, archives might prepare manuals for field researchers, hold training programmes for artists on how to protect their rights and serve as ‘watch-dogs’ of commercial companies who might misuse materials obtained from archives.

Since some archivists have become specialists in certain aspects of intellectual property management, other archives would benefit from information and expertise in this area. This can be done through
workshops, short courses, list serves, and informal consultations.

Since research archives often deal extensively with the creations of communities and traditional artists (often referred to as folklore), they are acutely aware of some of the shortcomings in the standards of copyright law. Specifically, we believe that archives have an obligation to participate in the debate over the formulation of copyright laws in every country, in international forums and should, to a degree, serve as watchdogs over the application of those laws in the areas of their expertise and experience.

Among the aspects of copyright law that we find require reformulation in many cases are:

1. Group ownership of compositions should be recognized in addition to the already recognized individual ownership of creative works. Similarly, traditional works and ‘folklore’ should not be excluded from protection under national laws.

2. Attention should be given to whether the time limitation on copyright is appropriate in cases of traditional heritage, religious observances and other artistic endeavours that members of a community consider to be uniquely theirs and thus not subject to arbitrary limitations of protection that were established to protect individual creators.

3. While what we referred to as ‘moral rights’ are not recognized in every copyright law, we believe that certain ethical standards should be reflected in archival policies as well as in national legislation. Among these are (i) correct attribution to the original artist and researcher when their works (or collections) are used and (ii) protection against derogatory use of works without the permission of the artist or creator.

Since the objective of archives is to preserve audiovisual records of human endeavour, they need the right to make preservation copies, copies for consultation and copies for the traditional owners. We thus believe that every national copyright law should include provisions for copies that are made for educational institutions, research, members of the community where the recordings were made and other appropriate parties.
Archives are primarily repositories for the safeguarding of materials. Every archives should develop a set of legally binding forms that govern the deposit and access to its holdings. These forms should protect the archives against prosecution for the misuse of copies obtained from it for other purposes. Thus, if a user obtains a copy of something from an archives and misuses it, the archives should not be held responsible for such misuse of the materials, seeing that it has taken precautions to prevent it.

Copyright laws should be updated to include provisions for access to archival materials via the Internet, as well as the protection of the rights of creators for materials distributed in that form. For example, archives might be permitted to provide access to parts of their collection in low-resolution visuals and low-sampling rate audio clips in order to make it easier for users to discover what is available in their holdings.

Archives incur great expense of funds and human resources for the preservation of creative works on audiovisual media. Creators, collectors, depositors, funding agencies, and copyright collection agencies should all be aware of the expense that is incurred in preserving their work. It might even be appropriate for archives to receive part of the royalty income from copyrighted works to enable them to preserve those works for future generations.

GUIDELINES: ETHICS FOR ARCHIVES

Ethics in fieldwork and research can vary greatly with situations and cultures. The following recommendations are not hard-and-fast rules. They are meant to assist archives in their interactions with fieldwork, research and performers. As copyright laws vary in different countries, a code of ethics can provide a universal document.

Acknowledgements in publication:
1. Include names of fieldworkers, groups, performers’ communities, ethnic groups, etc. in recordings/publications/documentation.
2. Mention donor agencies and supporting institutions/individuals.

Obligations towards field community:
1. Ensure access to their materials in the fieldworker’s and archives’ collections.
2. Encourage and assist fieldworkers to provide a copy/copies to the community if they so desire.

3. Ensure that fieldworkers obtain permissions and communicate any conditions on access and use to the archives.

4. Protect rights of communities and performers.

5. Serve as a link between performers and fieldworkers.

Responsibility towards fieldworkers:

1. Be pro-active in providing training and ethical guidelines to fieldworkers. Archival guidelines for fieldworkers should include the following:
   a) Just remuneration (financial or otherwise); sharing of profits.
   b) Remuneration should be based on the fieldworker’s ability to pay in line with the local economic and social situation. Wherever necessary, other practical help should be provided. In the event of later publication, there should be provision for just remuneration.

2. Honesty and clarity of purpose.

3. Recording only if people agree.

4. Making transparent the scope and objective of the project.

5. Provide adequate technical training to fieldworkers along with information on the goals and value of the archives.

Obligation to maintain credibility and reputation of researchers and archivists:

1. Keep your professional agreements and personal promises.

2. Behave in accordance with local customs.

3. Respect community norms and local standards of reciprocity.

4. Work practically and do not get carried away.

5. Maintain a working situation of mutual respect.

Rights of fieldworkers and researchers:

Archives should provide fieldworkers easy access to material deposited by them, respect their desires and right to privacy and consult with them about further use where possible.

Providing access:

Performers should have access to recordings of their own performances/interviews, as well as photographs of themselves and other personal documents. If agreements or contracts have been made to
the contrary, they should be amended to grant this fundamental right.

1. Responsibility to protect and preserve.

2. Ensure preservation using accepted archival standards for storage and use, supervised by qualified staff.

GUIDELINES: DESIGNING FORMS FOR AUDIOVISUAL ARCHIVES

General guidelines for forms:

1. Keep forms short and simple.

2. Have them available in multiple languages if necessary. Ensure that forms say the same things in all of these languages.

3. Avoid specialized legal language [jargon] as far as possible.

4. If written forms are not possible, record alternative verbal agreements.

5. Make sure that the language and conditions do not appear to be overtly harsh. Use positive rather than negative phrasings.

6. Include details of possible options within a form so that most aspects are covered.

7. All contractual forms should include names of parties involved with addresses and other contact information, date and place. Care should be taken to ensure that the individuals involved in a contract or agreement have the authority to enter into such agreements.

8. List all affiliating and/or donating institutions.

9. Make clear distinction between signatories signing in an individual or institutional capacity.

10. The preparation of any legal documents requires the consultation of legal authorities.

A. FORMS FOR THE PRE-FIELDWORK STAGE

Contractual agreement between supporting archives and their researchers:

1. Name(s) of participants; their role in the project.

2. Title of project and description.

3. Kind of support being offered.

4. Funding.

5. Equipment.


7. Training.
Conditions from the archives, which would typically include:

1. Deposit of original recordings and full documentation.

2. Permission and contracts with performers and/or communities over use of material should be within the general framework of the aims and objectives of the archives. The researcher takes responsibility for all claims made by performers/informants/communities. The archives should be informed of all agreements made by researchers and provide documentation.

3. Recommended formats for deposited material; appropriate technical standards.

In return, the archives will provide:

1. One set of copies free of cost to the researcher; additional copies to be purchased.

2. The archives may grant exclusive rights of use to the researcher for a limited number of years to allow completion of publication. Under exceptional conditions, this period may be extended upon written request, up to a period extending to no more than the lifetime of the researcher.

3. Once the archives accepts a collection, it agrees to implement and honour the agreements made by the researchers and informants/performers in letter and spirit.

4. The researcher takes responsibility, financially and morally, for all claims/arrangements made to the performer and/or community relating to the fieldwork.

5. Exceptions or special conditions should be specified.

Possible appendices:

a. Loan sheet.

b. Insurance documents.

c. Technical guidelines.

d. Ethical guidelines.

e. Methodological guidelines.

B. RECORDING PERMISSION FORMS

This is a contract between a) the researcher and/or the institution, and b) the performer(s) and/or the community.
1. Provide short description of what is recorded.
2. List possible uses, such as research, archives deposit, publication, broadcast, use on the Internet, etc.
3. Restrictions, if any, stipulated by the individual or the community involved. These may vary for individual items.

C. DEPOSIT AGREEMENT
1. List materials being deposited (format and quantity).
2. List all accompanying material—photographs, notes, journal, recording logs, etc.
3. Include the obligation of the depositor to keep the archives informed of any changes to their address.
4. Provide degrees of access:
   a) Complete and unrestricted use, including commercial.
   b) Copies provided for research and educational use only.
   c) Reference—listening/viewing on site.
   d) Restricted for a fixed period.
   e) Access to the performer and/or community, researcher and collector should be ensured. Varying degrees of access could be applied to different parts of a collection.
5. List recordings that carry restrictions based on legal, moral or cultural conditions.
6. Donations of materials over which the depositor has no legal claim (e.g. a collection of commercial discs, original recordings made by a deceased relative, etc.) should be accessed under existing copyright laws.
7. The archives retains the right to publish descriptive catalogues, including print catalogues, short audio and video clips in an audiovisual catalogue, etc.

D. USER AGREEMENT
1. Materials requested.
2. Request for copies of materials or for reference use only.
3. Declaration of purpose by the user:
   a) Return of copies to appropriate performers/communities.
   b) Individual research.
c) Institutional research.
d) Educational use including other non-profit making uses.
e) Publication.
f) Broadcasting and the Internet.
g) Institutional exchange.
4. Time restriction of use
5. Restriction of further copies, loans, sales and donations. Archives must be protected against any use of materials, except as specified in user agreement.

*In case of publication*:
1. Acknowledgment of archives, researcher and performer/informants.
2. Copy of publications to be donated to the archives.

*In the event of profits accrued on archives-supported projects*:
1. Royalties are to be shared with the archives and performers.
2. Fresh permission to be sought if intent of use is changed from that stated in user agreement.
Section II

Archives in Industrializing Countries at the Dawn of the Millennium: Papers and Proposals
Introduction

The lifespan of audiovisual material far exceeds that of their creators, curators and donors. Thus an inherent challenge that faces a nation or an institution establishing an audiovisual archives is how to preserve the collection that comes into its custody through field recordings, donations and purchases. This is a problem that audiovisual archives face the world over. Thus audiovisual archives are not established on short-term funds or on flimsy persuasions like enthusiasm but on continuous long-term funding or support. Once an audiovisual archives has been established, however, every effort should be made to ensure that it survives, whether funding is reduced later or even cut off completely. Such problems with cuts in funding are frequent in developing countries. Paradoxically, it is in such places that audiovisual archives are most needed since a large part of their culture and folklore is transmitted orally.

As audiovisual archivists, standing on the threshold of a new millennium, we need to look at new ways of ensuring our readiness to confront some of the problems which we encountered in the 20th century but were not prepared for. In the parlance of the day, we should be ‘millennium compliant’. I will begin by briefly talking about some archives.

Information Services Department: The Cinema Section

The collection of the film archives of the cinema section of the Information Services Department (ISD) is broad in scope; it spans all
films that can be used for information, entertainment and educational purposes. The films are on celluloid.

The ISD originated with the cinema section. During World War II, there was a need to inform the public about those who had been conscripted from the nation to fight in the war; cinema vans were therefore procured to show films like *Empire at War*. Soon after the War it was realized that the means used to educate and inform the masses had actually achieved its purpose and therefore, could still maintain and use that system for informing the public.

Although celluloid is still the major format used, there has been a gradual change to video. This section has cinema vans, each fitted with playback equipment. The old vans have cinema projectors while the new ones are fitted with telejectors.

The collection is stored in a film library, an air-conditioned room fitted with metal shelves. The air conditioners are made to run continuously. At the moment, there are about 7,000 films spanning all aspects of human endeavour, with the reels stored in steel cans. Some of the films are, however, damaged. Recently, a storm ripped off the roof of the repository and it took more than six months before funds could be made available for repairs. While funds for the repair were delayed, tapes had already started to deteriorate. When the roof was finally repaired, extensive damage had already been caused to most of the tapes.

This archives is a receiving institution that does not produce films itself. It is fed by institutions like the Ghana Broadcasting Corporation, the Ghana Films Industry Corporation, the Planned Parenthood Association of Ghana, to name just a few. The repository is managed by one supervisor and four staff members who are in charge of accessioning, cataloguing, repair and general maintenance of the holdings. The film unit is not autonomous and cannot raise money by itself without the approval of the ministry. It is also supposed to provide services free of charge. When there is a cholera outbreak, for example, educational campaigns are organized in the endemic areas for free in order to avoid the outbreak of serious epidemics in contagious areas.
Bokoor African Popular Music Archives Foundation (BAPMAF)

BAPMAF is a private archives which operates as a non-governmental organization. It is owned by John Collins, a sound engineer and lecturer. Towards the late 1980s and early 90s, a number of lovers of highlife music including John Collins realized that there were changes occurring in the music scene in Ghana. These were causing the youth to shift emphasis from live performance in the established highlife style to what has now come to be called ‘Burger Highlife’. As a result of this shift, highlife music as it was known began to face a decline. It was believed that if nothing was done about the situation then the old highlife would be lost. Thus, in a bid to save the situation, BAPMAF was established.

The archival formats consist of shellacs and vinyl discs. There are also about 200 hours of Ghanaian and African popular music on audio cassettes. In addition to these, John has a recording studio which was very popular in the 80s. With the introduction of more modern recording equipment and studios, his setup has been almost kicked out of business. What John does these days is to go to the villages to record musicians who cannot afford to come and record in the big studios in the city.

Apart from music, the archives has photographs connected with Ghanaian popular music, some dating as far back as 1890.

Through this studio work a lot of master tapes evolved and they have added to the size of the collection. Again, some of the materials are gifts and some are purchases. The oldest recording in the archives happens to be the first commercially-released popular music in Ghana (Gold Coast) recorded in 1928.

A proper repository could not be kept due to financial constraints. The space is not air conditioned and the collections are all packed in boxes in the repository. The photographs are, however, on display. The repository is closed most of the time and only opened upon request. John runs the setup alone. He has tried soliciting funds a number of times without success.
The Film Video Library of the Ghana Broadcasting Corporation

The Film Video Library of the Ghana Broadcasting Corporation dates back to November 1989. Although the Corporation was set up in 1949, the video archives was burned to the ground due to a fire caused by an electrical fault in July 1989. Irreparable damage was done as playback and archival copies were stored in the same area. The majority of the collections are on magnetic tapes i.e. U-Matic, Beta and VHS. There are a few celluloid reels but there is no playback equipment. The library is fitted with air conditioners that are put off at the close of day. The collections are made up of locally produced programmes, purchases and donations to the Corporation.

After the archives was burnt, a new archives was not rebuilt due to financial constraints; the Radio Section temporarily gave them the use of the current repository after the fire outbreak. It is a small room used as an office, archives and viewing room. Thus, in some instances, materials are either mis-shelved or lost entirely.

Most of the funding available to the Corporation comes from the government, although radio and TV commercials, private coverage and sales of recorded works also generate some money for them.

The Sound Archive at the Institute of African Studies

The Institute of African Studies at the University of Ghana has a music archives which was established almost 30 years ago. The nucleus of the archives’ holdings was assembled by Professor J. H. Nketia in the 1950s when he began fieldwork on Ghanaian music. These were kept in his office and, in 1970, he invited Mary Seavoy, then a graduate student and assistant archivist with the Institute of Ethnomusicology at UCLA, to archive the tapes and records. Over the years, research expeditions by visiting scholars, fellows and students have greatly increased the archives’ holdings. There is a good collection of music from various parts of Africa and Ghana in particular. Virtually every region of Ghana is represented in the archives’ holdings.

The archives contains approximately 1,100 reel-to-reel audio tapes. Of these approximately 500 are original field recordings made by Prof. Nketia. Of the remaining 600 tapes, some are field tapes
made by other researchers and donated to the archives while the rest are copies of tapes containing music from other parts of Africa and around the world and intended for teaching purposes. The countries of origin include Kenya, Cote d’Ivoire, Uganda, Tanzania, Sudan, Nigeria, Korea, Thailand, India, etc. In addition to the tapes, there are 500 78rpm discs of Ghanaian popular music, 500 long play discs from around the world including India, Pakistan, Japan, Indonesia, Haiti, Cuba and, of course, Hugh Tracey’s *The Sounds of Africa Series* which are intended for teaching.

The archives houses about 200 reprints of articles on ethnomusicology, there are papers from music conferences, long essays on musicology, music education, etc.

There were several months between 1985 and 1987 during which there was no air conditioner in the archives. This led to the deterioration of some of the magnetic tapes.

A grant from the German government, through its cultural aid fund, enabled the Ethnomusicology Archive of Mainz University to assist the Institute of African Studies in the restoration of the archives. The German Embassy in Accra presented DAT decks and other equipment for duplication to the sound archives. Accordingly, the reel-to-reel tapes were recorded onto DAT as well as ordinary cassettes. Although DAT has been found to be highly perishable and not a good medium for archival storage, at the time of the agreement it was a new technology and looked very promising in terms of archival storage. To ensure that there were backup copies of the materials, a set of the tapes were deposited in the Ethnomusicology Archive, Mainz University, which had then just been established. The archives is managed by an ethnomusicologist and a technician. For about a decade now, no new materials have been acquired or deposited in the archives.

*International Centre for African Music and Dance*

The need to establish an International Centre for African Music and Dance (ICAMD) was endorsed at an international meeting of scholars representing Africa, the USA, Latin America, Europe and Asia who met at the Rockefeller Conference Centre in Bellagio in
October 1992. With the assistance of the Rockefeller Foundation, Ford Foundation and SIDA, the ICAMD was established as a unit within the School of Performing Arts, University of Ghana, in 1993. Its audiovisual archives was set up in 1995, in line with its objective of being an archival, documentation and study centre for African music and dance.

Like the sound archives at the Institute of African Studies, initial materials to start the audiovisual archives comprising reel-to-reel tapes of field recordings, audio and video cassettes, were donated by the Director of the Centre, Prof. Nketia. This was expanded by donations from other scholars, particularly those who do fieldwork or visit the Centre from time to time and also deposit copies of their work with the Centre.

The Centre is equipped with audio, video and still cameras for use by the Centre’s staff when they go on field trips from time to time, to different parts of Ghana.

The Centre presently has about 600 video cassettes (in S-VHS, VHS, Video8, Hi-8 and Mini DV formats) and 2,000 audio recordings (in reel-to-reel, audio cassette, DAT and CD formats).

The Centre shares the same compound as the Institute of African Studies. Thus, apart from the Centre’s collection, the holdings of the sound archives of the Institute of African Studies have also been made available by donating copies of their catalogue to the Centre.

Holdings consist of field research materials and commercially acquired materials. We have given the prefix C to the commercially acquired materials and the prefix R to the research materials. Thus, for the inaugural conference which saw the Centre being integrated into the University of Ghana, we gave the prefix R1 and the first cassette in this collection was numbered R1/1 and so on. As a rule, when a particular cassette is consulted more than three times, a playback copy is made so as to reduce the damage done to the original. For each recording, an index is provided.

In 1996, there was an initial attempt to computerize the holdings with FileMaker Pro 2.0. After data had been fed into the computer for some time it was realized that retrieval by keywords was not proving
effective. This rendered that software unusable. With the introduction of FileMaker 4.0, however, that problem has been taken care of.

In cataloguing with FileMaker, each material that came into our repository was considered a record. Below are the fields that we created for each record.

- Name of Performers:
- Name of Composers:
- Country of Origin:
- Culture:
- Language:
- Style/Genre:
- Instrumentation:
- Title of Songs:
- Accession No.:
- Other Copy No.:
- Format:
- Status:
- Source of Acquisition:
- Date of Acquisition:
- Date of Recording:
- Place of Recording:
- Name of Recordist:
- Occasion:
- Equipment Used:
- Documentation:
- Notes Prepared by:

One of the main problems the archives is facing is that of space. As the Centre does not have its own building, it is housed in the School of Performing Arts. Four rooms were released to it by the School of Performing Arts for the director’s office, the administrative office, a library and audiovisual archives. The archives is therefore used as the repository and the workstation as well as the listening/viewing room. The Centre has got a building plan and construction work will begin very soon on the proposed building complex where the archives will have separate rooms for its various activities.
Due to this space problem, a newsletter containing recent acquisitions has been shelved because responses to this would bring in a flood of requests which the archives could not handle at the moment.

At the moment the clients are students of the School of Performing Arts, researchers, lecturers, cultural officers from the Ministry of Education and radio presenters. Due to the problem of space, the archives does not offer assistance to musicians, dancers and music lovers in addition to its current schedule.

On a small scale, the archives records sound effects during fieldtrips. This is in response to requests frequently made by drama students for recordings of forest sounds, cries of owls and other animal calls.

When the archives started about four years ago, the staff went to the field with a VHS camcorder and audio cassette recorders. After some time this was changed to Video8 and DAT and even later, Video8 was changed to Hi-8. Recently, we have started using a digital video camera and consideration is being given to a MiniDisc recorder replacing the DAT. Audiovisual media proves to be very unstable and expensive with regard to both keeping up with new technology and holding on to old technology.

Apart from equipment, establishment and maintenance, a costly and precious part of audiovisual archiving is collection. Going to the field to record is expensive for, apart from the equipment and supplies, provision must be made for transport, accommodation, meals, honoraria and other expenses. Once materials have been collected, however, there is the need for a minimum number of staff to manage an archives. What defines a minimum staff is very subjective and depends largely on the local situation. Institutions with a bigger reader population (clients), for example, would obviously have a bigger staff than a smaller institution whose collection is hardly consulted. An archivist and an assistant handle the archives in question. During fieldtrips, however, some of the staff of the Centre act as resource persons and field assistants.

We hope that soon an inventory of the holdings of all audiovisual archival institutions in Ghana will be available at the Centre so that we can identify the gaps and plan how to fill them. This would also aid in
assembling materials to produce a National Audiovisual Catalogue.

*Alternative Methods of Funding Audiovisual Research Archives*

Audiovisual archives in academic or research institutions may be considered to fall within the not-for-profit sector. Thus, apart from funds coming in from the institutions that set them up, there is sometimes virtually nothing to fall back on during shortfalls in available funding. It is imperative, therefore, that one should consider alternative ways of raising funds so that intermittent shortfalls do not have significant effects on everyday work.

Funding could generally be classified under two main heads, direct and indirect. Direct funding has to do with grants/aid which normally come from various institutions and governments. Indirect funding comes in many ways, such as through cooperation with local and international institutions, networking and capacity building. Normally one needs to write a proposal embodying a strong defence of why the project needs to be supported. Often such funds are not obtained when applied for or may come late due to the long queue of proposals ahead of one’s own. This is quite normal and should not deter anyone from trying again. One should seek advice on how to write better proposals, the best timing for it and identify other sources of support. Potential donors who cannot help may, on the other hand, be prepared to suggest other prospects and may even offer to use their influence to help. Funding agencies sometimes prefer projects which have a limited duration; it is only a few funding agencies who are willing to cater for general ongoing programmes. Most of them prefer to see the results and gratitude quickly, preferably within the same budget year.

It must be noted that prospective donors, whether of money, equipment, facilities or services, all hope to gain some benefit meaningful to them. Altruism is a nice idea in the abstract but in reality, donors want to realize some clear benefit for their help. An important part of the job is to find out what they want and build it into the project proposal.

Cooperation with local and international institutions has to do with establishing relations through which equipment and the training
of staff are provided in exchange for copies of recorded materials, for example. Such efforts could also include an exchange of documentary materials between the two institutions via the Internet in a way that allows students from both sides to make use of audio and video resources without necessarily being at the site themselves.

Capacity building has to do with the provision of training programmes for staff as opposed to providing funds for such training programmes. The advantage with this type of training is that the sponsoring agency monitors and makes sure that the desired results are gained. On the other hand, however, this training might be incompatible with local circumstances and hence irrelevant.

Finally, there is networking. Recently, the ICAMD entered into such an agreement, the Culture Africa Network (CAN). This project is based in the Contemporary African Music Archive (CAMA), University of Cape Town, South Africa. ICAMD is one of the six centres in Africa. The project is an attempt to put cultures of each country on a computer database which will be made accessible to each centre through an intranet connectivity and subsequently on the Internet, where everyone could browse free or register as a user. To make this network possible, each centre has been provided with the necessary equipment and materials. In a project like this, in one bid to embark on more fieldtrips to fill in the gaps in collections available, the holdings of the archives would automatically increase. Also, funds which could have been used to procure equipment could now be used to do something else, probably preservation. (For another description of CAN, see Ali al-Daw’s paper in this volume.)

As was mentioned earlier, the Institute of African Studies archives entered into such a cooperation with the Ethnomusicology Archive, Mainz University, Germany. Mainz University provided playback equipment and digital audio tapes (DAT) in exchange for duplicate copies of the collections at the African Studies Sound Archives. Care should be taken in such exchanges so that all the appropriate copyright laws are factored into each agreement and proposal.

There are some other ways of raising funds. These have not been experimented with, at least not in my institution, but we hope to do
so. Charging a reasonable fee for services and publication is also a way of raising funds for audiovisual archives. How much to charge is an important decision. It should not be so much that it deters prospective users from benefiting from the materials and at the same time it should be enough to ensure that funds be raised for the archives. In most institutions, money is mostly paid per operator hour on orders and requests made. Commercial orders obviously incur a higher charge than non-commercial/research orders. The initial motive should not be to make a profit but rather to raise requisite funds.

Publishing and sales of recorded materials in archives seems to me a sure source of generating money. Sometimes there are hurdles to be cleared, e.g., having to do with recordings which were made with the initial aim of being used for educational purposes. This should not be a stumbling block in any way; discussions should show the best way out. These days there is lot of a demand for lesser-known cultures from countries sometimes referred to as ‘developing’.

In our bid to capture the past for the future, we should also think of how this can be done permanently. One area is not to compete with the recording studios but to consider ways of recording those who cannot afford to be recorded in the big studios. This would take the form of fieldtrips. Before such recordings are made, the archives should enter into agreements with the individual or group so that when the music manages to sell, moneys will be released to the performer/s. This is not new to many archives. In my view, however, I think this should be done with the aim of raising money for the performers and most especially, the archives.

These days, with computers and the Internet, the interested world can be informed. Excerpts of these recordings could be put on the Net with information on how copies could be obtained. I hesitate to state categorically that audiovisual archives can be self-supporting but that is what I see as ideal in my work as an archivist.

When funds are running low and there is no hope of getting some immediately, measures should be taken to direct all available energy into preservation—the primary responsibility of an archivist—so that what has been collected over the years will not be lost. Anything not
directly connected with preservation should be halted until funds begin to come in.

Changes in government and institutional policies and technology that keeps evolving in an unprecedented manner, have really affected audiovisual archives. But a more serious situation is one’s inability to change with the times. At this juncture, we should be thinking of ways of generating money. In this endeavour, however, the keyword should be caution, keeping in mind the objectives of the institution so that its aims and objectives are not compromised or sacrificed on the altar of raising funds. Such moneys should be used to set up an endowment fund for the general work of the archives.
THE MUSIC ARCHIVES AT THE CIDMUC AND THEIR INFLUENCE ON THE MUSICAL CULTURE OF CUBA

Olavo Alén Rodríguez

The Centro de Investigación y Desarrollo de la Música Cubana (Centre for Research and Development of Cuban Music), generally known by its acronym CIDMUC, was founded in Havana, Cuba, on 26 December 1978. The institution was designed as a scientific unit of the Ministry of Culture, to further research in the field of music. Its main objective is to foster and encourage studies, researches and to gather information on Cuban music, taking into account its diverse cultural roots and the relation it has maintained at all times with the musical cultures of other people.

From the time that it was founded, CIDMUC has achieved significant results in musicological research, particularly in ethnomusicology and the psychology and sociology of music. It has improved considerably in the scientific and technical services it provides for other researchers. Over the last 10 or 12 years, CIDMUC has developed a wide range of activities that complement its research work. Among the most important of these activities are teaching and the establishment of lasting relations with other similar institutions in Cuba and abroad. Despite the fact that the majority of its research employees are trained musicologists, the institution draws on the knowledge of sociologists, psychologists, ethnologists, mathematicians, sound engineers and information specialists.

The institutional structure of CIDMUC consists of four principal sections: i) Administrative Management Department; ii) Basic Research Department; iii) Development Department; iv) Information
and Documentation Department (Archives). It also has a computer section, an audio and recording section and a photo laboratory. A small auditorium designed for lectures and conferences was constructed some 15 years ago and has played an important role in the work of CIDMUC.

The work of the administrative section is self-explanatory; the three other departments require further description.

**Basic Research Department**

This department organizes research work in the field of Cuba’s traditional popular musical culture and its relations with other musical cultures of Hispanic and African antecedents, as well as with the music of Latin America and the Caribbean. Research here is based upon varied fields within musicology comprising ethnomusicology, musical instruments, musical acoustics and the history of Cuban music. During the 1980s, fieldwork was done throughout Cuba with the purpose of gathering information on its traditional music. Thousands of interviews were conducted, thousands of pictures taken and hundreds of hours of music recorded. Research was also carried out abroad, in the Federative Republic of Guyana, in Granada, in the Island of Guadeloupe and in Angola. Substantial material and information on African and Afro-Caribbean music was gathered during this fieldwork.

Cuba was going through severe economic difficulties in the beginning of the 90s and all fieldwork came to a standstill. This situation introduced changes in the functioning of CIDMUC. More deskwork has been done since and the information gathered during the 80s has been put into order. A great effort was made to put together a final version of the *Atlas of Cuban Traditional Musical Instruments*. The book was published in 1997. More than 300 articles were also written for the *Dictionary of Spanish and Iberoamerican Music*. This dictionary is being published in Spain. The researchers of CIDMUC wrote all the entries that provide information on Cuba.

**Development Department**

The second department at CIDMUC undertakes research that
Archives for the Future

deals with the development of Cuban music at different levels and social layers. This department studies the present status of Cuban music and its projection into the future: creativity, performances, dissemination and consumption in all its forms. Its work is aimed at influencing the evolution of Cuban music with the information gathered through diagnostic and prognostic studies. The information provided by CIDMUC has brought about important changes in most of the country’s musical activity.

The department has a multidisciplinary team of musicologists, psychologists, sociologists, acoustic physicists and computer specialists. Its studies are approached from very different angles. While the sociological study focuses on how musical behaviour has a direct influence on the way of life of the Cuban people, the psychological study observes the development of musical capacities, motivations, needs and the interpersonal ties that develop between musicians and different sectors of the population. The commercial aspects of music are dealt with in the economic study; the technological study covers the material support of music such as instruments, records and cassettes; the pedagogical study relates to specialized musical education as well as the national elementary and secondary school system and the musicological study analyses regularities, tendencies and stylistic transformations that have taken place not only in traditional and popular professional music in Cuba but even in its classical and contemporary music.

Information and Documentation Department

The Information and Documentation Department is in charge of processing, storing and retrieving information (printed and recorded) on Cuban music that may be required by researchers, students, specialists, musicians and institutions all over Cuba and abroad. This department has two main functions:

1. To gather all the existing information on topics related to researches that have been carried out by the Basic Research Department and the Development Department;

2. To process, store and give back information gathered by the
other two departments in order to make it useful for researchers outside the institution.

This department also functions like a small but very specialized library of Cuban music. Hundreds of visitors come to us every year to work, mostly to consult our firsthand documents (questionnaires, unpublished reports on fieldwork, photos and in-situ recordings). A very important responsibility of this department is maintaining contact with other institutions and researchers in Cuba and abroad in order to establish a permanent exchange of documents (books, journals, reports, recordings and photographs). This is a very effective way of increasing the number of documents in our archives.

Today the archives at CIDMUC have made it possible to put together major works by Cuban musicologists in the *Atlas of Musical Instruments of Cuba* volume. Important compilations of Cuban music have found their way to the CIDMUC archives, thanks to the recordings. Even filmmakers who have worked on Cuban music have found necessary information in these archives.

Keeping the archives from growing unnecessarily has become one of the principal jobs of the information specialists and musicologists who work in the Information and Documentation Department. Leaving out documents that might not be so essential can be as important as bringing in the documents that are really indispensable. The selection of information is probably one of the most difficult and specialized jobs in any archives or library. A good selection comes very close to the definition of a good archives. Of course, selection always forces you to take a risk. A good selection will not only conserve space but will also help visitors find the right information quickly. Specialized archives need not be big but they need to be effective. This last statement does not deny the importance of big libraries and big archives that include the information to be preserved by humankind in a more comprehensive way. The effectiveness of small archives, perhaps, helps in the first steps of research. At the same time, they prepare the way for the work of bigger archives.
CD cover: ‘Sacred Rhythms of Cuban Santeria’ published by Smithsonian Folkways Recordings,
Cuban Music and Archives Profile

‘Cuban music’ is the term that constitutes the ideal frame of the topic whose information we want to preserve. This allows us to recognize the information we want as well as the information we have to leave out in order to send it somewhere else to be stored and preserved. The concept of ‘Cuban Music’ must first be made very clear. Now, if we take ‘Cuban Music’ as the framework to define the profile of our archives, then we need to have a very good definition of this concept. At the end of the 20th century there were, in Cuba, different types of folk music with very strong traditional roots. Some of them are bearers of the oldest traditions of Cuban music. This is the case of folk music linked to the syncretic Afrocuban religions. Their African origins go back a very long time, even before the discovery of America by the Europeans. The folk music of the rural population in Cuba still retains a number of old, traditional characteristics. These come from its antecedents in the music of Spain dating back to several hundred years ago. There are thriving and deeply-rooted traditions in Cuban folk music also that have taken shape only recently. Perhaps it is this very coexistence of ancient traditions and more recent ones that lends dynamism to the present reality of Cuban music and this is also true for the broad-ranging sectors of Cuban society. We may categorically state that Cuba not only has a living and constantly evolving folk music but also that this music is continuously renovating itself in highly varied ways. Perhaps this is the factor that determines its constant interaction with all the other types of music that people in Cuba have created, including classical music and popular professional music.

Strictly speaking, we cannot say that Cuban music was born any further back in history than the late 18th century or the early 19th century. Before that, music in Cuba was predominantly composed or interpreted following either the European or the African models of composition or performance. That is, there was European music created in Cuba as well as African music created in Cuba. It was only very late in the 18th century that we find musical expressions in Cuba containing stylistic elements that differ significantly from the European and African ones that were being cultivated in the country at that same time.
In my book, *From Afro-Cuban Music to Salsa*, I make an attempt to classify Cuban music. I have suggested that all types of genres belonging to Cuban music may be divided or grouped into five major musical genre complexes. These complexes are: Son, Rumba, Canción, Danzón and Punto. There is a sixth genre complex which I prefer calling Afro-Cuban which we may understand as not totally Cuban but not African music either.

It might seem very easy to identify the object you want to focus on, but sometimes this is only a mirage. The more we work on a definition of the object in question so as to preserve it, the closer we will come to an optimal definition of the object to be preserved. I know many people think that the best approach is to preserve everything, but the bigger the archives the bigger the budget you need to keep it going. If you try to keep a balance between the information you want to preserve and the money you have for doing that, then you find out that you really need to make a good selection of the information you bring into your archives.

The value of what we have in the archives, and the value of what we do in order to preserve it, are increased if we optimize what we do with it. A good picture depends not only on a good image but also on a good camera and above all on a good photographer. If we bring this simple concept to the level of archiving, we can easily understand the importance of the persons who work in the archives. We not only need good collections but good facilities and good people working in them.

Here we come to an issue I want to stress. Who are the persons that work in or for an archives? Preservation starts long before the object that contains the information (book, journal, cassette, CD, film) comes into an archives. The very first selection of information appears during research which normally takes place somewhere else, totally removed from the archives where the information will be finally preserved. Research institutions are normally not connected to the work of archives. Perhaps in other fields of science, viz. medicine, physics, chemistry, the lack of this bond is not a problem. But in social sciences, and above all when we are dealing with cultural heritage, the divorce between these two activities—research and archiving—may lead to the
damage of the information somewhere along the way to the archives. Some researchers in the field of music, mostly ethnomusicologists, have made attempts to keep traditions they have been working on, artificially alive. At first glance, this may look like a proper way to lend continuity and longer life to a tradition that has proved itself as genuine and of great social value.

Normally, bringing in money that will artificially support regular festivities, performances, construction or reconstruction of houses, the making of food, clothes and even musical instruments and music itself, may cause changes that substantially transform the essence of the tradition. Also, pushing people to hold on to their traditions will not only limit the authenticity of the traditions but will turn these people into living museums. This will bring negative changes in their normal lives thus causing serious damage to their community. Studying a cultural tradition closely makes us acutely aware of our ignorance. Even attempts to define tradition itself can lead to very different concepts.

Each socioeconomic environment acquired by a nation’s economy is reflected in specific forms of behaviour that are to be found in its ideological, cultural, scientific, ethical, aesthetic, linguistic, religious and artistic manifestations. Whenever the socioeconomic environment changes, or a qualitative change takes place at the level of the relations between its productive forces and its means of production, we may speak of a change of era. New manifestations appear, some of the old disappear and some endure from one era into the other.

In the field of culture, those elements that survive the transit over successive changes of era become part of the body of tradition. Traditions, then, are cultural forms through which mankind projects itself, forms that are so deeply rooted in a society that they can transcend in time the original use value for which they were conceived and acquire a new dimension as they persist beyond the era that engendered them. The new generations no longer value them for their original use value but rather for their new intrinsic cultural value.

For example, a work song originally conceived to diminish the physical or mental tension produced by a given job, like harvesting,
may be beautiful enough to transcend its original use and assume the value of a song or of a musical expression as such having nothing to do with farm work. Thus, this type of song can reach the urban environment and go on being heard long after the original farm work has been mechanized and the song is no longer needed to reduce mental or physical tension. Even a new song may have come up, linked to the job of driving a tractor or harvester, but this will not necessarily impede the coexistence of both musical expressions.

At this point it is important to stress that for a given work of art to become well known and gain popularity among a given population group, it must contain a certain number of aesthetic elements already known to the individuals at the moment of perception. This will allow them to recognize and assimilate the aesthetic message quickly. At the same time, this work of art must contain a certain number of unknown elements that will convey new aesthetic information that will capture the attention and favour of the receiver.

However, the principle stating that the new is not a break with the traditional but rather a specific form of its projection and development is not restricted to music. It is the principle that allows us to understand better the process of human communication in general. Taking the associations of something well known as a starting point is one of the most important means of communicating new elements that may appear in connection with it. This general principle helps us understand that music is just one specific form of behaviour within the general framework of an individual’s understanding of the universe.

On the basis of this optimum association of the old and the new to facilitate understanding of the latter and increase interest in the former, one may place a new kind of music within a well-known non-musical context or use a well-known musical element associated to a new non-musical context.

Bertolt Brecht has said that the fundamental objective of art—and therefore of music—is to entertain. We would prefer using what is perhaps a more precise term, ‘to recreate’. We prefer this word because the idea of recreation implies a destruction and recuperation taking place within the framework of a process. When music fulfils its func-
tion, it contributes to restore certain lost capacities like the fatigue incurred during intense intellectual work and all of these happen in a process intimately linked to our emotions.

What makes this process particularity complex in the case of music as well as in the other arts is that it codifies both the emotional and cognitive aspects of music—man possesses only one neuropsychological system and that is where both of these processes take place. The most widely known studies to date on music’s function or ability to recreate have been aimed at analysing its ability to appeal to the emotions. However, the emotional appropriation of the universe must be learned and is therefore accompanied and complemented by diverse cognitive processes.

It is precisely in these efforts to recreate the intellectual capacities lost during the process of abstract thinking, which has become increasingly complex throughout the history of mankind, that the individual has resorted to more complete and complex ways of recuperating the eroded capacities. That is perhaps the main objective of the arts and therefore of music. New things are things that surprise us precisely because they are new and surprise is an effective means to produce emotion. However, in order to transmit the new, a number of very specific conditions must be provided to facilitate communication. Perhaps the most difficult problem is to establish an adequate ratio between the new and the old elements in order to facilitate the understanding of reality while an emotional enjoyment of it takes place.

But let us return to the idea of preserving musical traditions. The relationship between research activity and archives brought us to the definition of Cuban music and traditions. The question is, what happens when the documents to be preserved finally go into the archives? As I have mentioned earlier, small archives should be structurally attached to research activities not only because of the theoretical bond between these two but also because funds come easier to research activities as they go to the preservation of archives. At least, that is the case in Cuba. Research activities build a very solid supply of firsthand documents that not only enlarge the archives but also make them unique. These firsthand documents can be commercialized in many
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ways thus giving the archives ways of becoming self-sustaining.

The CIDMUC archives have sold many hours of their recordings of traditional music of Cuba to several record companies in the United States, Italy and Germany. The money generated from the payment of royalties is used for the preservation of the archives itself.

New technologies change, sometimes so quickly that we do not have enough time to react to them. Due to the climatic conditions prevailing in our country, we are faced with the daunting task of preserving tapes of recorded music. Experts seem to prefer DAT tapes as the most appropriate long-term storage medium. But that did not prove to be right. Now the same experts say that preservation on CDs may be the solution for the long-term preservation of music. Hopefully this is true. CIDMUC is planning an investment to convert all our tape recordings into CDs. CDs as carriers for music are also stronger than tapes particularly in countries like Cuba where humidity is very high.

The dissemination of information has always been an issue that has been left for the future at CIDMUC. At certain times we have thought that it would be a good idea to have our own journal. But since we do not have a distribution channel for it, it would cost us too much to print and we probably would not be able to sell it. Until now, our researchers have used other journals, mostly musical journals, to publish their articles and essays on Cuban music. But this channel does not allow us to follow a strategy in accordance with what we want to publish and when we want to publish it.

The same thing happens with our recordings. Not being able to publish our own records puts us in a very dependent position since we cannot really decide what will be published next. Recently, Salsa Blanca Inc. (in the United States) released a compilation of traditional music from Cuba using the CIDMUC archives. That was an important step in disseminating the music from our archives. We had been looking for such a possibility for years and luckily Salsa Blanca surprised us with a proposition that allowed us to put together a beautiful compilation of Cuba’s traditional music. Even our relations with Cuba’s broadcasting system (TV and radio) make us dependent on what they want at a certain time, excluding the possibility for us to develop a
strategy for proper dissemination of the information contained in our archives. Of course we can, from time to time, push some of our ideas, but that is not enough for a long-term dissemination strategy.

Sharing information is a very important issue for CIDMUC. The greatest difficulties come in trying to let the proper persons know that we may have the information they need or are looking for. CIDMUC carries out a programme known as ‘Advisormentships’ which allows individuals from all over the world, interested in any topic belonging to Cuban music, to receive our guidance and assistance. Many researchers, scholars and students have visited us and have found this programme to be effective for their purposes. Many of them have come back with new topics on Cuban music and many have recommended this programme to their colleagues and friends. Through this programme, CIDMUC has been able to share information topics as diverse as Afrocuban music, Salsa, traditional music of the Caribbean, Latin jazz, musical instruments, music notation and folk music among others, with individuals from as far afield as United States, Canada, Spain, Denmark, Finland, Colombia, Germany, Japan and many other countries.

Substantial changes in technology which are occurring very fast and substantial changes in politics which are occurring very slowly, may introduce new eras in the work of our archives. Preservation of the cultural heritage from one millennium to the next one does not necessarily mean from one era to another. But it surely gives us a very good occasion to think about what we are doing and to meditate deeply on how to introduce substantial changes that will improve preservation and provide more accurate information for the future. It will be easier for future generations to find out how to make the best use of it.
The title of this paper may seem strange. When I was about to become Director of the Archives and Research Centre of Ethnomusicology in India, after having worked there for a few years, I was told that being director of an archives is all about making sure the air conditioning is running, and that the dehumidifier is functioning. Nearly 20 years later, I have had frequent reason to remember these words which have helped me keep my focus and be resigned about paying attention to this aspect of running an archives which seems to require attention again, again and yet again.

After moving the archives three times in 18 years and visiting many small archives in other parts of India and the world, I have seen archives that have had their beginning not in custom-built facilities with vaults designed for tape storage but in spaces designed for homes or classrooms. This has something to do with the fact that few archives are planned as archives. They are often tape collections in research organizations, teaching institutions and so on. Even those who plan archives from the start have to find funds for all their activities—for research and documentation, for cataloguing and dissemination activities and so on—and creating appropriate archival facilities puts an enormous strain on budgets that are already stretched. Thus many institutions have their beginnings in rented premises and have to make do with an existing space.
Air conditioning specialists and consultants quote exorbitant rates and suggest systems that are often unaffordable, making fledgling archives give up on the concept of a preservation strategy.

What I intend to do is to offer a set of tips, most of them common sense, and to share my experience of running an audiovisual archives in a city which is hot and cold by turns, dry and humid by turns and dusty at all times.

**Attitude and Hysteria**

The major prerequisite is attitude and a firm belief that it is the priority of the institution to store and preserve its materials in the best possible conditions. You have to be convinced about this or it is not likely to work. It is often easy to overlook the critical nature of archival storage until tapes are covered in mould and often rendered totally useless. The most common reason or excuse is cost—of running an air conditioner for 24 hours and perhaps installing and running a dehumidifier. We tend to forget the cost of what goes into the creation of each tape—the cost of travel, fieldwork, artist’s fees, cataloguing, laboratory time and so on. If one calculates the per unit cost of a tape in these terms, then the per unit cost of preservation seems minuscule in comparison! Since damage creeps in, affecting some tapes and not others, and does not destroy a whole collection overnight, it is not taken seriously enough. It is not a matter of choice but of conviction. If the person leading the institution believes that this is the highest priority, it will work. If not, it is best to consider storing your recordings at a facility that does.

Creating a facility is, however, only the first step. It needs constant attention at the highest priority on an ongoing basis to create the appropriate conditions. It has to be the one area where no compromises are tolerated even if it borders on hysteria! Hysteria also includes developing an interest in all kinds of stray information on media and storage that you never thought would interest you!

**Choosing a Space**

Choose a house that is on a quiet street if possible, with low traffic. It will pay off in terms of the dust and pollution that enters the
building. Air conditioners facing the street can also aggravate the situation by blowing in dust and soot. Plants and trees help in providing a screen which keeps out dust. Look out for signs of damp and leakage. As damp is to be avoided at all costs, make sure there is no possibility of rainwater coming in or of flooding due to low-lying land or inadequate drainage on a street that has a reputation for flooding. These will lead to humidity rising and the costs of locating and repairing a source of damp can be high. Seepage or leaks may be adequately repaired for domestic use but not for being able to maintain stringent preservation goals.

It is also necessary to keep in mind that you will have to make alterations and may have to remodel areas, put in extra wiring and so on; keep this in mind if you are renting so that there are no hurdles at a later stage. Try and make sure that the electrical line is not shared with other apartments so that it is possible to have clean power. Estimate the amount of power requirement at the beginning so that you can make arrangements to put in the extra power. This may not be possible in some cases and if so, look for another place. An archives is highly dependent on electricity and there is no way to avoid this, though attempts can and should be made to keep consumption low.

Planning for Air Conditioning: A Sliding Scale

The control and maintenance of stable temperature and humidity is the goal and not air conditioning per se. Thus it is important to consider the rationale for the installation and use of air conditioning. Stability is the single most important factor and it is essential to remember that cooling raises humidity. If humidity control cannot be installed, it is perhaps better not to install air conditioning. Few things are as harmful as air conditioning that is switched on and off according to factors ranging from human comfort to financial implications.

First, consider a perfect scenario and then plan according to your means. Ideally, the vault is run with 24-hour temperature and humidity control with power backup such as a generator. Temperature control is also advisable in areas where recordings are made. This may not be as low as the vault but is important all the same. This is especially so if magnetic tapes are being used. Finally, it is ideal to also air
condition the area where tapes will be played for users. One realizes that this may not be possible in immediate terms. However, it may be possible to build up to this level gradually with some foresight and careful planning.

From the very beginning, plan on creating a storage space or a vault for archival materials, no matter how small it is. Intensive shelving in a walk-in closet is also an option. It is best to store all that may need archival conditions in a small space that you can control, rather than storing it in multiple locations for professional or administrative convenience. When resources for air conditioning are inadequate, comfort air conditioning for personnel should be the last priority. Do not seat personnel in the archives storage area. The desired temperature is not always comfortable for people and tends to get switched off or altered, and each person emits heat that puts an additional load on the air conditioning hence affecting the stability of the area as well as adding to the consumption of electricity.

The next space that could be air conditioned is the recording area. This need not be run all the time but the area should be cooled to a reasonable extent before recordings are handled. Working copies should also ideally be stored in a separate place, providing a backup and reducing the traffic in the archives vault. An option would be to store working copies in a non-air conditioned space if the user space is also not air conditioned. That way the recordings are not subject to a varying environment. As working copies have an archival master, they can be regenerated when they deteriorate.

There are many ways to make air conditioning more effective so that the costs of running it are kept low. Designing workflow and processes that do not require repeated entries into the space also helps to a remarkable extent. Resist the temptation to show people the vault when power is fluctuating and at all times, if not really essential.

It is important to remember that of the two, humidity is the more dangerous and thus when faced with a choice, opt for keeping the humidity low at the cost of raising temperature. Archival storage areas or the vault should be kept between 16°C and 18°C and a relative humidity of 45% ± 5%. If this is not possible to maintain through the
day and through the year, then opt for slightly higher figures such as 18°C–20°C but attempt for stability through the day and through the year. This may mean constant tinkering and you will need to get very familiar with the thermostat settings.

While choosing an air conditioner, try and make sure it has settings that are lower. However, even if you cannot set it to lower than 18°C, if the space is well insulated and the air conditioning runs uninterrupted, the temperature will fall to the desired levels. Investing in a branded make with a good service reputation is worthwhile.

Coming to the all important subject of humidity, it is my experience that the old-fashioned window units are more effective at controlling humidity than split units and they thus put less pressure on the dehumidifier. An additional problem with the split units is that pipes run through the space and often suffer from condensation and leakage if they are insufficiently insulated. Dehumidifiers are now available in a range of models and even those made for domestic consumption can be used as long as they retain the desired levels. We find that as a cost effective measure, one can use a heater to burn away the humidity. It means that air conditioning has to be run at cooler temperatures to compensate. Oil heaters with no moving parts are a workable solution and less dangerous to leave on in an unmanned building overnight. (We have been doing this with great success at ARCE in our server and working copies storage area.)

A generator or some form of backup power is a must. At the very minimum, a small unit that merely runs the air conditioner for tape storage can be installed. However, if the space is well insulated, a room can maintain the temperature and humidity for at least an hour.

Running air conditioning for 24 hours has its hazards. If funds permit, have two units which are cycled so that each unit is not taxed too heavily and there is a backup within the system. Security personnel or whoever is on the premises outside working hours should be trained to run generators, report faults and be alert for short circuits.

Planning Archival Spaces

Each institution has its needs according to its structure and what it needs to highlight of its operations, but a few considerations will
help. Plan on separation of public and user areas and work areas for technical facilities, processing of materials and storage.

In choosing areas that will need air conditioning, such as the vault, recording rooms and even user areas where recordings are to be played, try to choose rooms that have little or no direct sunlight so that the air conditioning is more effective and the costs of running it are lower.

Try and ensure that areas where recordings have to be used are adjacent to each other so that they are not carried through areas where there is a great temperature and humidity difference. This will cause condensation and hence moisture will get trapped inside the container of the recording. There is considerable literature on the problems of hydrolysis, binder breakdown and other malaise that afflict tape and which are not being discussed here.

All media can be affected by mould and fungi; condensation also affects the insides of computers so digitization does not do away with the need for archival control.

Building a Vault or Archival Storage Space

Once a room has been selected in a naturally cool location, it is important to block all avenues of light, heat and dust. Sealing windows and extra doors is a good idea for many reasons. A bright and sunny space may look attractive but direct sunlight is to be avoided at all costs as it contains damaging ultraviolet rays.

Try and locate the air conditioning units and dehumidifier outside the room with the cool dry air being ducted in if possible. If not, these can be installed as window units with sufficient precautions being taken for fire hazards. Wiring should be external and ideally run through PVC pipes or ducts so that sparks or short circuits do not cause fires.

Intensive shelving and crowded places like vaults need to be well lit. Lights need be turned on only when personnel enter the vault. It is useful to have the switches positioned outside the room, near the entrance, so that it is easier to turn them off and on. Not positioning switchboards inside the vault reduces the fire hazard.

As fluorescent lights emit ultraviolet rays, they should have acrylic covers, which cut out the harmful rays.
**Insulation**

Insulating the vault or tape storage helps to a great extent in keeping the environment stable and protects against variation of external temperature and humidity.

Fibre boards attached to a wooden frame is the simplest kind of insulation that can be done, leaving an air gap between the board and the wall. It would, however, be much more effective if fibre glass insulation can be used to fill this gap which could be about three-four inches. If the ceiling is higher than required by your shelving needs, reduce the height when you insulate so as to create a smaller and hence more efficient area for air conditioning. Seek advice for thermal insulation materials as new products enter the market every few years.

At the end of the insulation process no chinks of light should be seen. It would be advisable to use sealants on the windows even if they are boarded. Various kinds of sealants are available but even ordinary rubber strips can be attached to the bottom of the door to keep the cool dry air in and heat and dust out.

**Shelving and Storage**

Archives shelving is a topic of enduring interest to archivists, much to the exasperation of those who have to listen to them. The major question is wooden or metal? ‘Wood looks so nice and warm’ is often heard as we are not keen to have our archives look surgical and forbidding! It is not impossible to use wood, just more difficult. Wood tends to sag under the weight of tapes or phonodiscs packed end to end. It is also more prone to pests and insects. Varnishes and paint used on wooden shelves have to be tested for acidity as long-term contact with acidic paint will affect the materials shelved on them. This kind of testing is hard in many developing countries. If necessary, use polyurethane paint or varnish.

Metal shelving has certain advantages. It takes weight better and is easier to buy in varying sizes with adjustable heights in most countries. In the case of metal shelving, make sure that they are not painted but ‘ enamelled’ or baked so that the surface is chemically inert.

Closed shelving is practically a necessity in hot and dusty places.
Closed shelves not only keep dust out to a great extent but retain the lower temperature and humidity and provide fire protection to an extent. Glass looks nice but is not particularly effective. Compact shelving is increasingly available. These run on rails that are fixed on the floor and are available with a choice of manual or electronic controls. This has the advantage of providing closed storage in less space as it does away with the need for aisles.

**Fire Protection**

There are various forms of fire protection and systems for extinguishing flames. Some of them rely on gas and chemicals that may be harmful and many sophisticated systems may be unaffordable. However, some sort of fire extinguisher must be made available.

Thus a lot of care must be taken to prevent fire and remove possible causes. Smoke alarms are affordable and should be installed. Like all other measures, installing them is just the beginning; they need to be tested regularly and batteries maintained so that they function when they are needed.

**Monitoring**

Monitoring temperature and humidity continuously helps in ensuring stability; appropriate measures can be taken on a day-to-day basis which helps in developing a long-term strategy that works for the space and the institution.

Temperature and humidity should be measured at least three times a day, including the time when the day is hottest. Thermometers now also include a maximum and minimum setting so that the peaks and drops can be measured overnight or for the gaps in between. This is essential as the goal of archival environment is minimum fluctuation and regular monitoring can ensure immediate remedial measures.

Accumulating this information will be very useful in figuring out what works best for your situation.

**Training Staff**

People who come to work at an archives, come from a variety of backgrounds—be they recordists or engineers, researchers, performers
or programmers. Few may have any reason to be exposed to the importance of maintaining strict standards of archival control. It is therefore important that all the staff in the archives understand all the elements that are involved in maintaining the necessary standards, regardless of specialization or the nature of their routine activities. Ultimately, it is the human element that makes or breaks an archives.

Physical preservation must retain the highest priority. Involving all members of the staff in monitoring the temperature and humidity and in discussions and policy making in this regard helps in creating an awareness without which an archives cannot succeed. This is difficult to do on a daily basis where words like posterity lose their sting!

All the research that we do, the documentation that we put together and the databases that we create will be of little use if the materials that we store are damaged or inaccessible. We owe it not only to ourselves but to those who have entrusted their materials to us, to the performers and communities who may use these in the future.

In the end, it is only the conviction and will of an archivist that can turn a house into an archives!
A CALL FOR AN INTERNATIONAL ARCHIVAL NETWORK (IAN)

Ali Ibrahim al-Daw

Introduction

I am presenting here the case of Traditional Music Archive (TRAMA) which is a research and documentation centre for all materials related to ethnomusicology. The archives is located at the Institute of African and Asian Studies, University of Khartoum, as part of the Department of Folklore, one of its major divisions. One of TRAMA’s initial objectives is to collect and document traditional music, preserve it and make it accessible to students, musicians, scholars and the general public locally and outside Sudan.

To fulfil these objectives, the TRAMA staff have conducted programmes such as compiling and publishing catalogues of audio and video recordings, building a computer retrieval system and database, constructing library data cards, etc. These programmes are geared to help the archives users find relevant data. For those who cannot visit the archives, TRAMA has a programme of cassette production and publication so as to make part of the preserved data accessible. But TRAMA has come to recognize that this is neither a sufficiently foolproof method nor the ideal way to do the job. A tremendous amount of data can be disseminated and made accessible to a large number of users worldwide if we make better use of the available means of connectivity and data processing. Gathering and exchange of data has been transformed by technological advances, such as the replacement of analog with digital instruments and the networking of digital instruments to simplify collection and exchange of data. Personal computers and compact disc readers are commonplace. Many archives
publish collections of digital data sets on compact discs for easy distribution. Digital communication networks make it possible to transfer large data files by email, reducing much of the routine work of the archives’ staff who are now largely engaged in developing new data compilations and new tools for data display and analysis.

A Pan-African symposium and festival organized by the Government of the Republic of Congo with support from UNESCO took place from 9 to 15 August 1996. The author, who is also TRAMA Assistant Director for Research and Production, attended the conference and shared with the participants TRAMA’s experience and its vision for the future. It was suggested that African institutions concerned with music come together to discuss ideas, share opinions and put their efforts together to bond the varieties of music and art in the African continent. Since none of the already existing institutions can have the entire collection representing the different types of African music, TRAMA put forth its motion to establish The Regional African Music Archives and link them to one main custodian, the International Centre for African Music and Dance (ICAMD) in Ghana. The suggestion was well received by many, especially the UNESCO Representative for Central Africa and by Professor Nketia, Director of ICAMD. The idea has not been worked out but, fortunately, similar ideas like the Culture Africa Network (CAN) project have successfully been implemented and are on their way to becoming a reality.

*Communication Network Models and TRAMA’s Status*

Here we will discuss the types of communication networks, their size and their complexity so that we can evaluate TRAMA’s status and the possibilities of its future links with other archives worldwide. Five main types of network models can be distinguished: small networks, local area networks, wide area networks, intranets, and extranets.

1. **Small Networks**

These networks are for the connection of computer sub-assemblies. They are usually contained within a single piece of equipment. This is the kind of network that has recently been adopted by TRAMA. A powerful computer will be connected to two other computers in order
to make use of its wide capacity in digitizing our analog data, editing our audio and video tapes, storing our database and producing audio and video compact discs for wider dissemination. The other two computers will be for the use of TRAMA local users.

2. LOCAL AREA NETWORKS (LAN)

These networks connect computer equipment and other terminals in a localized area—university campus, factory, office. The connection is usually a cable or fibre and the extent of the cable defines the LAN. TRAMA will soon be connected with the University of Khartoum data/computer network, a computing infrastructure that will keep pace with emerging applications, including distance learning, student-centred information access, Internet access, digital libraries and staff and student collaboration.

The University network has different servers to connect faculties at the major university campus to the main library. Mail is forwarded to the faculty mail servers and websites are hosted in the faculty
servers. Each faculty has a sub-net and each department has its own LAN.³

3. WIDE AREA NETWORK (WAN)

These networks connect computers and other terminals over large distances. This often requires multiple communication connections, including microwave, radio links and satellites.⁴ As TRAMA (located in the university campus) will soon be connected with other faculties at that campus, connectivity will also be established with other faculties outside the campus through microwave links/data cloud.⁵ By then all the university faculties will be interconnected and have access to the Internet.

4. INTRANET

Organizations worldwide are discovering ways to enhance internal and external communication using web technology in a new type of information system called ‘intranet.’⁶ It is a computer network connecting an affiliated set of clients using standard Internet protocols, TCP/IP (Transmission Control Protocol/Internet Protocol) and HTTP (Hypertext Transfer Protocol) i.e. it is an IP-based network of nodes behind a firewall or behind several firewalls connected by secure, possibly virtual, networks.⁷

Nowadays there is a large interest in and deployment of intranet due to the benefits that it can bring to a corporation. Intranets as private networks of web servers allow the creation of corporate information networks that are easy to use, seamless and global in coverage. They are easier to manage and offer a simple universal, cross-platform client, using smaller applications.⁸ Four main areas of benefit can be identified:⁹

financial gains: corporation returns on intranet investment figures of 100% expenditure are reduced in terms of implementation, training and running cost;

increased information efficiency: allows fast deployment and the use of multiple data formats. It is more efficient than other means of distribution;

low technological implementation: can be applied to already pre-existing hardware and network configurations within the organization;
easy to use: simple applications involved make it user-friendly.

*TRAMA as an Intranet Culture Africa Network (CAN) member*

The CAN is a direct outgrowth of the Contemporary African Music and Arts Archive (CAMA) which was started in 1995 at the University of Cape Town, South Africa. It was established to build an interactive arts and culture network for the entire African continent. The project started with seven African countries: South Africa, Mozambique, Kenya, Ethiopia, Ghana, Senegal, Mali and Sudan. The main objective of the project is to facilitate the identification of cultural creativity in an African context and build mutual enrichment by sharing the rich diversity of the African cultures.

Each CAN centre is provided with powerful computers, high quality recording equipment, digital cameras and other equipment necessary to ensure a high quality of cultural products. Each CAN centre started with the cultural data already preserved in it, digitized it and stored it in a CAN database which has been distributed among the centres. In six months, starting October 1999, each CAN centre began to convert analog data into digital data in order to produce two compact discs of its holdings to be exchanged with other CAN centres. The CAN Distributed Database has been designed specially to unify the retrieval system in all CAN centres and make CAN compact discs accessible to the users of these centres.

The next stage of the project is to build an intranet to link these centres and facilitate communication directly through the available potential of the Internet. The Internet services now cover all the African countries participating in the CAN project and more than 80% of the African countries, according to CAN statistics. CAN is now working on the internal protocols.

5. **EXTRANET**

This is an intranet that allows controlled access by authenticated parties. The terms ‘intranet’ and ‘extranet’ are roughly web-based analogs of LAN (local area network) and WAN (wide area network), as the following charts make clear:
The International Archival Network (IAN) as an Extranet

The CAN model as intranet connectivity for the African Continental Archives can be duplicated in other continents around the world. Each continental archival intranet would have its own protocols and terms of reference. The suggested International Archival Network (IAN) would adopt the Internet protocols, establish a panel and endeavour to formulate its objectives. These could be suggested as the following:

1. To ensure permanent archiving and availability of musical, artistic and folkloric data wherever possible in computer-readable form.

2. To ensure the continuation of long-term monitoring of audiovisual data and the permanent preservation of the data so acquired for the benefit of the international community of users, etc. The activities of the panel to further these objectives may include the following:

   a. compile and publish guides to the International Archival Network (IAN) containing information about data holdings and programmes.
   b. give guidance and encouragement to IAN on such matters
as data cataloguing, electronic communication links, working visits, new methods of data storage and dissemination and the conversion of analog data into digital data.

c. promote awareness of the IAN system and its data dissemination mechanisms through publications, workshops, exhibitions, etc.

**Conclusion**

In this paper we presented the state of knowledge in the age of globalization and information revolution. This could be used to make more information about different cultures available to benefit the ever-increasing number of users around the world. This helps in knowing each other and to lessen tensions prevailing among people nowadays. It is hoped that this would contribute to the lessening of these tensions including conflicts and wars which stand as the worst of human practices in the past century.

The establishment of the International Archival Network helps in unifying attitudes towards the means and methods for the conservation of the available data in the present archives. It also helps in joint projects among these archives which work to reduce costs and efforts as well as time.

The official information media concentrates more efforts on natural and manmade disasters. But in our proposed network we are trying to get a parallel media which will disseminate information to tell the world that people of different cultures, despite disasters, are still creating art and have their comprehensive aesthetic visions of existence and the universe.

**Notes**

1 TRAMA initial proposal, IAAS, University of Khartoum, Sudan, 1985.

2 Guide to World Data Centers, www.wde.rl.ac.uk/wdcmaint/guide/gdintro.html

3 See Chart 1.
4 Classification of /node2. communication networks,  
http://www-dept.cs.ucl.ac.uk/staff/S.Bhatti/D51-notes.html


6 Ibid.

7 See Chart 2.

8 Corporate Intranet and Corporate Libraries,  
www.jimmy.qmced.ac.uk/usr/im94jone/introduction.html

9 Frequently asked questions about intranet and extranets,  
www.idm.internet.com/faq.html

10 Why are Intranets primed for massive growth,  

11 Ibid.
LISTENING TO THE ANDES

Victor Alexander Huerta-Mercado Tenorio

The Centre of Andean Ethnomusicology was founded in 1985 at the Riva-Agüero Institute of Peru’s Catholic University with support from Ford Foundation. Its main aim is to record, preserve and make Andean musical traditions known in Peru and abroad.

What problems do we face?

As in many parts of the world, the major problem we face is funding. In a country with few resources, the state allocates a minimal...
budget for cultural issues. Fortunately we can count on the financial support of private foundations. We have also seen that many private collectors are unwilling to share their collections with us as they are suspicious of our motives and worry about issues such as intellectual property rights, considering that there is no benefit from sharing their information with us. There is little governmental or public interest in the utility of archives and in their importance as part of a collective memory. An example of this is the deplorable state of the National Archive. The reason for this can be traced to the modern sense of identity in Peru which is constructed on the basis of denying its past history and traditions in favour of the modern and the foreign. Particularly in the cities, this is reflected in racism and marginalization as well as in embarrassment over our Andean roots. Anthropologists in Peru have traditionally limited themselves to description rather than preservation as an aim of their research.

We can focus our efforts on promoting an interest in our traditions in school education, especially our artistic traditions, as a vehicle for constructing an identity which is not lost in a global hegemony but rather, underlines the specific characteristics that every developing country has. This leads us to promote the adaptation of the archives’ material into an educational format so that our traditions and a sense of their importance is transmitted to our children. Within a development project, the state can consider the importance of constructing a sense of national identity as a primary objective.

Research Policy

We have been working for 15 years preserving traditional rather than commercial music. This has involved systematic field recordings. We do not archive commercial recordings but only the originals with written descriptions. Specifically, we deal with the peasant, native and Mestizo music of the Andean countries.

In the last few years we have planned our recording strategies in areas which have been affected by the political violence that has marked recent Peruvian history. These areas were considered very remote from the big city. We discovered that our recordings and the diffusion of music in these areas has provided a bridge to bring the
city and countryside closer together. Our material served to promote help to the affected areas; we also collaborated in programmes that helped people return to their homes in the countryside. This led us to discover the strength of the links between the city and the country and the negotiation between tradition and modernity. In the future we plan to develop the idea of parallel studies of urban traditions for the next century.

**Institutional Backing**

The Pontifical Catholic University of Peru supplies our institutional and administrative costs and the Ford Foundation funds the audiovisual and production equipment as well as specific projects.

An academic environment is a good area to develop an archives such as ours. Public institutions related to tourism and the promotion of Peru’s image in an international setting have shown an interest in the archives’ productions. However this is not on a regular basis. Although they are invariably looking to project a ‘nice’ image of the country, they do help in our dissemination activities.

**Self-funding**

We generate some income through royalties from our recording series with Smithsonian Folkways, sale of videos, cassettes and books. We are also producing a CD-ROM. Nevertheless, our costs are greater than our income. We plan to increase our income by expanding this area of our operations. We have discovered that distribution is a different ball game from research and preservation and requires special attention. This is presently our most important concern.

**Technology**

Lima is a very humid city; we have to pay special attention to provide air conditioning so as to prevent deterioration of the materials in the archives. At present, we are in the process of transferring the recordings on tape onto CDs at a rate of four tapes a day.

Digital equipment, which is both easy to handle and technologically advanced, is being used for the filming input in fieldwork. However, it is still not easy for us to get the necessary batteries and
film for digital equipment in Peru. For audio recordings, we have now switched to the DAT format and we are working with computer experts in order to process our research material.

In the last few years we have strengthened the use of video as a way of increasing the diffusion to a wider section of the population which finds an audiovisual format particularly attractive. It is important to stress that we have a stronger oral culture than a written one. The musicians also enjoy seeing as well as hearing the performances of their relatives who have already passed away.

**Dissemination of Research**

Our strategy of disseminating research can be broadly divided into the following categories:

1. **AUDIO PRODUCTIONS**: Since 1986, the archives has produced nine commercial records which have been published in Spanish. We have also produced five CDs with English liner notes in collaboration with the Smithsonian Institution.

2. **EDITED VIDEOS**: We have published nine videos with both Spanish and English versions based on fieldwork video recordings.

3. **PUBLICATIONS**: We have published a book in Spanish—*Music, Dance and Masks in the Andes*—whose first edition has already sold out. We have also published a catalogue of our material.

4. **CD-ROM**: We are in the process of producing our first CD-ROM on festivals, rituals, instruments and dances in the Andes.

5. **BROADCASTING**: We have a web page which is part of the University website and an hourly slot once a week for classical music on the radio. We also supply information to television programmes that deal with Andean cultural issues. The reaction to our website has been impressive with many people contacting us by email.

**Dealing with Author’s Rights**

According to Peruvian law, folklore is a public commodity and we
have never had problems with performers in this respect. Our CDs tend to be wide anthologies of different performers, never highlighting one person in particular.

There are also great practical and geographical difficulties in handing out the author’s rights and commissions. We often record in very remote locations and a CD may include up to 15 different artists from 15 different villages. The result is that if we try to distribute the small profit made from our CDs, the cost of the journey would consume the profits.

We do make a policy of giving the communities copies of the products that we have recorded there. This normally results in the community gathering in a public place to listen to the recordings or even to watch the videos. Local teachers and leaders are often keen to use this material in order to show them to the children and thereby help to maintain these traditions which are often in the process of being lost.

Networking

We are currently trying to strengthen contacts between Andean traditional archives throughout the continent. We have been seeking funding to set up a network among the Andean countries, and at a later stage, to set up a regional centre which would include the whole continent.

We would like to share some ideas that have been born in the last years of the 20th century yet leading us into the 21st. Culture changes and invites us to change.

Urban Tradition

In our attempts to record, archives and diffuse Andean rituals and music, we have faced a number of difficulties in deciding what exactly we should be studying and in choosing a final product which will find a willing public.

In Peru, when traditional music, or rather, that music which is understood to be traditional, is published either as a cassette, CD or video, the only people interested are academics. There is a minimal interest from the public who tend to prefer modern rhythms.
These national problems are exacerbated by the consequences of globalization which not only reduces the quantity of traditional music but also its market.

The object of this paper is to contribute to the viewing of this process as part of a negotiation which will allow the archives to broaden its scope as well as to promote a greater interest in its functions.

*From the Countryside to the City*

In my experience of fieldwork, both in the Andean and Amazon regions, I have discovered that to find what is considered traditional I have to undertake ever longer journeys to areas ever more inaccessible. These areas, which are considered the most traditional, are often also the poorest areas affected by the political violence which shook Peru for more than a decade. It was a painful experience to approach a community where the villagers hoped to receive some sort of economic support or help, and to confront them with the reality that all we wanted was to record or film their traditional festivities.

If, at any moment, we were under the impression that culture was not an economic commodity, the painful truth that confronted us was that the majority of musicians wanted to be paid in cash if we were to record them. Although our modest budget led us into complicated theoretical debates on the wisdom of our paying them to be in a traditional fiesta, it was not long before their economic realities made us understand that the demands for money were not gratuitous. There is a common perception in the Peruvian rural communities that the investigator will become wealthy by publishing a book, a record or a video and is therefore exploiting and taking advantage of the musicians.

This perception does have an empirical base in the sense that many anthropologists and filmmakers have visited the rural areas and left nothing more than their gratitude. The growing poverty, political speeches on social justice and the integration of the global market have meant that this gratitude is no longer enough. Singing and dancing is becoming a service rendered and therefore a product for sale.

During a recent trip to the Amazon, I discovered that a large part of the traditional music has been lost. The heads of community blame this on schooling and its westernizing influence. Faced with this situa-
tion, we had to resort to requesting performances at times when they would not naturally occur. Almost no natives could remember their traditional music and those that could charged a set rate for different songs and demanded that we supply alcohol as further inspiration to sing. The price would vary according to the length of the performance.

Apart from this, they constantly asked for our addresses and phone numbers in order to be able to contact us if they travelled to Lima. Lima has always been a desired destination for the rural population.

I believe that the distance has diminished between us. We are no longer faced with someone who is far removed from us but rather with someone who is in the process of negotiating his or her entrance into modern society. My own view is that an anthropological study can be made of the anthropologist himself who goes in search of information and finds a product, who is looking for ‘tradition’ and in the end has to buy it. I must stress that what we are facing is not the issue of the author’s rights but rather of tradition becoming a commodity.

**Recording in the City**

I have spoken about globalization reaching the countryside and also about the countryside approaching the city. Political violence, economic crises and various political measures have accelerated the process of urban migration. The result is that the capital of Peru has

been converted into as rich an ethnological source as the rural communities themselves.

Lima, therefore, is a mosaic of the different traditions that cohabit in a country, a microcosm of our continent. The city is basically made up of a migrant population who live in extreme urban poverty and one in which the economically dominant sectors are involved in a process of radical globalization.

The provincial migrant in Lima has to adapt to a city which speaks a different language, which values foreign ways and which submerges him in a context of discrimination and racism. If I use the term migrant, I am in reality speaking of a very varied reality which covers various cultures. At this stage it is worth underlining the concept of identity. It is in the city that it becomes more important to have a clear concept of which group one belongs to and to which group one does not. Local and family institutions, social events and support networks are the most common strategies for achieving a successful integration into the city.

In the last few years our work of recording provincial fiestas has focused on Lima. Processions and dances, music and traditional foods that originated in the countryside are transferred to an urban setting, the streets transforming into temporary sacred ground. These festivities are no longer only religious occasions but also serve as a meeting
place for the purposes of mutual support and the strengthening of a common local identity.

Music has played a particularly important role in this process. The traditional instruments, songs and dances that form a part of these celebrations, however, have been adapted by the new generations to include a modern aesthetic. This has resulted in the creation of a music that is based on local traditional sounds but is infused with the influences of modern popular culture.

At present, a majority of the Peruvian population lives in the cities, maintaining direct or indirect links with their places of origin. Their tastes have changed, globalized, so to speak, as has the consumer. I believe that one of the most important roles of the ethnomusicologist is not only to bring people closer to their musical roots but to also help in a better understanding of the modern consumer, including what we call ‘urban traditions’ of contemporary music in the archives of traditional music which will allow the archives to reach a wider public.

By making too radical a distinction between ‘the traditional’ and ‘the modern’ we are limiting the understanding of the process of change and adaptation as well as the negotiation and combination of foreign rhythms that will create a new product. By including the urban tradition we can see the dynamic aspect of the culture and understand its path.

Aims

Interest in traditional music or, more specifically, interest in the Centre for Andean Ethnomusicology is limited to researchers and, in a few but valuable cases, to performers, scholars and users. The study of the urban tradition would allow us to widen the range of those interested beyond anthropologists, musicologists and ethnomusicologists to include teachers, psychologists, social workers, artists, communicators and, above all, a wider public. In the traditional music archives, this public would discover, as if anew, the traditional roots of their own music. Giving the descendants of the performers access to this music would act as a Trojan horse for the discovery of their traditions.
Diffusion

The main hurdle to overcome would be that of the author’s rights, salaries and taxes. The diffusion of this music, however, would be far greater since one could combine in a single product (be it video, cassette or CD) both modern urban and rural traditions thereby reaching a wider public and creating greater interest.

I must emphasize that our main aim will always be to protect and preserve the manifestations of tradition which are threatened by the hegemony of globalization. However, we also believe that a parallel study of the processes of change in the elaboration and consumption of music will widen our understanding of the importance of music as a part of the cultural process.
This paper is written from the viewpoint of an archivist managing sound recordings, photographs, videos and films that are about and by the Indigenous people of Australia. These documents provide the most comprehensive documentation of the culture of Aboriginal and Torres Strait Islander people. I propose to list a number of challenges the archives is facing and to show how we are dealing with them.

A brief background on my institution will help put my comments into perspective. The Australian Institute of Aboriginal Studies was established in 1966 to research and document what was believed to be a dying race of people. The Act that constituted the Institute, while recognizing the importance of research and documentation, did not mention the archives and library. When the Act was redrafted in 1989, two major changes had already occurred; the scope of the Institute was broadened to include Torres Strait Islanders and the importance of establishing and maintaining a cultural resource collection was specifically mentioned. The archives is only part of a larger institution and must share funds with other units: the library, the research section, publications and the finance section.

As of the year 2000, I will have worked in this archives for 25 years now and seen many changes in how we have collected, preserved and disseminated our holdings. These changes have been in response to technical developments, political pressures, shifting organizational priorities and legislative changes. Technical developments include varying formats of carriers, digitization and the Internet. Political pressure comes from groups of Indigenous people who want access to
and copies of audiovisual documents, especially those that were made long ago. Shifting organizational priorities mean that we must spend more time with paperwork and the requirements of bureaucracy, especially since we have become part of the Australian Commonwealth Public Service. Such a move has meant that our small organization must comply with rules and regulations designed for much larger government agencies. Finally, legislative changes, particularly in the area of copyright, mean that we must recognize the holders of intellectual property rights of audiovisual material as well as depositors and recordists.

I would like to outline seven crucial issues that present challenges to small archives. They will be stated in terms of expectations and present realities thus showing the tensions that exist in coping with change yet maintaining present levels of service and functions. I will show how we are dealing with these issues at my institution, trying to come up with workable solutions. Most of these points will be relevant to all audiovisual archives and some will apply to archives specializing in ethnographic material.

1. Increased cuts to funding yet maintaining and expanding services.
2. Pressure to disseminate yet ensuring respect for the wishes of owners of intellectual property rights.
3. Need to add to the collection yet having fewer funds for ordering new materials.
4. Publicizing the work of the archives yet coping with increased demand and less staff.
5. Pressure for increased mobility of staff yet valuing corporate memory and knowledge of the collections.
6. Policy to employ Indigenous people yet ensuring that both they and the Institute deal with cross-cultural issues and work priorities in the best way possible.
7. Knowing about changing technical formats yet making decisions on the best overall archival solutions.

The first point has a direct bearing on the others. It is also a feature that all archives have to face at one time or another. I shall
comment on each point in the order given, demonstrating how my institution is dealing with each.

1. Increased cuts to funding, yet maintaining and expanding services

STAFF EXCHANGE

Earlier in this paper I had mentioned the reduction in staffing brought about by cuts in funding. If fewer staff must deal with more and varied work, then they must be trained to make the best of it. Larger archives have enough staff to allow for specialist work, such as film conservation, intensive cataloguing, etc. We have found staff exchange to be of great benefit, both in training our employees and in providing a varied work environment for the visiting employees.

One example of a most successful exchange was a programme developed between our institution and ScreenSound Australia, formerly known as the National Film and Sound Archive. For one month our audio technician worked with film conservators at ScreenSound, learning the basics of film handling and winding techniques. The next month, his trainer came to our archives and the two assessed, cleaned and prepared a number of films for telecine transfer. Salaries remained constant with each institution paying its employees. Our audio technician gained a new and much-needed skill for our archives work. Their film conservator expressed great delight in helping us to develop procedures for future film work as well as broadening her experience with ethnographic film.

TEAMS

Another strategy we have used to cope with financial cuts has been to create project teams to complete specific tasks. Schedules are drawn up and staff members have indicated their willingness to serve on a roster system.

We are doing this to prepare our archives for moving into a new building towards the end of 2000. In the area of film, we are assessing, listing, numbering, measuring and, if necessary, re-canning over 10,000 cans of film. Staff members allocate one morning or afternoon per week and work in groups of two. They enjoy wearing white coats and gloves and assume a new identity for that time each week!
Teams have also created CD-ROM compilations of interrelated photographs, sound recordings and videos.

**GRANTS AND EXTERNAL FUNDING**

There is much pressure on archives to become self-funding. Large institutions can begin to achieve this goal by creating publications based upon archival material. Although we have issued some recordings, films and videos, our publications can only contribute in a small way to the running costs of the archives.

We have been assembling lists of grant-making and other funding bodies that could make contributions towards maintaining our holdings. This exercise can require very creative thinking and knowledge of how our collections can qualify for such funding. We need to be ever aware of current events and how our collections can fit in with political areas of concern. For example, of late a lot of publicity has been given to the importance of maintaining languages as a major part of cultural identity within Australia. We have successfully applied for a large government grant recently to help us employ a linguist on a fixed term to catalogue and make finding aids for tapes of languages that are dying out.

**THE INTERNET**

The Internet can help to make some aspects of dissemination easier. For example, we are involved in a project to create discographies of published sources in Australian Aboriginal and Torres Strait Islander music. A draft was put on the Internet for comment and evaluation. The final version appears as a joint publication between the Institute and ScreenSound Australia and can be downloaded from the Internet at www.screensound.gov.au. Many requests for information about contemporary Aboriginal and Torres Strait Islander music can be answered by referring clients to the Internet.

Of course, the Internet often brings a particular set of problems, with which I shall be dealing with under the next heading.

2. **Pressure to disseminate holdings yet ensuring respect for the wishes of the owners of intellectual property rights.**

The Internet has given international publicity to our archives and
many people now want copies of our holdings. However, there may be recordings, films and photographs documenting ceremonial material with cultural restrictions. In the case of Aboriginal people, some of the material may only be seen by one gender or by people with a particular initiatory status. Also, copyright provisions may not protect the material in a way that takes cultural laws into effect, such as group ownership. My institution and the Aboriginal and Torres Strait Islander Commission jointly sponsored a study into collating Indigenous opinions about laws and policies that affect their cultural and intellectual property rights.

Once material is on the Internet, it is very difficult to control who gets hold of it and for what purpose. For example, photographs may be downloaded and the image may be modified into something totally different. Very few controls exist to ensure proper attribution or payment if the image is to be used in a publication.

The 1989 Act that governs our institute states that we must not disseminate material that will be offensive or harmful to Aboriginal or Torres Strait Islander people. We are working through the implications of this for dissemination. At present, we do not put our audiovisual material on our web page; only our catalogue of listings is available.

DEPOSIT FORMS

Deposit forms guiding conditions of access and copying are among the most important working documents for any archives. In our case, we have had a series of forms and have taken years to get the wording right. These forms give us legally binding instructions about how to handle our collections. Depositors may also choose the option of transfer of material which means that the carriers become the legal property of the Institute.

When audiovisual material is lodged at the Institute, forms must be completed informing the archives of how the Indigenous people who have rights to the intellectual content are willing to let the material be used. In any case, if material based upon the holdings of the archives is to be published, the authors must contact the Indigenous owners and negotiate conditions with them.

If there is content of a restricted nature, we need to have a pro-
Challenges to a Small Ethnographic Archives

procedure for clearance within the community from which it came. Alternatively, we may choose not to accept anything that has too many restrictions.

DECENTRALIZATION

Regional centres can ease the burden of dissemination. They get the material closer to the people who most often request copies and, in many cases, can help in cultural revitalization. We have a Community Access Program that helps Indigenous people come to our Institute, locate material from their area and obtain copies. They have helped us identify the people in photographs and videos and the voices of people on recordings. Also, when they experience the joy of, for example, seeing images of their relatives, they often think about depositing some of their own material. This leads to my next point.

3. Need to add to the collection, yet having fewer funds for ordering new materials

Limited funding focuses collection development and policy like nothing else can. My institution is fortunate to receive material from grantees who have been funded by its Research Programme, but we also seek important collections from other sources. In addition, we try to maintain a representative sample of published audiovisual material. The following strategies may prove helpful in developing collections.

INCENTIVES

People need to know how important their photographs, recordings, films and videos are. They also need to know that archives can preserve them for the benefit of society. Part of the work of an archives should be to get this message to others. Videos highlighting the collections and an outreach programme can bring valuable material to the archives.

The Community Access Programme mentioned above allows participants to locate material from their area and in so doing, see the value of preserving it and making it available to others. We have obtained a number of collections this way.

One Government programme that has helped many archives is the Tax Incentive for the Arts scheme. Donors wishing to leave their
collections to an approved institution may receive a major tax credit based upon the value of the material deposited.

**UNIQUE MATERIAL**

My institution has found that it must concentrate on collecting unique audiovisual materials. In our case, these are field recordings, videos and photographs. It would be too onerous to collect large amounts of published videos, for example, when other collecting institutions such as the National Library receive large amounts of these by legal deposit or by their collecting brief. Within Australia, institutions are working together to try to avoid needless duplication of holdings.

**EXCHANGE**

In this time of funding cuts, archives need to be creative in developing collections. Expertise in various subject areas can be a very tradeworthy commodity. For example, in exchange for copies of historic recordings, we have been able to provide documentation for Indigenous materials, particularly old recordings and films, for ScreenSound Australia. Also we have been able to caution them about the use of culturally restricted material such as a film of a ceremony that should only be seen by Indigenous men. Exchange of material and knowledge leads to the next point: publicity for the archives and its work.

4. **Publicizing the work of the archives, yet coping with increased demand and less staff**

I believe the key to solving this dilemma is in creating realistic policies and goals that have the support of the management.

**GOALS**

Archives must tailor their outreach to produce benefits for themselves and goals must be balanced with realities. This means, as in the previous points, to encourage donations of collections and to educate the general public about the value of the archives. Also, if the public face of an archives is intriguing and inspiring, then interesting people will be attracted to work there, furthering goals and giving new ideas.
CATALOGUES AND CATALOGUING SYSTEMS

The archives must be logically organized to enable the user to do most of the work in accessing the collections and all procedures must be efficient and logical.

Whether we like it or not, catalogues are in great demand on the Internet. The format must be logical and easy to use. Also, procedures for ordering copies need to be set up for client use.

In choosing a computerized cataloguing system, archives can opt for an in-house one designed for their specific needs or they may choose an ‘off-the-shelf’ product. We have had both types of systems in my institution. Although an in-house system can be created to give the most efficient results, it can be very expensive in its developmental phase.

Alternatively, an ‘off-the-shelf’ system may be more economical at first and may include most features required, but once an archives is locked into the ‘culture’ of such a system, upgrades may change those very features that were attractive initially. For example, my institution uses both Macintosh and PCs for workstations. The ‘off-the-shelf’ system we purchased made a business decision to do away with its Macintosh compatibility. As a result, we had to purchase PC emulation software to run the upgrade.

PRESENTATIONS

The very nature of audiovisual collections adapts beautifully to computerized presentations on Powerpoint and other modes of presentations. It is our material that other disciplines use to make their presentations and papers vital and interesting. If we have a number of presentations about our collections to show visitors, then time spent on publicity, tours and explanations can be cut down considerably.

For example, we have created two CD-ROM projects both of which present highlights of our collections from two geographical areas of Australia. These can be used in our library with little if any explanation and can entertain for hours. Also, dedicated projects can be put on the Internet for external use.

The next point details a careful balancing act between two opposing philosophies of work ethics.
5. Pressure for increased mobility of staff, yet valuing corporate memory and knowledge of the collections

The Australian Public Service values mobility within its structure. Since my institution became part of the Public Service in 1989, it is now possible for our employees to apply for positions within any area of the entire Public Service. Another result of this mobility ethic has been for jobs within the institution to be advertised for fixed terms—mostly three to five years in executive management and research and shorter periods for other staff.

In contrast to this ethic, knowledge of the collections and their content is built up over a length of time for archivists. Also, a long-standing corporate knowledge can be vital in unravelling mysteries of conditions of deposit or how material arrived at the archives. Most archives hold material that is not fully documented or registered. Finally, lessons from the past help guide the creation of more efficient policies and procedures.

My institution has tried the following strategies to accommodate both of the above ethics.

CAREER STRUCTURES AND VARIETY

A number of jobs within our archives have changed drastically since they were created. As jobs have expanded into requiring more responsibilities, staff members have been able to present cases for upgrading their positions within the Public Service guidelines. This provides a strong incentive to stay but allows for mobility within the Public Service at a higher level.

CORPORATE DOCUMENTATION

Processes need to be documented to foster efficiency. To this end we are trying to show how the collections were developed and to record any special conditions that apply to them. Systematic collections started in the 1960s when the reasons for collecting were different from what they are now. Our deposit forms give much information but notes need to be written to give a fuller background to the collections themselves.

The creation of our Access Unit served as a catalyst for passing on this knowledge. Some staff of the Unit have not worked with the
archives before and we were forced to develop a plan whereby documentation would be held in one place in a logical arrangement. We realized that many facts about how collectors wished to be dealt with, and what the special features of some collections are, had been a part of our oral tradition instead of our written records. If some of us left the institution, much of this information would be lost. We have seen the need to document this corporate memory and are working towards a systematic writing-up of such information.

**STAFF FROM OTHER AREAS OF THE PUBLIC SERVICE**

Not only are we able to apply for positions within the larger Public Service but we encourage people from other government agencies to work with us. This process leads to my next point.

6. *Policy to employ Indigenous people, yet ensuring that both they and the Institute deal with cross-cultural issues and work priorities in the best way possible.*

Within my institute, we have an Indigenous Recruitment Policy. To quote from this policy:

The Institute will only be able to effectively assess and express the aspirations, rights and needs of Indigenous communities and individuals throughout Australia, if there are Indigenous staff in all areas and at all levels of the organisation.

Increasingly, the public face of the Institute is being represented by Indigenous people. The Governing Council consists mainly of Indigenous people and the last two Chief Executive Officers have been Indigenous. The focus of my institution has changed from being a research and documentation centre about Indigenous people to a research and documentation centre by and for Indigenous people. This means that Aboriginal and Torres Strait Islander people are working beside Australians from other cultural backgrounds. To ensure the best possible working relationships, we are using some of the following strategies.

**CROSS-CULTURAL TRAINING**

People of different cultural backgrounds need to understand cultural protocols. Behaviour that may be acceptable in one culture may
be offensive in another. For example, direct eye contact and speaking loudly, as Americans can be prone to do, tell an Aboriginal person that the speaker is angry with them. Staff at the institute have the opportunity to undergo cultural awareness training where historically-held attitudes are explored and role-plays enacted. As the clientele become more and more Indigenous, it is vital that communication be both sympathetic and efficient.

VARIED EXPERIENCE

Whenever a job falls vacant or a new position is created, our policy encourages us to fill that position with an Indigenous member of staff if possible, allowing for mobility and skills-development in the Institute. For example, in the archives, we trained an Indigenous person from another section of the Institute to do basic analog tape copying to provide listening copies. Scholarships and apprenticeships also allow for ensuring job satisfaction while the person gains qualifications.

EFFECTIVE CLIENT CONTACT

For the last decade or so, our major client group has been Indigenous people. Some of these users have become upset when they have requested copies of cultural material from their own areas and for one reason or another, have been denied access. Reasons may include restricted conditions of deposit; however, if a person from another cultural group is in a ‘gatekeeper’ position, then real distress may be caused.

To address some of these difficulties, we have created an Access Unit whose staff are mostly Indigenous. For people requesting copies of tapes, photographs or videos, the Access Unit will be their first contact point at the Institute. Indigenous people wanting access to collections often prefer to deal with another Indigenous person, someone who has an innate understanding of their needs. Indigenous staff members can be free in explaining rules and procedures, knowing that their communication is less likely to be misinterpreted by the client.

The final area of concern leads to some of the most important decisions that archivists will be called upon to make: how to arrange
for the best preservation and conservation of the collections.

7. Knowing about changing technical formats, yet making decisions on the best overall archival solutions

The information contained in photographs, sound recordings and films is of utmost importance. As technology advances, we can now make improved reproductions of the originals. Digitization has meant that we can now make copies without any loss of quality; however, it also means that modifications can be made more easily thus challenging the integrity of the original information.

In an ideal world, archives would make a sizeable investment each year in new computers, digitization equipment and effective web pages. Reality tells us that such a world does not exist but aspects of it can be found if we know where to look. These are some of the ways we have tried to deal with the rapidly advancing technical revolution.

RESEARCH

Changes in formats have moved at a lightning pace and we have always wanted to ensure that a central point for information on the best formats exists right within our institution. To this end, we have designated one staff member, a qualified audio engineer, to identify recent developments in conservation and preservation. Other staff who have contacts in this area pass their information to him so that there is a central point for research. Also, we are in the process of compiling a list of web bookmarks on technical issues.

CONFERENCES AND CONTACTS

We are fortunate to be located close to ScreenSound Australia whose technical research team has been most generous in sharing their knowledge with us. We also encourage attendance at technical workshops and conferences where contacts can prove as valuable as the papers presented.

DIGITIZATION

Aboriginal communities are now receiving funding for computers and audiovisual equipment. They are requesting copies of cultural material in digital form—a development that had hastened our own
digitization programme. We have begun to digitize our photographic and recorded sound collections mostly in-house, where we can maintain quality control. We have also been fortunate to have the space to keep the original carriers as well under temperature and humidity controlled conditions.

In conclusion, archivists need to be flexible without compromising on standards, creative in practical ways and yet, ever mindful of the care entrusted to us in preserving, documenting and disseminating our priceless audiovisual cultural heritage material.
THE SOUND ARCHIVES AT THE DISTRICT SIX MUSEUM: 
A WORK IN PROGRESS

Valmont Layne

South Africa is an anomaly among developing countries. It is both a developed country with good infrastructure and also a country with huge social and economic problems. There is a wide gulf between recipients of development aid on the one hand and skilled professionals on the other. In this assumption lie both the challenges and opportunities for audiovisual preservation. In itemizing the issues, challenges, hurdles and obstacles, my chosen keywords are institutional growth, consciousness and expertise.

The District Six Museum developed almost without evident design since its conception at a conference in 1988. Yet the sound archives, a new project conceived in 1997, had the luxury of being modelled on ethnographic and public sound archives in the USA and elsewhere. The key scholarly disciplines underpinning its work are History, Fine Arts, Social Science and Ethnomusicology.

We need to build an appropriate archival model for this museum-based sound archives. There are a number of considerations. The museum has had a profound effect on heritage work. Our museum is a young institution and is in the grip of what some call the ‘Founder syndrome’. It has a very active board of trustees. It is still an institutional ‘baby’ being weaned by community-based activists, politicians and professional academics. In some cases, there is a direct political, emotional or professional interest in the work of the museum. This creates a wonderful non-bureaucratic atmosphere. But it also means
that as we grow in our preservation capacities we will have to negotiate these realities.

Another challenge is to develop support structures for research-based audiovisual archives. We need to raise consciousness about the value of not only what we have but also what we do. In general, there is a need to develop expertise in areas such as preservation and documentation.

On the other hand, there are opportunities. The District Six Museum provides an object model for other community-based initiatives around the country. I believe we have an opportunity to use the museum’s success to champion the cause of audiovisual preservation with fraternal institutions in our region.

Called the Coon Carnival, the end-of-year event was a time for dancing in the streets, with various troops competing for trophies and the public—residents and tourists alike—having a whale of a time. The streets of the old District were turned into rivers of prancing participants, all dressed in their colourful costumes. District Six became (more) alive on these occasions.
I would like to share some of the vision, work in preparation and some of the difficulties we anticipate as we start building a sound archives, an exciting new wing of the District Six Museum.

THE SOUND ARCHIVES AS A MEMORY BOOTH

In 1994, the District Six Museum Foundation opened a small exhibition named *Streets: Retracing District Six*. The exhibition was a working project for the Foundation. One of its essential features was a map on which ex-residents are invited to mark places of remembrance: home, neighbourhood and public space. As Curator Peggy Delport described:

Its form is by design interactive, in that the formal boundaries are open to the inclusion of its audience in the process
of visual construction . . . [and most importantly] it contains the present-day cues and reconstructions of everyday remembrance.¹

The exhibition attempts to find an ‘interpretative vehicle’ appropriate to the climate of transition and remembrance in South Africa. The basic museological premise, then, is an invitation to ex-residents and those who knew the District to remember and, through remembering, to collaborate in the creation of public memory about the place and its significance.

Moreover, as the exhibition captured the public imagination, ex-residents flooded the organizers with memorabilia from the District: family photographs, bottles, toys, even items of furniture and doors. However, we were not ready for this influx of museum objects. Even so, accepting the deposit had to be part of the spirit of accepting the positive community response with grace.

With Streets, the process was key. The depositing of objects is a by-product of that process. Memory is the core organising principle in the ‘collection’ and the key element in the display of objects and dioramas. We have not yet imagined or anticipated other uses for these objects. For example, we may find that depositors place meanings on objects that the museum does not yet have the capacity to document or classify.

Furthermore, the Streets exhibition space has also been described as ‘evocative’. It promotes the notion that public memory must be subject to debate and the notion that citizens may participate in that debate.

Now, the problem arises: Should the exhibition become the core of a new museum? If so, how does the museum ‘collect’, dissect and reorganize the memory-laden objects it exhibits? How, in fact, does the museum arrest the engaging interactions that happen every time an ex-resident walks in and recognizes the Hanover Street sign, or the image of the fish market or remembers the Globe Gang, Cissie Gool’s fiery speeches on the Grand Parade, diba dance with the Merry Macks or New Year’s Eve with the nagtroupe? Or what about ex-residents who carry more painful memories of loss, of domestic abuse, of poverty, of aspirations to live in the suburbs?
Street scene in District Six

Corner of Hanover and Windsor Streets

De Villiers Street, District Six

District Six after the removals

Hanover Street, District Six

All photographs courtesy the District Six Museum.
The *Streets* exhibition, in the words of Sandra Prosalendis, its Project Director, needed to be a ‘sieve’ to capture memories generated in the exhibition space for posterity. From *Streets*, the notion of a ‘memory booth’ was introduced, a space to integrate with the core exhibition and a space in which to render and capture memory in electronic form.

In one sense, therefore, the proposed sound archives is a holding point of sorts where this bewildering array of reconstructions generated by *Streets* can be arrested until we decide what to do next.

*A Sound Archives as Generator of Knowledge*

Another founding vision imagines the sound archives in an activist role, helping to stimulate the production of new knowledge. In this scheme, the archives may become the engine of a documentation project from which new constructions of public history may emerge. It may, for example, produce rigorous documentation of the much abused *klopse* carnival or on *marimba* bands in Cape Town. It may seek to redress the ‘colouredist’ bias in representations of District Six and other sites in the Cape Peninsula by, for example, seeking out the stories of Africans in Cape Town. It may seek to document the migration of musical influences between the Cape and the hinterland: places such as Kimberly, Namaqualand, Mozambique, being examples. It may seek to document the rich spectrum of public political life. In all these possibilities, the sound archives may be a common denominator providing an audiovisual record accompanied by rigorous documentation.

One of our challenges will be to develop strong relationships with professional academic institutions and individuals. As eminent sound archivist Anthony Seeger reminds us, field recordings are invaluable source materials for sound archives all over the globe. Academic field recordings are uniquely valuable and often systematic; their content is unconstrained by commercial markets or paying audiences, their use is unregulated by international copyright law and they are usually an integral part of a research strategy.\(^2\)

However, any knowledge-production project involving sound archives requires us to rescue them from their imperial and colonial
past. Sound archives have been attached mostly to the project of ethnomusicology. They have helped shape both the best labours as well as the worst crimes committed by the disciplines of colonial Historiography, Ethnology, Ethnography and Anthropology. They have rendered assistance to the intellectual enterprises of cultural imperialism. Sound archives have been tools in the grand intellectual labours of a small army of anthropologists and ethnomusicologists in the quest to document and define the mostly non-literate cultures of exotic places.

Now, in a postcolonial world, sound archives would strive to shirk this affiliation with the colonial past. They seek to immerse themselves in local communities, embrace a more empowering methodology and, in the process, perhaps draw on the best that ethnography, oral history and ethnomusicology have to offer. The sound archives may become a powerful tool of the emerging museum intellectual, activist or volunteer. It can help empower communities to own their audiovisual heritage. It can enable communities of the Third World to enter negotiations about ownership of heritage materials. It may promote the skills necessary to work international copyright law to the benefit of local communities and towards the goal of repatriating heritage materials.

Sound archives can become memory banks for emerging communities united by common experiences of oppression and marginalization. In establishing the District Six Museum, community interests gestured to reclaim the right to remember District Six. The desire to redevelop it was a driving force behind its establishment as was the desire to assert the underclasses of the Cape Flats as a material, political and cultural presence in the Cape Town city bowl.

The museum members speak of its mission to usurp the organs of classification and representation. Museum Trustee Crain Soudien talks about District Sixers being able to retain control of their own modes of description. They have been able to 'speak themselves.' Among them have been articulate raconteurs, self-taught historians, novelists, painters and indeed very ordinary men and women for whom the memory of the District was so precious. Many are actively
1998 Interior of the District Six Museum, with details of the Buckingham Palace Exhibition

1996 Interior of the District Six Museum, detailing the Sports Exhibition

1996 Interior of the District Six Museum, detailing the Sports Exhibition

1995 Interior of the District Six Museum, with detail of the street map of District Six which ex-residents use to mark the places where they lived and frequented, when visiting the Museum. The map forms part of the Museum’s permanent exhibition entitled Streets.

Photographs: Tina Smith courtesy the District Six Museum
involved in the ongoing restitution process in District Six. Therefore, a sound archives will become a heritage resource at the disposal of this community of District Sixers. It will bank their memories as individuals and groups and wield this cultural knowledge in new ways.

The District Six story lends itself to the collection of audiovisual heritage. It is richly evocative as an archetype of urban living. It is invoked regularly in images of the Western Cape. For example, District Six is afforded symbolic significance in black South African literature and performance culture. Names such as Richard Rive, Alex La Guma, Abdullah Ibrahim, Basil Coetzee, Moses Kotane and Gerhard Sekoto are associated in various guises, with the District. District Six is also synonymous with carnival, with dance bands, religious music, variety shows, public politics and public intellectuals. District Six promises to reveal a rich amalgam of urban working-class living, of the deracialization of the city bowl in Cape Town, of the gradual repression of slavery in living memory, of gay life . . . the list goes on. There is a wealth of human experience to explore.

District Six also lends itself to historical mythmaking. It is a convenient template for exploring the ‘identity conundrum’ in South Africa. While it was predominantly a model of urban working-class living, it was also a different place to different people. To some, it may have been a place of petty colour prejudice. Ask artist and former Robben Islander, Lionel Davis, about that. It may have been a place of betrayal to others, of identity swapping, a place where one often hears of petty prejudice between denominations, religions or languages. For this reason, a sound archives can hold multiple versions of the past. It can indeed become an engine for enriching public knowledge about past and present.

**Sound Archives and Community**

The museum’s sound archives will serve as a memory bank for a local community. Its bias will be towards experience and perspective of the underclasses and the marginalized. It will also hold up a mirror to overt and covert forms of power in the city. Its key mission will be to document lived experiences of community, of tradition and change, of working life, of life among Cape Town’s underclasses using tools of
perspective and representation which invite participation by its very subjects.

The District Six Museum has been both praised and criticized for its humble displays; for its rough-and-ready feel, its amateur family photos, low-budget techniques such as creative photocopying in its dioramas and for the free arrangement of objects, maps and cloths. The Streets exhibition particularly gave rise to a style that is patently District Six for which artists such as Tina Smith and Peggy Delport can take much credit. This unique style helps define the museum’s community appeal and hence its claim to authenticity.

Then how, in the digital age, does such a humble museum intend to harness a high-tech operation such as a sound archives? This will be a great technological challenge. The sound archives project takes its central idea from the museum’s commitment to community. A community sound archives must define and understand its community and prepare to collect the audiovisual heritage of that community and to provide access to that heritage. We have the opportunity to also harness the democratic potential and the preservation properties of digital technologies such as audio CD and CD-ROM, perhaps even DVD.

Community-based sound archives have a long-term role and mostly aim to outlive their depositors. They have a long-term view of the future of their communities and hence they ‘bank’ public memory for future use. Occasionally, this can have significant consequences. For example, in Australia, a sound archives has been used in the process of settling Aboriginal land claims. The people who own and have the right to perform certain traditional songs depicting actual places in history also own the land from which these songs come.4

Community-based sound archives promise to promote greater intellectual control over cultural resources. New archiving initiatives are gaining momentum, both in West Africa and in places like Zambia where the Nayume Museum in Western Province is undertaking an ambitious project to document the traditional musics of rural Zambia. The growing popularity of traditional or world music has provided impetus for support and funding of such initiatives from Europe and the USA. While on a recent visit to the Archives of Traditional Music
in Bloomington, Indiana, I was briefly introduced to an elderly Senegalese scholar. He was visiting the university campus after 20 years, coming to repatriate his field recordings of Senegalese music produced while he was a student of ethnomusicology. Senegal now had a sound archives worthy of his precious charge!

However, there is also room for caution. Community archives can be ghettoized as places where short-term community needs take precedence over long-term preservation. This stereotype is evident in the movie Watermelon Woman. Director Cheryl Dunye plays a lesbian activist/filmmaker researching the life history of a forgotten African American screen actress of the 1940s: the Watermelon Woman of the title. In a key moment, Cheryl’s character shuffles into a community lesbian information archives (provocatively acronymed as CLIT). The capricious archivist throws down an archival box containing jumbled piles of photographs and papers and walks away, leaving our unscrupulous protagonist to raid the box and disappear with a few photographic and documentary gems.

This is a humorous reference to community initiatives where accessibility may be given precedence over preservation and provenance. This scene raises an important question for community-based archives. How do we balance short-term community needs with the need to preserve? We are certainly not the first archives to confront this question.

At District Six, we have made glaring mistakes in staging our first exhibitions. The Streets exhibition might have been meant to highlight the District Six land restitution case; accessioning and professional standards of description were not a priority. They have now become areas of concern as the District Six Museum Foundation, established to raise funds for the Streets exhibition, slowly metamorphoses into a museum, a process which has taken at least four years and may take a few more.

However, being a community archives does not mean we can shirk our responsibilities to our depositors. With this new archival initiative, we have spent 18 months in preparation, developing a knowledge base and systems that will enable us to acquit our task with the luxury...
of planning and with institutional hindsight. The serious business of research and collecting, public access and preservation will start in the year 2000 when the archives opens to the public.

We are also committed to work in tandem with related initiatives. We believe it is important to draw on the services of the National Archives and the National Film, Video and Sound Archive. We also believe that sound archives need to coordinate collection policies and strategies so that scarce resources are not duplicated. We have in our region at least the Mayibuye Center, the Western Cape Oral History Project and the CAMA to name a few. Each has a unique institutional mission.

Finally, we see our sound archives as a work in progress within a very exciting museum project. Its identity, as I have tried to describe here, is still up for discussion. I leave you to ponder the question: In which proportions will we be a memory booth, a knowledge generator and a service to an emerging inner city community and a larger community of interests?

Notes


5 The actress is a fiction; she never existed. Cheryl’s search for archival records is an indicator of authenticity in this film in which a fictitious trail of evidence leads to the actress’s uncovered ‘past’. She achieves realism through her discovery of fragments of ‘evidence’ in archives and from ‘oral’ recollections by other characters.
Give a man a guitar and he will entertain anyone who cares to stop and listen. *Photograph: Cloete Breytenbach*
RECLAIMING THE PAST: THE VALUE OF RECORDINGS TO A NATIONAL CULTURAL HERITAGE

Don Niles

In the latter half of the 19th century, European countries scrambled to claim lands around the world as part of their colonial empires. In particular, Great Britain, Germany, France, Belgium, the Netherlands, Portugal, Spain and Italy established colonies in Africa, Asia, the Pacific and the Americas. By the end of the 19th century, Europeans had political control over two-thirds of the globe. Colonialism from non-European countries, e.g. the United States and Japan, also impacted these regions. Everywhere, colonialism often violently transformed the cultures encountered. Today, most former colonies are independent nations and global empires are no longer the domain of nationalistic concerns but of transnational companies.

The dismantling of empires and the establishment of independent countries was peaceful in some areas, horribly bloody in others. Correspondingly, relations today between these new countries and their former colonizers also run a wide gamut of emotions. Roughly coinciding with this colonial expansion was the development of various technologies of concern to this paper: the ability to record visual images through photography and film and to record sound. While the equipment needed was tremendously bulky and heavy by today’s standards, it was portable and fairly readily available.

Many visitors to colonies at that time came equipped with new ‘hi-tech’ gear to document their travels for those back in the motherland. In addition to taking photos, making films and recording music and speech, the more scientifically inclined visitors also collected such
Reclaiming the Past

things as artefacts, animals, human skeletal remains, insects, plants and minerals. Such fragile collections had to endure long sea voyages back to the host country where they were usually finally placed in museums, archives or kept in private collections. Many of these sound recordings still exist in Europe and most also survived the two World Wars.

Today, many of the things collected are regarded as the invaluable cultural property of the groups from which they were obtained. There have been many heated debates over the repatriation of artefacts and, particularly, human remains. Ethical and scientific concerns continue to collide over such issues.

While audiovisual recordings are certainly also considered invaluable cultural property, their repatriation raises fewer conflicts. As the original media of such recordings would often be of absolutely no use to the former colony, copies of such media onto tape, video or compact disc are of much greater value to people today.

Over the past 20 years, the Music Department of the Institute of Papua New Guinea Studies has made continuing efforts to obtain copies of such historic recordings. I will now present an overview of this work, its strategies and goals which will, I hope, be relevant to other industrializing nations in their efforts to repatriate such material. While I often speak specifically about sound recordings, similar comments can be made in regard to still photographs and films.

Recording in Papua New Guinea

At the end of the 19th century, Papua New Guinea was colonized by Germany and Britain (the western half of the island of New Guinea, now the Irian Jaya province of Indonesia, was colonized by the Netherlands). Subsequently, control was transferred to Australia but, during World War II, Papua New Guinea was invaded by Japan which occupied parts of the country for upto two-and-a-half years. Self-government (1973) and then independence (1975) were peacefully achieved from Australia and today Papua New Guinea is a member of the Commonwealth of Nations.

During the nine decades of colonization (1884–1975), the colonial powers differed greatly in their recording activities. By far the most
recording and other scientific work was undertaken by Germans, although German New Guinea had ceased to exist during World War I. German researchers came as individuals and, significantly, as part of large well-equipped expeditions. Often they carried recording equipment supplied by institutions and individuals interested in the music and language of ‘exotic’ or ‘primitive’ peoples.

In contrast, British and Australian research was much more limited and, consequently, few recordings of any kind were made in parts of the country under their control—although, ironically, the first sound recordings ever made in Papua New Guinea resulted from a British expedition researching in the Torres Strait, between Papua New Guinea and Australia, in 1898. Contrasting the two styles of research and administration (German vs. British/Australian), Firth (1986:161) notes: ‘Unlike British and Australian explorers in Papua, the Germans in New Guinea waded through sago swamps or hacked their way through scrub, mainly for the sake of science and in the hope of finding valuable resources. They did not do so in order to bring knowledge of the government to the people after the manner of the British New Guinea’s governor . . . The German exploratory enterprise was different from its British counterpart: scientific and economic rather than administrative in purpose, less adventurous but more meticulous and far more significant as a contribution to scholarly knowledge. The Germans walked less but recorded more.’

The extent of the German domination of recording activity prior to World War I is shown in the following table listing the countries of origin of collectors before and after World War I.

Those who made recordings came from a full gamut of professions: natural scientists, explorers, medical doctors, missionaries, geographers, adventurers and anthropologists. Some of the collections were even made of Papua New Guineans overseas: those who had been brought to Europe by missionaries and teachers in 1907 and 1914 or who were sent to present-day Tanzania to help re-establish law and order in 1906. Of course, it was not only nationals of colonial powers who visited Papua New Guinea and made recordings; other scientists did so as well. For example, an Austrian medical doctor and
ethnologist, who made three separate groups of recordings from 1904 to 1906.

**Sound Recording in Papua New Guinea, until 1945**

<table>
<thead>
<tr>
<th>Country of collector</th>
<th>Pre-WWI</th>
<th>Post-WWI</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>15</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Britain</td>
<td>6</td>
<td></td>
<td>includes four collections made by foreigners from Finland, New Zealand, and Poland, but trained in Britain as anthropologists</td>
</tr>
<tr>
<td>Austria</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Australia</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Switzerland</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>USA</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hungary</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>France</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Further details on the collectors and collections can be found in Niles 1992.)

After World War I, Papua New Guinea became a region of research for an increasingly international group of scientists. And, as sound recording equipment, still cameras and movie cameras became much more portable, inexpensive and robust, such equipment became standard for researchers. Until World War II, most recordings were made on cylinders and some on discs. After World War II, of course, tape recorders, cassettes, DAT and video have enabled almost anyone to make recordings.

My prime interest here, however, concerns pre-World War II recordings when such technology was more limited in its availability.

**Locating Recordings**

Many of these early recordings still exist in archives in Europe, often located in the archives of the former colonial power. Consequently, it is essential for any archivist interested in obtaining...
such recordings to become very well acquainted with the early research
done in their country.

Only rarely did researchers write ethnographies which make
explicit use of sound recordings. More often, such recordings were
made as part of other collection activities and the collector may have
felt technically inadequate to do anything with such specialized mate-
rials. Therefore, recordings were frequently given to a musicologist
who it was hoped would analyse them and write an academic paper. As
much of the early comparative musicology in Europe centred around
Berlin and Erich von Hornbostel, it is very likely that early recordings
may be deposited there. Recently, much new research has been done
on the cylinder recordings housed in the present-day Museum für
Völkerkunde in Berlin and a valuable listing of its collections has been
published (Ziegler 1995). Gillis (1984) is also a very useful starting
point for research on early collections.

Publications which analyse a large number of recordings in an
attempt to trace the supposed development of certain musical fea-
tures, such as Schneider’s work on polyphony (1934; 1969), should
also be consulted. It is also possible, however, that recordings may only
be written about well after their collection. For example, Graf (1950)
writes about recordings made in 1904 while Christensen (1957; 1970)
considers cylinders recorded in 1908–10. All of such sources are essen-
tial in beginning research into the early cultural history in sound
recordings of any country.

Note, however, that while there are numerous musicological stud-
ies of the cylinders deposited in Berlin, by no means have all of them
been written about. Consequently, there may be no published analyses
of any of the recordings and the only lead an archivist may have is a
sentence or two in a linguistic, ethnographic or other scientific work
by the collector which briefly mentions the use of a phonograph. Or,
there may simply be no published reference at all.

While the collection of more than 15,000 cylinders in Berlin is a
likely place to begin, there are many other smaller archives through-
out the world which may have such materials. Early Papua New
Guinea recordings have been located not only in the archives of its
former colonial rulers (i.e., Germany, Britain and Australia), but also in countries such as Austria, France, Finland, Hungary, the United States and Sweden. Such archives may be attached to such varied institutions as museums, academies of science, national libraries, war archives and universities. Archives may be devoted to music, language, folklore, broadcasting, natural history, etc., or combine any or all such categories. The possible combinations are wide indeed.

Hence, it is important to know what archives exist, particularly those which contain substantial collections of early recordings. Membership in organizations like the International Association for Sound and Audiovisual Archives and the International Council for Traditional Music is essential for gaining such knowledge and establishing essential contacts. Some publications on important collections, archiving, or membership lists include: Briegleb (1968), Chaudhuri (1992), Christensen and Christensen (1997), Clark and Jones (1998), Harrison (1984), Koch (1982), Lance (1983), Seeger (1986) and Ward (1990). In spite of such sources, however, the search for early recordings is a never-ending process. For example, although I have been engaged in research on early recordings for over 20 years, collections previously unknown to me appear in unexpected places. Just a few months ago, I learned of possible Papua New Guinea recordings made by a Swedish traveller in the early part of the 20th century.

Repatriation of Recordings

Once the essential initial work has been done in locating early recordings, attempts can be made to repatriate copies of them. While the repatriation of other items such as skeletal remains or artefacts can be extremely difficult because the original items collected are sought for return, with recordings or photographs or films the original items would be of little use because of the antiquated technology needed for their playback. As the overseas archives probably has the equipment and technical expertise required for reproduction, they are in the best position to make high quality copies for repatriation.

Of course, funding is usually necessary for such copying. It is often possible to approach embassies or high commissions for this purpose. It has been our experience that while it may often be next to impossible
to secure funding for other cultural projects, embassy money for the copying of historical documents from an archives for repatriation frequently presents no problem whatsoever: the project is rightly seen as beneficial to both countries. Successful return of such items can and should be celebrated as public events and given media coverage. Again, such public relations exercises are invaluable to both the giving and receiving countries.

**Use of Repatriated Materials**

It must be established at the outset what rights the receiving archives has over any repatriated recordings. Can copies be made for the groups among whom the recordings were made? Can they be used in radio broadcasts? Can copies be made for researchers? Can they be used in publications? The Institute of Papua New Guinea Studies has made use of all such avenues. In Papua New Guinea, wherever possible, we have attempted to return copies of early recordings to areas in which they were originally made. It may be best to give copies to a local cultural centre and/or to village leaders. Visits to areas in which the recordings were made often provide opportunities to further document them.

The original recordings usually have some sort of documentation, but the extent of this can vary considerably. Sometimes only a geographical area may be given. Or songtexts, translations, performers’ names and detailed information about performance occasions may be found. In any case, further documentation of recordings is, of course, of tremendous value both to the source and to the recipient archives. It can be expected that the original documentation will contain names of places or groups which are archaic or no longer in common use. Hence, the receiving archives must initially do everything possible to find modern meaningful equivalents for such terminology. This often requires obtaining literature and mapping the contemporary with the period in which the recordings were made.

Sometimes names may require only minor orthographic changes. More often though, entirely new designations are required, e.g. early recordings from Papua New Guinea were made in places such as the Kaiserin-Augusta-Fluss, Saint Joseph River, Herbertshöhe and Neu Mecklenburg, known today as the Sepik River, Angabanga River,
Kokopo and New Ireland, respectively. The identification of the old names of ‘tribes’ or ‘villages’ can be much more complicated as modern names may not be directly equivalent to the older designations. For example, while ‘Oian’ can be quite easily identified as the Oyan dialect of the Arifama-Miniafia language and ‘Panome’ is today’s ‘Banoni’, ‘Kai’ was a general term used by coastal dwellers to refer to people living in the mountains, speaking a variety of languages. Because of such complexities, an archivist’s acquaintance with the history of linguistic research is also essential.

Early recordings may document genres which are no longer performed or provide evidence of changes in performance practices in comparison with modern versions. They may provide materials for the revival of certain cultural traditions (Ammann 1996) or be invaluable in legal decisions concerning previously neglected indigenous rights (Koch 1995).

Regardless of what use is made of such materials, it is of tremendous importance that copies are available in the country in which they were recorded. Such materials should not be scattered over the earth in various archives. Sound recordings provide important historical documents of cultural traditions which must be accessible in the country which values them most.

Bringing together the cultural heritage in recorded materials benefits all researchers. It will also bring greater awareness of what has been recorded and what further research needs to be done. All too often, music researchers are very conscientious in locating all early printed references to music in the area of their research but are relatively ignorant of what has been recorded previously. They tend to concentrate only on their own recordings. Often, however, there may be ample historical materials which could provide new insights into the researcher’s own collection or provide considerable historical depth to ethnomusicological studies: e.g. Niles (1980) considers recordings made over a 70-year period, 1907 to 1979, in one cultural area. The neglect of historical recordings is partly a result of the difficulty in locating such materials in overseas archives but it also reflects a different attitude towards audiovisual materials in comparison with printed ones.
Hence, a collection of sound recordings available in the country in which they are made encourages consideration of the historical dimensions of research and brings needed legitimacy to the use of such materials in academic works.

In Papua New Guinea, we have also used early recordings in a publication prepared for schools concerning the musical diversity of the country (Niles and Webb 1987) and promoted awareness of such recordings in radio programmes. The mere fact that traditional music has been recorded for such a long period of time may promote pride in such traditions.

Conclusion

I have attempted to outline some of the strategies we have used in locating and repatriating early recordings made in Papua New Guinea which I believe may be useful to those in other countries. Emphasis has been put on the practical aspects of this procedure. The value of early recordings is increasingly being recognized as an essential part of the cultural heritage of particular groups and newly-independent nations. I have argued that such recordings need to be discovered by these nations and efforts made to repatriate them—an activity that benefits all involved: the archives in which the original recordings are located, the archives receiving them, the donor and recipient nations and the groups among whom the recordings were made. The archives receiving such documents should then determine the best way to make use of the recordings in consultation with all involved.

These voices of the past, often of ancestors long dead, can be made to resonate with great relevance to life today. We owe this responsibility to the people recorded, their descendants and to the collectors themselves who often made their recordings under almost unimaginably trying conditions.

References Cited


I am just starting to develop a non-governmental collective research archives made up of several small cultural institutions that have audiovisual documents. This may also be different historically from most of the archives we know. The main idea is that there are many small cultural institutions and individuals who have audiovisual materials but are incapable of creating good management and storage systems (space, funding, equipment, human resources and interests). Many people have put a great deal of effort into making audiovisual documentary and publication projects but not in preserving the media and/or organizing them for public or personal access. There is already a tremendous amount of collected material in art colleges, cultural centres, radio stations and individual researchers’ collections, all waiting for better care.

The critical condition of the materials is one problem and poor documentation is another. Almost all of the individually-held materials, including my own, are stored in unsuitable conditions. Many small institutional archives operate under similar conditions. Just as an example, the earliest recording company—the bankrupt government-owned Lokananta—has thousands of open-reel audio tapes. As the company gradually went into bankruptcy two decades ago, its collections are in a very sad condition. About 20-30% of these collections are no longer usable due to improper storage and handling. The master tapes are stored in hot, humid and dusty rooms. Although the company has more than 30,000 square metres of land and more than...
enough built-up space, the building that stores over 100,000 cassettes looks like an old barn.

We all know that audiovisual materials are very fragile. The research documents at an ethnomusicology school in Sumatra (where I started as a self-taught archivist in 1984 when I was appointed as an ethnomusicology consultant and teacher by the Ford Foundation), have become terrifying objects only one-and-a-half years after the last consultant left. Shubha Chaudhuri said, ‘As an archivist, I have never had a nightmare as shocking,’ after she saw mouldy video cassettes (of about 1,000 hours of field recordings, representing over 10,000 hours of field trips and logging).

The collections of Government Radio Stations (RRI) have different problems. Most of them are poorly labelled, and the original tapes were recorded over. So many of the live broadcast musical materials from the 1950s to 70s were intentionally abolished.

This does not mean that there are no relatively good archives in Indonesia. Sinematek is one of the acceptable ones, in terms of both storage and public access. This archives is especially focused on published films and videos. It is the best place to study Indonesian films as it has a good library as well. The Yayasan Sejati (an NGO) has perhaps the best storage system but not very good public access. The National Archives is more concerned with political documents, many of which have restrictions on their use.

On the other hand, small radio stations in small towns have a lot of local material. The Radio Cinderalas in the town of Indramanyu, for example, has over 400 cassettes on one musical genre (tarling), 200 one-hour cassettes on story telling (of local history) recorded from their broadcasting programme in the past 25 years: a valuable collection of cultural documents no one has paid attention to.

There are also numerous documents from the colonial period, collected by families, to be found only through research—photographs, for example, which are not available in any archives in the country—not to mention materials found in foreign archives in the Netherlands, England, United States and other countries. This, in turn, makes it difficult for junior researchers pursuing academic studies.
In short, there are no good cultural research archives in the country. This is ironic, since it is well known that Indonesia has a very rich and diverse cultural heritage. We can comfortably say that Indonesia is one of the least developed countries in terms of audiovisual archives, particularly cultural research archives, compared to other developing countries (India and Vietnam, to name just two).

To get back to my ongoing project: developing a collective (research) archives. I have identified and contacted over 30 individuals and institutions from several parts of Indonesia; all together they will have roughly over 30,000 hours of audio recordings, 15,000 hours of video and film and a million photographs and slides. This will form the start-up resource. We will be working as an NGO, Yayasan Arsip Audio-Visual Kebudayaan (Foundation for Audio-Visual Archives of Indonesian Culture). The first step is to develop a unifying system of database, information and contractual sheets for each document to be filled up at each location and to find support to train research and data-entry personnel so that the information can be merged. In two years, I hope to have at least an information centre for the materials that can also be helpful to researchers. At the same time, we are trying to get government support (at least for the physical facilities of land and building) as well as aid from other funding agencies. The target is to have a real archives in the future. I am not going to talk about the process and plans too much but there are some basic principles that I think all Indonesians need to be responsible for.

It is very difficult to get audiovisual cultural documents from 50-100 years ago which are very important for an understanding of our own history. We can’t blame our ancestors, as Indonesia was colonized and there were inadequate financial and technological facilities to do it at that time. But our descendants, a century from now, will perhaps abuse us if we do not provide them with reasonably good documents as now we have much more of everything than we did a century ago.

If Indonesia speaks about civil society, we have to provide good education on cultural diversity to learn, to identify and respect the ‘different’. Good cultural research archives are an undeniable necessity for this.
The difficulty of our campaign at the moment is to get public (nationwide) appreciation and support. Most of the archives or collectors are too small and/or otherwise too specific (films, photographs, stage performances, productions, local culture, etc.). So, in this case, we need to widen the areas on the one hand but focus on research and cultural matters on the other.

At the turn of the millennium there is nothing more important in the national discourse than political and economic issues. Archiving is thus far from a priority (although almost everyone, even the villager, is devotedly watching and talking about world soccer games as much as political games and corruption issues). To get support, we apparently need to prove that an archives is important in concrete, not just ideological, terms. But in order to demonstrate concrete benefits we need financial support. A lot of Indonesians think pragmatically, with a modernist or developmentalist perspective on traditional cultures. Consequently, archiving needs professional attitudes, knowledge and skills. It is also difficult to build professionalism in this subject. Workshops on archiving have been organized, initiated by the Ford Foundation, most recently with IASA-SEAPAVAA. But there is no significant change and response in this field in Indonesia. The good thing is that at least some of us are still trying to find a better way and are not giving up yet.
Introduction

Although the University of the Philippines Centre for Ethnomusicology specializes in music research, it includes the disciplines of Anthropology, Linguistics, History and Archaeology. The archives of this Centre are now looked up to as a legacy for present and future scholars of Philippine culture. The students of culture in the Philippines have a very wide range of research topics and areas to choose from. This paper discusses briefly the organizational structure that supported the institutionalization of the Centre, together with the problems and issues surrounding its development and present operations. Professor Jose Maceda, the founder, envisioned the Centre as a bridge towards a greater understanding of the music of Asia which in turn would serve as a base for new expressions in contemporary music.

The Collection

Professor Maceda started his field studies in 1952 with the recording of the music of the Hanunoo in the island of Mindoro together with anthropological studies of Professor Harold Conklin who was then preparing for a dissertation on Hanunoo music. He went on with his studies among the Tagbanwa in the island of Palawan in the 1960s, recording the music of linguistic groups along the Cordillera in Luzon.

The major portion of Professor Maceda’s collection was from the 1970s when the National Research Council of the Philippines
supported his research among the principal linguistic groups in Luzon, Mindanao and the Visayas which practically constitute all the areas where traditional music still survived. He employed research assistants trained in Anthropology and Linguistics and instructed them in field techniques, data collection, writing of field notes, text transcriptions and translations. Eventually, these research methods were published in a small pamphlet, *A Manual of Field Music Research with Special Reference to Southeast Asia*, which is being used today by school teachers and is referred to by scholars in Asia and even in Europe where UNESCO distributed this manual. After the 1970s, Professor Maceda continued with fieldwork into the 80s and 90s not only in the Philippines but also in other parts of Southeast Asia with visits to Vietnam and Yunnan.

The tape collection of the Centre amounts to approximately 2,500 hours of music of 51 Philippine linguistic groups, including other tapes acquired from Africa, Brazil and the principal centres of research in Southeast Asia. Along with these tapes are musical instruments, field data with varying levels of information, photographs, song text transcriptions, translations and some music notations partly done as laboratory work in Quezon City.

Professor Maceda started building up a personal library which he housed at the College of Music and to which he added more books purchased through a grant from the Ford Foundation. These books, journals and vertical files dealt with Anthropology, History, Linguistics, Philosophy, the Silk Route, Chinese classics and a host of other subjects related to Ethnomusicology. He acquired a special collection of publications in Dutch as they referred to Indonesia. Publications in Asian languages like Chinese, Japanese, Indonesian, Burmese and Thai are fewer in number but they are augmented by acquisitions up to the present housed in his residence. The total number of titles of this library collection is around 2,000.

*The University of the Philippines Centre for Ethnomusicology*

In an effort to protect Professor Maceda’s entire work, the University of the Philippines Board of Regents recognized his collection and named it ‘The University of the Philippines
Philippines Centre for Ethnomusicology

Ethnomusicology Archives. This was set apart from other library holdings of the College of Music in order to preserve its unity and integrity. The aim was also to create, in the University, a centre of ethnomusicological research for the music of the East and West where scholars could meet and research.

In 1997, the University of the Philippines Board of Regents approved the transformation of the archives into a Centre for Ethnomusicology, with an Advisory Board and with the Chancellor of the University as its Ex-Officio Chairman.

The whole collection described above is still housed in the University of the Philippines College of Music, in the very rooms where Professor Maceda gathered his first field data, his office for several years as the head of the Department of Music Research, and as a Professor of Ethnomusicology. The field tapes of 2,500 hours are stored in a small air-conditioned room with dehumidifiers. This collection has a basis of music research not only from the Philippines but also from other parts of Asia.

Professor Maceda, who retired in 1991 from teaching at the College of Music, is presently Professor Emeritus and Executive Director of the University of the Philippines Centre for Ethnomusicology.

Aims in General

1. To become an institution and collaborate with the centres of ethnomusicological research in Asia and the Western Hemisphere.

2. To collaborate with the disciplines of Archaeology, Anthropology, Linguistics and Mathematics, as these are related to Music.

3. To search for fundamental musical structures in the music of Asia with possible sources in West Asian antiquity.

4. To search for elements leading towards a new theory of music.

Present Plans

The most urgent task at present is the replacement of the recording equipment neglected for several years and the dubbing of all 2,500 hours of music onto single-speed full-track tapes and into com-
pact discs. Several brands of battery-operated tape recorders used in the field (Magnemites, Butoba, Uher, Standard) and which ran in speeds of 15/16, 1 7/8, 3 3/4 and 7 1/2 inches per second (ips) and in two tracks, four tracks, mono and stereo are now inoperable. The studio recorders, Studer-Revox and TEAC that ran on 15 ips, are likewise not in working order. The National Council for Culture and the Arts (NCCA) does not allocate funds for such equipment. The only remaining source of funding is the Congress and thus there is a plan to approach one of the Congressmen.

In the past, various aspects of research were provided by the local institutions, the National Research Council, the Social Science and Humanities Research Council, the Council of Living Traditions and Foreign Bodies, the Ford Foundation, Asian Cultural Council, the Guggenheim, the Smithsonian Institution, the DAAD and the Toyota Foundation. But these are not sources for the purchase of equipment. Other tasks include:

1. The publication of occasional papers.
2. The building up and maintenance of a library with varied literature related to ethnomusicology.
3. Collaborative work with institutions, musicologists and social scientists in Asia and elsewhere on the music of Asia.
4. A search for funds through the creation of a foundation. A group of former research assistants of Professor Maceda are forming a foundation to search for funding agencies to support the research work of the Centre. A source of funding is the Congress, whose former Senator Edgardo Angara had reserved a certain sum of money for a separate building.

**Particular Projects**

1. Research work on the Vietnamese court music in Hue in collaboration with a Vietnamese scholar and in Burma with a Burmese musician.
3. A history of the Kim Lan Music Association in the Philippines. This association brought the music ensemble Nan-guan or South
Chinese aristocratic music to the islands some 180 years ago.


5. The study of the linguistic structure of the traditional songs in Southeast Asia.

Preservation

The original field tapes have not been dubbed except for a few which are not catalogued. As mentioned previously, the principal task is to dub these tapes. A particular problem in dubbing is exemplified in the following detail of some tapes recorded with changing speeds. For example, a card from the catalogue of the tape collection shows the following data:

Tgl Tagalog
73
1972 Tagalog Tanza, Cavite
Tamanio, 1972

Side 1  Contents
ST 816  000  1. Pangkat Kawayan  v.  ttc  1 7/8 ips
       027  2. Kaluluwa  v.  ttc.  1 7/8 ips
       042  3. Dalagang Pilipina  v.  ttc  1 7/8 ips
       062  4. Ngayon Pa Lamang
            Giliw (song w/guitar)  v.i.  ttc  3 3/4 ips
       131  5. Paalam
            (song w/guitar)  v.i.  1 7/8 ips
       167  6. Actual Harana
            (songs w/guitar)  v.i.  1 7/8 ips

Side 2
000  0. Actual Harana
    (cont of Side 1)
    (song w/guitar)  v.i.  1 7/8 ips
300  1.Iniiibig Kita
    (song w/guitar)  v.i.  ttc  1 7/8 ips
325  2. Ligaya  v.  ttc  1 7/8 ips
337  3. Tu Belleza  v.  ttc  1 7/8 ips
In this card, Tagalog music recorded in 1972 in Tanza, Cavite, by
Tamanio with a Standard tape recorder (ST 816) are songs itemized as
Nos. 1, 2, 3, etc. Now Item No. 3, Dalagang Pilipina, runs at the speed
of 1 7/8 inches per second which is immediately followed without
announcement by Item No. 4, Ngayon Pa Lamang Giliw, that runs at
twice the speed or 3 3/4 inches per second. Without knowing this
detail, an assistant doing the dubbing may record both songs in the
same speed, thus rendering the text incomprehensible.

Professor Maceda is in contact with a distributor of Studer-Revox
tape recorders in Singapore for the purchase of new equipment and
the dubbing of these field tapes.

In the 1980s, some musical instruments made of bamboo have
been treated chemically thus preventing decay and attack by insects.
Other instruments acquired since then still have to be treated similarly.

The books, journals and vertical files follow the US Library of
Congress cataloguing system, open for use by faculty, students and
researchers.

Dissemination of Information

The files of field notes, text transcriptions, translations, music
transcriptions, photographs, slides and films correspond generally to
the catalogue of the field tapes. A prospective researcher on, for exam-
ple, the music of the Mansaka may pull out a card itemizing tapes on
Mansaka music from the tape card catalogue and correlate these with
the song text transcriptions, text translations, music transcriptions in
other files. This will serve as the background information for research
but the real knowledge comes with further investigation back into the
field and reading on various aspects of the subject besides consulting
the archives.

Unfortunately, the field tapes described above are not open to
researchers until they have been dubbed and the dubbings, cata-
logued. The task is immense and financial support for this work is
essential.

When Professor Maceda started his archives at the University of
Philippines College of Music, he introduced a formal teaching of tra-
ditional music with the employment of traditional musicians as pro-
fessorial lecturers. The first lecturers in the 1960s were performers of the Magindanao Kulintang, followed by a Kalingga musician, a Chinese expert on the nan-guan pipa and a gamelan teacher for a gamelan donated then to the University of the Philippines by a former mayor of Jakarta. The students received formal credits for these courses. In the 1990s, after a change in the administration, the gamelan and the pipa teachers who retired were not replaced. Such are the vagaries of the teaching of traditional music in a college devoted mostly to the teaching of Western music.

Today, at the University of the Philippines, the Department of Art Studies of the College of Arts and Letters include ethnic music in its syllabus apart from a course on Philippine Traditional Music. The Departments of Anthropology and Linguistics, College of Social Sciences and Philosophy and the Asian Centre are among the colleges that encourage students to take courses in Philippine music.

Under the supervision of Professor Maceda as editor or author, research works produced in the Department of Music in the past years are as follows:

**Publications**

Jose Maceda (ed.), *The Musics of Asia 1971*: Papers read at an International Music Symposium held in Manila in cooperation with the UNESCO National Commission of the Philippines and the UNESCO International Music Council.

Jose Maceda (ed.), *Musika Journal* (1977-1979) in Tagalog language, a rich source of information distributed free to school teachers all over the Philippines which unfortunately had to be stopped for lack of funds.


Professor Maceda has numerous other publications to his credit, a few of which are as follows:


**Long Playing Records:**

*Ang mga Kulintang sa Mindanao at Sulu* (1976); University of the Philippines (Jose Maceda ed.).

*Ang Musika ng mga Kalingga* (1978); University of the Philippines (Jose Maceda ed.).

*Music of the Kenyah and Modang in East Kalimantan* (1979); UNESCO and University of the Philippines (Texts by Nicole Revel and Jose Maceda).

*Kulintang and Kudyapiq: Gong Ensemble and Two-string Lute among the Magindanaon in Mindanao, Philippines* (1988); University of the Philippines (Jose Maceda ed.).

*Sama de Sitangkai, Philippines, archipel de Sulu* (1980); Orstom (Text by Alain Martenot and Jose Maceda).


**Compact Disc:**


The impact of the sensitization of teachers, students and school administrators to the rich musical heritage of their own communities was seen in the visits to the Centre by several schools in Manila—Ateneo, Miriam, University of Philippine Integrated School,
University of Philippine Child Development Centre, International School and public schools—to see the musical instruments. Faculty and researchers affiliated with the Centre lectured on numerous occasions for different institutions.

As a sequel to activities of dissemination at the College of Music, other institutions followed, not through radio and television but through other channels. The National Competition for Young Artists (NAMCYA) has since several years been recruiting performers of traditional music from the North and the South for a week, every year, to play for school teachers from all over the Philippines who come especially for the occasion.

The Cultural Centre of the Philippines is a venue for such performances and the National Commission for Culture and the Arts is financing concerts, programmes and research projects of traditional music.

In the field of popular music, famous singers and instrumentalists are inspired by traditional music and acknowledge the influence of the research work at the College of Music. Some famous names are singers Joey Ayala and Grace Nono, Edru Abraham and his group Kontragapi, Nonoy Marcelo’s Sinika, and composers Ryan Cayabyab and Joey Valenciano.

Recently, two former research students of Professor Maceda—Victorino Datu Megkitay Saway from Bukidnon Province in Mindanao and Benecio Sokkong from Kalingga Province in Luzon—began to run their own School for Living Traditions funded by the National Commission for Culture and the Arts. Saway uses Bukidnon handicrafts, stories, songs, instruments and moral values as references. Sokkong brought together musicians from the Cordillera—Kalingga, Ifugao, Bontoc, Kalanguya, Gaddang, Ibaloy—to play and explore each other’s music. They learnt from each other and in turn, were able to introduce these musics in the schools of the city of Baguio.

Amal Lumuntod, a kulintang player and Samaon Silongon Solaiman, a kudyapiq player from Mindanao, played in national and international conferences and were awarded a prize, Gawad Manlilikha ng Bayan, as masters of their respective musical instruments.
Collaborative Work

Some visiting scholars who have shared ideas or collaborated with Professor Maceda are William Pfeiffer, Renato Rosaldo, Ricardo Trimillos, Tran Van Khe, Wu Zhao, Sunardi Wisnusobroto, Harold C. Conklin, Charles and Nicole R. Macdonald and Alain Martenot.

Intellectual Property Rights

With the globalization of information technology and a changing attitude towards intangible cultural property, the University has began to incorporate provisions on intellectual property rights of the proponents and/or the University in contracts and memoranda of agreements entered into by faculty and colleges.

The national laws on intellectual property (IP Code of 1997), RA 82, the international commitments (GATT, TRIP) and the University’s policy (Executive Order 01, series of 19) are the basis of the Office of Legal Services, allowing it to admonish its constituencies and to include a provision on joint ownership of any intellectual property or project output in all main contracts.

Music Compositions

The Centre has been an exponent of original ideas in music compositions traditionally not a part of ethnomusicological research but an important undertaking of Professor Maceda’s creative works. He sees, as other composers feel, that contemporary Western music needs other concepts of music such as those in Asia which he has identified: a practice of drone in several traditional musical ensembles; a work of collaboration and coordination exemplified in several rural and urban societies; a variety of musical instruments and concepts of orchestra; and different modes of classification of things and ideas.

With the above parameters he has composed works, some of which are: Pagsamba, a mass or ritual music for a circular auditorium using layers of indefinite sounds; Ugnayan or Atmospheres in which 40 radio stations were used as musical instruments (1974); Udlot-Udlot for hundreds of participants (1975) or for only six people (1999); dis-temperament for orchestra (1991) which, instead of distempering pitches, unified them into one colour, obliterating concepts of disso-
nance and consonance; and _Colors without Rhythm_ (1999) for orchestra where the beat is lost and the music floats.

There are academician-composers whose music reflects their own interpretation of some of Professor Maceda’s philosophies of music. Some of these serious composers are Ramon P. Santos, Chino Toledo, and Jonas Baes, who are closely exposed to and continuously exchanging musical ideas with Professor Maceda.

This paper is, in part, a country report of a scholar’s single-handed effort to institutionalize a Centre for Ethnomusicology from its inception to its present status. However, its targets, both short- and long-range, were also presented with the view that this workshop would be the forum to crystallize the action plans to be undertaken by this Centre.
It is a commonly known fact that Vietnam is a multiethnic nation consisting of 54 ethnic language groups belonging to some linguistic families of Southeast Asia such as Sino-Tibetan, Tibeto-Burman, Mon, Kh’mer, Viet-Muong, Tay-Thai, H’Mong-Zao, Malayo-Polynesian and so on. Each Vietnamese ethnic group has its own unique culture including its music.

Depending on certain historical conditions, the ethnic groups are not on the same social plane. They could be divided into three main categories:

1. The society at the end of the primitive communist regime with several vestiges of primitive democracy. In the culture of this regime, only folk music exists;
2. The pre-feudal society where only folk music exists;
3. The feudal society in which both folk and professional court music are prevalent.

The societies of 53 ethnic minorities belong to the first two categories while the single majority Viet belongs to the third category.

Evidently folk music has played an important role in the preservation and development of ethnic music. That is why our main thrust is on collecting and preserving materials of folk music even though we do collect and preserve various kinds of professional music such as court music, music of theatre and dance, religious music (Shamanic, Buddhist, Islamic, Hindu, Taoist, Christian and even the music associated with the Confucian shrine).
Before 1954, after the Geneva Agreement and since 1975, after the reunification of our country, we have been collecting folk and traditional music of the Vietnamese ethnic groups. We have collected not only the music but also the materials and images of musical activities and customs. The collected materials include mainly sound recordings, numerous photos, some 16 mm and 35 mm films and many ancient manuscripts written on papyrus and palm leaves.

The recordings were made using different kinds of recorders: reel-to-reel recorders between the 1950s and 70s, cassette recorders since the 80s to the present, and since a few years ago DAT and the MiniDisc recorder. We have a few 16mm and 35mm films shot with a low quality cinema camera. Since 1988 we have been using different types of video camera like the VHS, HiFi VHS, S-VHS, Betacam and now Digital Betacam. The variety of materials makes it difficult to preserve them in the hot and humid conditions of a monsoon country like Vietnam. Despite such difficulties, at present we have about 30,000 songs and instrumental pieces of folk and traditional music in our sound archives. These materials have been collected by several generations of collectors and researchers since the 60s.

The collected materials are preserved in the archives of the Institute of Musicology (Ministry of Culture and Information). There is also a small archives belonging to the Institute of Folklore (National Centre of Social Science and Humanity). Some collectors and researchers have their own private or personal archives and the technological conditions for preservation are different in each case.

The Institute of Musicology has the best conditions. The materials are computerized. The original materials are preserved in an air-conditioned storage facility on the second floor, the temperature and humidity being monitored round the clock. The Institute has some technical systems such as Digital Betacam Video editing system, S-VHS Video editing System, VCD production system, Sonic Solution System and so on. The materials of the Institute of Folklore and the personal archives are also preserved in their original form in air-conditioned rooms.
The state institutes receive an annual state budget for the collection and preservation of materials. Sometimes the institutes are also supported by grants from organizations such as the Association of South East Asian Nations–Commission of Culture and Information (ASEAN–COCI), the Asia/Pacific Cultural Centre for UNESCO—Japan (ACCU), the Japan Foundation, the Japan Sumitomo Foundation, the Toyota Foundation, etc.

At the national level we have had a programme since 1995 named Investigation, Preservation and Promotion of National Cultural Intangible Heritage with an average budget of $300,000 per year. The Ministry of Culture and Information is in charge of carrying out this programme. The Vietnam Institute of Culture and Arts Studies is entrusted by the ministry to conduct the collection plan throughout the country with the collaboration of the Provincial Department of Culture and Information of 61 provinces and cities. All the collected materials have to be passed on to the archives of the Institute of Musicology. After some decades of collecting, we have materials of 51 of the 54 ethnic groups in our archives. (Please see Information on the Archival Records of the Institute of Musicology at the end of this chapter).

Now we have planned to collect the materials of the remaining three ethnic groups in order to complete the Atlas. Our annual collection plan also includes collecting additional materials of the ethnic groups we already have in our archives in order to survey the changes in their music and musical lives. For this, we are supported by the state budget.

Generally, the stages of preservation and the ‘fortune’ of the collected materials in our country can be divided into two periods:

1. 1960–1990. Materials were preserved without any technological knowledge. As a result, many of the materials were destroyed; some of them we cannot collect again because the informants are dead and we have lost these materials forever.
2. 1990 onwards. With technical advancement and support from the state and foreign foundations, we have been able to restore and refine the deteriorated or affected materials, computerize them and transfer them to CD, VCD, CD-ROM.
The collected materials and the archives records are exchanged among relevant institutions annually. At the end of each year, institutions such as the Institute of Musicology, the Institute of Folklore, the Vietnamese Institute of Culture and Arts Studies, the Association of Vietnamese Folklorists, meet together where each institution informs the others about its own new records and they exchange materials with one another.

The collected materials were chosen to be included into the curriculum of primary and secondary schools corresponding to the age and psychological developments of the pupils. That is why the curriculum of primary schools contains mainly lullabies and various kinds of traditional children’s songs, games and stories. In the curriculum of the secondary school, pupils are introduced to other genres such as the music of springtime ceremonies, alternating singing between girls and boys, music of shamanic ritual, etc.

On the national TV and radio (AM) we have a two-and-a-half-hour weekly programme of the folk and traditional music of the Vietnamese ethnic groups. Besides this, we have a provincial system of TV and radio in 61 provinces where they also broadcast a two-and-a-half-hour programme per week on folk/traditional music.

We have very few conditions—and they are mainly financial conditions—for publications. The printed books and materials are directed to the music publisher and each year they publish five-six books on folk/traditional music. Here they also have a section for CD production where each year they produce one-two CDs on folk/traditional music. The archives section of the Institute of Musicology also publishes some selected materials on various topics of its own.

Generally these publications only supply the internal demand of the Vietnamese people as they are published in Vietnamese. Very few materials are published in foreign languages like English, French, Chinese, etc. This makes the propagation and presentation of Vietnamese folk/traditional music difficult outside Vietnam.

**Challenges and Obstacles and How to Solve Them**

Vietnam is a developing country with a backward agrarian economy and a rural society. The traditional culture is faced with the threat of
extinction due to various economic and social factors. Under such circumstances we have to discover some reasonable and rational means to overcome the challenges and obstacles on the one hand and to maintain and preserve our cultural identity under the recent social conditions on the other. Firstly, we should be aware of the role of traditional culture, including folk and traditional music, in the present society and consider the following:

Traditional culture was born out of the conditions aimed at supplying the demands of the peasantry, living in rural communities. In that time and society, the folk and traditional culture (and music) was the single form through which the peasants created and consumed cultural activities and values.

In the present stage of industrialization and modernization in the context of globalization and urbanization, the social substratum and the basic structure of the old society including its culture are undergoing a process of destruction.

Our problem is how new social elements and conditions can emerge from these destructuralized elements of the old society and integrate with the new to create a new form of national culture. We need to suit the conditions of the present society on the one hand and preserve and develop the national traditional cultural values and identity on the other.

Secondly, in order to realize the aim of preserving traditional culture, we have developed an action plan as follows:

To collect as soon as possible all remaining elements, values, records of the folk and traditional culture (including music) and to preserve them in archives under the most modern technological conditions with modern equipment. By doing this we can preserve them in their authentic form. We call this plan of action ‘Static Preservation’ or ‘Static Archives.’

The authors of the folk and traditional culture are the people, mainly the peasants of the 54 ethnic groups. We select those activities or forms from folk and traditional culture, that can meet the demands and are adaptable to the conditions of contemporary society and return them to the hands of the villagers. We have a policy encourag-
ing the villagers to restore, revitalize and make these folk and traditional activities part of their current cultural life. Our practical experiences demonstrate that folk and traditional culture (including music) preserved in living form is used by the people and becomes an inseparable component of the contemporary national culture. Furthermore, in the hands of their ‘authors’, the folk and traditional values are refined and changed to contribute to the restructuring of the national culture. We call this ‘Living Preservation’ or ‘Living Archives’.

*What More Do We Have to Do?*

At present, we are planning to establish an Ethnomusicology Section, first in the National Museum of Ethnography and then in the Provincial Museums.

We plan to encourage the establishment of personal/private archives and to include them into a unified national archives system.

A national policy on the Preservation and Promotion of Cultural Intangible Heritage was drafted and submitted to the National Assembly. It might be approved soon.

We plan to create a national law protecting the rights and the interests of the villagers and communities owning folk and traditional cultural values, protecting the rights and interests of collectors, researchers, archivists, and institutions concerned in cooperation with WIPO.

We plan to join in regional and international archives organizations with an aim to exchange materials, experiences, scholars and delegates.

We can conclude by saying that for us the archives in general and the archive of folk and traditional music in particular is a very new discipline. We have started various endeavours, but we are only now making a real beginning. We hope that contact with other countries and archivists will open up new prospects for us.
### Information on the Archival Records of the Institute of Musicology

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This paper gives a brief but updated account of the fieldwork carried out by ethnomusicologists in Nepal with some information on the recorded and published material. The recently-founded (1996) Kathmandu University Department of Music in Bhaktapur is in the process of establishing a sound archives for Nepalese musical traditions. The department has already published two CDs with Sherpa dance-songs from the Everest region.

CD cover: ‘Music of the Sherpa People of Nepal’ (vol.1) published by Eco Himal Little Star Records.

Photograph courtesy Gert-Matthias Wegner.

Newar farmers playing bansri and dhimay during Biskit jatra in Bhaktapur.

Newar farmers playing bansri and dhimay during Biskit jatra in Bhaktapur.

Photographs courtesy Gert-Matthius Wegner
Until 1951, Nepal had been closed to the rest of the world for several hundred years. The use of the wheel was restricted to ritual purposes. The only school in the country was reserved for members of the ruling Rana aristocracy who pursued a lifestyle similar to the Nawabs of Lucknow. The unique topography of Nepal (with 20 million inhabitants) helped preserve an extremely rich variety of ethnic groups (speaking 36 languages) and their musical traditions on a territory half the size of Germany. Despite natural and imposed restrictions on travel, there have been periods of exchange with Indian musical traditions, some of which were modified to local needs and inspired the unique musical culture of the Newar people of the Kathmandu Valley which arguably is the most complex musical tradition in the entire Himalayas.

With the exception of Dutch ethnomusicologist Arnold A. Bake who visited the Kathmandu Valley in 1931 and again in 1955/56, no Western ethnomusicologist was able to record Nepalese music during the isolation of the Rana period. With the assistance of the Rana rulers, Bake was able to produce brief but fascinating documentary films of carya dance as well as sound recordings and photographs of various Nepalese musical traditions. Until then, performances of carya dance had been confined to the secrecy of the clan-god houses of the Bajracharya priests. After many years of research, lecturing and performing in South Asia, Arnold Bake went to London to teach at the School of Oriental and African Studies (SOAS) at the University of London. Today, his Nepalese archives remains with the Music Department at the School of Oriental and African Studies.


A CD (‘Musique de fote chez les Newar’) produced in 1989 by Laurent Aubert, mentions the 1952 Nepal mission carried out by
Marguerite Lobsiger-Dellenbach and presents a seven-minute invocation recorded by her. The remaining recordings (examples of Newar and Gaine traditions) were carried out by the producer in the course of a research trip from February to April 1973.

The most astounding collection of Nepalese music recordings was compiled by Terence R. Bech, an American Peace Corps volunteer who worked in Nepal from 1964 to 1967, then conducted the first ethnomusicological survey of Nepal from 1967–69 to be followed by ethnographic life history studies of Nepalese musicians (1970–73). This resulted in the world’s principal archives for the study of Nepalese and Eastern Himalayan border area music traditions consisting of 400 reel-to-reel tapes, 2,000 black-and-white negatives, 1,500 colour transparencies, 120 musical instruments, 41 life history ethnographies, 7,500 song texts and 2,800 musical transcriptions. A catalogue of the entire collection has been compiled by Anne Helen Ross and published in 1978 by the Archives of Traditional Music, Folklore Institute, Indiana University, Bloomington, Indiana, where the Bech collection found its home.

In the early 1970s, the German ethnomusicologist Felix Hoerburger went to Nepal three times and published an introduction to Nepalese music (‘Studien zur Musik in Nepal, Regensburg 1975) as well as an LP with examples of various Newar musician castes.

In 1974 and 75, the French anthropologist Marc Gaborieau and the ethnomusicologist Mireille Helffer published articles on the Gaine music of West Nepal. In 1999, Gaborieau gave all his recordings of Nepalese music to Franck Bernede who presently settled in Nepal and has already worked on the music of the Damsi and other musician castes of Far West Nepal and Kumaon. Bernede’s work resulted in a CD with recordings of one of the most inaccessible areas of the Himalayas (‘Bardes de l’Himalaya: Nepal/Inde-Epopees et Musiques de Transe’ harmonia mundi). Helffer’s interest shifted to the religious music of Ladakh and Tibet. Based on her research in monasteries of Baudhha, the Tibetan religious centre in the Kathmandu Valley, she published a brilliant book along with a CD on Tibetan musical instruments (‘Mchod-rol’, Paris 1994). Her collected recordings and musical
Instruments are with the Musee de l’Homme. In the early 1980s, Ter Ellingson and Linda Ilits recorded various Newar traditions in the Kathmandu Valley (audio and video). They published a few important articles. Their recordings are at the Ethnomusicology Archive of the University of Washington, Seattle.

Some research has been carried out amongst the Gurung people of Central Nepal by Lahtinen and Lahtinen in 1978 and by Pirkko Moisala in the 80s resulting in her dissertation on Gurung music (‘Cultural Cognition in Music—Continuity and Change in the Gurung Music of Nepal’, 1991).


In 1997, Hans Weisethaunet from Norway published a CD which he dedicated to the memory of the most inventive and brilliant Gaine musician of Nepal, Ram Sharan Nepali, who died in 1996.

During the late 1990s, the Montreal-based ethnomusicologist Sophie Laurent conducted several recording expeditions resulting in a CD (‘Nepal: Ritual and Entertainment’, UNESCO) featuring various Nepalese musical traditions including those of the Tharu people of the Terai, the Southern belt of Nepal. I arrived in Nepal during December 1982 and have since left the country only for brief stays abroad. During the initial eight years, the music of Bhaktapur has been the chief focus of my research, especially the drumming traditions. This resulted in several apprenticeships with local musicians, publications, articles, three documentary films, and a large stock of analog audio and DAT recordings. This work was succeeded by a three-year research project highlighting historical links between Indian and Nepalese musical traditions (focusing also on the carya tradition of the Kathmandu Valley). This was carried out in collaboration with two British colleagues, Carol Tingey and Richard Widdess. Copies of my recordings are with the Museum für Völkerkunde,
Berlin-Dahlem (the sound archives founded in 1900 by Curt Sachs and Erich v Hornbostel, the very existence of which is now in question due to financial constraints) and at the Kathmandu University Department of Music, Bhaktapur, Nepal, which was set up in August 1996 as a centre for the documentation and teaching of Nepalese musical traditions. Gert Wegner’s collection is also currently being deposited at the Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies in India.

The Department offers BA and MA courses in ethnomusicology as well as performance training in various local traditions. During the initial years, all resources and efforts went into physical facilities, staff training and conducting the courses to international standards. We are now laying the foundation of a recording studio (digital audio and video) with attached CD-production and sound archives with the necessary hardware. There is a plan to collaborate with one of the local radio stations in order to disseminate the recordings of traditional music along with competent commentaries so that the various people of Nepal will come to know each other’s music. In this way, the people will also benefit from our efforts. Despite the fact that many ethnomusicologists have done research on various musical traditions, this has had astonishingly little impact in Nepal. Foreign theses and CDs are far too expensive to be marketed there. Only my publications and one of Carol Tingey’s books were produced in the country. All the important archives with recordings done in Nepal are scattered around the globe.

It is my sincere hope that this conference will initiate a new era of collaboration among sound archives.
Kathmandu University Department of Music in Bhaktapur.

Photographs courtesy Gert-Matthias Wegner.
ARCHIVING CHINESE MUSIC MATERIALS AT THE CHINESE UNIVERSITY OF HONG KONG

J. Lawrence Witzleben with Tsui Ying-Fai

Music Department of the Chinese University of Hong Kong

Over the past few decades, the Music Department of the Chinese University of Hong Kong has acquired a large number of sound recordings, including several thousand 78rpm discs, a growing number of video recordings, and a significant collection of books, all housed in the Chinese Music Archive (hereafter CMA). A team comprising Chinese music faculty, research assistants, student helpers and occasional visiting experts have been engaged in the task of continuously organizing and making these materials available for teaching and research by faculty and students and, at least ideally, by scholars and music lovers elsewhere in Hong Kong and beyond.

Some of the challenges surrounding the CMA are familiar ones related to personnel, funding, space, classification, formats (card catalogue or computer-based) for cataloguing of the archives’ holdings and policies for access and copying of the holdings. Other problems are more specific to the nature of Chinese music yet have many parallels with other archives featuring extensive holdings of non-Western music. These types of problems include:

1. Indigenous classifications of musical genres, musical instruments, etc.
2. Different languages and dialects used within a country.
3. Written languages using ideographs or non-Roman scripts.
4. Transnational ethnic groups, instruments and musical
genres which may be called by different names in different countries and/or languages.

This paper is a case study of a particular archives based in Hong Kong and primarily devoted to Chinese music but it is intended to contribute to the larger goal of learning how archives and archivists elsewhere, particularly those in Asia, are dealing with comparable challenges.

Something that distinguishes the CMA from most ethnomusicology archives is that the vast majority of our holdings are not field recordings but commercial recordings. While the CMA collection is surpassed in quantity by those of several research institutes and conservatories in China, its collection of Chinese theatrical music from the coastal regions of the southeast (especially Cantonese opera and Chaozhou opera) is probably unparalleled and many of the other commercial recordings, including those from China, are extremely rare. In addition, the CMA’s holdings are somewhat more open to researchers than those in China.

*Background of the Chinese Music Archive*

The Chinese Music Archive (sometimes referred to as Archives) was established by Dale Craig in 1972. Until 1992, the CMA was supervised by a series of directors drawn from the Chinese Music faculty. Since that time it has been managed by the Chinese Music Archive Management Committee, with responsibilities shared among the four Chinese music faculty members Sau Y. Chan, Tsao Pen-Yeh, J. Lawrence Witzleben and Yu Siu-Wah. Departmental clerical support has varied from time to time but in 1999 we were fortunate to have one of the department’s full-time clerical staff members, Renée Leung, who has a good background in music and excellent Chinese and English computer skills, assigned exclusively to acquisitions, cataloguing and other matters related to the CMA and the audio library. Student help has sometimes been available through university and college student work funds although this is rather limited (only 42 hours for the period from November 1999 to June 2000). Graduate assistants, some of whom are really well-known experts in Chinese
music, are also assigned to help in the CMA as part of their duties.

Over the years, more specialized help has occasionally been available through various sources of funding. In 1978–79, Josephine Chu Kam-Ling (who holds a Master’s degree in Library Science) spent one year in the CMA. During that time, she was able to establish the book cataloguing system which is still in use and to catalogue all the book holdings in the Archive at that time. In 1991, Qiao Jianzhong, Professor and Director, Archives of the Music Research Division of the Central Arts Institute, Beijing, spent six weeks examining the materials and providing suggestions for improvement. In 1993, Sonia Ng, writer and translator, with a PhD in Chinese Literature, spent three months at the CMA. She installed and tested a database system for cataloguing and, in conjunction with Dr J. Lawrence Witzleben, revised the cataloguing system for sound recordings. Also in 1993, Chan Hing-Yan, a PhD candidate in Music, now Assistant Professor at the University of Hong Kong, spent two months helping to re-catalogue sound recording. In February 1994, Dr Anthony Seeger, ethnomusicologist and Curator of the Folkways collection at the Smithsonian Institution, spent one week making an assessment of the CMA management, preservation and cataloguing procedures and presented reports to the Music Department, Arts Faculty Dean, and Vice Chancellor of the University. In May 1994, Tsui Ying-Fai, currently a PhD candidate in Ethnomusicology at the University of Pittsburgh, began a one-year term as Research Assistant at the CMA, and continued to voluntarily assist in planning the online catalogue and CD preservation of archival recordings since that time.

In 1999, through a donation to promote teaching and research in Chinese music, Tsui Ying-Fai began an additional two-year position as Research Assistant, during which we hope to complete the transfer of 78rpm recordings and reel-to-reel tapes to compact discs, get the online catalogue functioning, and of course, continue to seek support and funding for a permanent full-time archivist or at least sources from within or outside the university for a continued temporary position.
Chinese Music and the Library of Congress System

As many of those working with collections of non-Western music must be aware, the Library of Congress System for cataloguing music materials is only marginally useful especially when one deals with extensive holdings of musical genres which are not even on the map in the LC system e.g. Chinese opera gets a single catalogue number (ML 1751 C4) while Chinese scholars distinguish hundreds of different types of which several dozen are represented in the CMA holdings.

In general we have followed the large categories of Chinese music which are commonly used by Chinese scholars: folk song, instrumental music, narrative song and theatrical music. A fifth category, song and dance, is essentially a historical category. We have added another category—religious music—and have also put the music of all the minority peoples into an entirely different category. This category is divided by ethnic groups rather than instrumental and vocal music with further subcategories as a subject for further refinement if the collection grows or if we have qualified staff or students who are familiar with indigenous categories. Thus, the overall headings are I and V for instrumental and vocal music respectively of the Han Chinese, M for minorities, R for religious, W for world music (i.e. other than Chinese or Western).

The musics of Chinese minority peoples open up several additional problems. The first is political: if we include all the ethnic groups which are within the present political boundaries of China—a decision which will certainly upset the many people who view some of these as ‘occupied territories’—how are we to deal with transnational ethnic groups such as the Mongolians or Kazakhs? Are those recordings made in China to go in the CMA and those made in Kazakhstan, in the ‘World Music’ collection? At present, the answer is yes. To a scholar of music culture areas, isn’t this separation ridiculous? Here too the answer is yes but alternative solutions are easier said than done.

More practically, how are we to handle, for example, the names of musical instruments? Comprehensive dictionaries of musical instruments of China’s minority peoples exist with the terms transliterated
into Chinese. To transliterate them back into Chinese romanization may imply an ethnocentrism which was not (necessarily) intended in the original but for the archivist, where does one go to find the correct international romanization for Kazakh terms or to choose among the varied spellings which may confront them? For example, sitar and tabla becomes a ‘sa-ta-er qin’ and ‘ta-bu-la gu’, hybrid combinations of a transliteration combined with the Chinese terms ‘qin’ for ‘stringed instrument’ and ‘gu’ for drum. These examples are easily fixed but it is highly unlikely that present or future faculty and/or archivists will be able to figure out equivalent terms for every non-Chinese country, language or ethnic group.

Language, Dialect, Ideographic Scripts and Romanizations

The Chinese University of Hong Kong is in a rather special position in this regard in that it exists in an officially bilingual society where the primary indigenous language is a dialect (Cantonese) rather than the national language (p`unghua, also called guoyu or Mandarin). In addition, Hong Kong uses the older, more complex form of Chinese characters rather than the simplified characters which have become standard in mainland China.

English language titles for Chinese pieces are in principle not a serious problem. However, even a cursory examination of recordings with English translations of titles reveals that while the general sense of the vast majority of titles is clear, the actual words chosen vary considerably. For example, the popular title ‘Gao Shan Liu Shui’ may be translated as ‘High Mountain and Flowing Stream’ or ‘Tall Mountain and Flowing Waters’ along with many other possible variants. Especially with the development of an online catalogue, the holdings should be accessible by those who do not read Chinese but inclusion of all the variants is obviously a daunting and ongoing task.

There is a general consensus that romanization should follow the pinyin system, the official system used in the PRC which has been used in most journalistic and scholarly circles in the US and has recently been adopted by the Library of Congress. For example, the long zither is called zheng and the pear-shaped lute pipa in pinyin whereas they were spelled cheng and p´i-p´a in the Wade-Giles romanization system.
A further question arises: Whether to list Chinese terms syllable-by-syllable or to group them into words. In most cases the latter method is quite clear but multiple readings are also possible and for this reason we have decided to proceed using separated, individual syllables for titles (‘Gao Shan Liu Shui,’ not ‘Gaoshan Liushui,’ for ‘High Mountain and Flowing Stream’) despite the cumbersome and aesthetically questionable results.

In terms of Chinese ideographs, computerized access represents a great simplification of the problem of how to ‘alphabetize’ Chinese language information. In Hong Kong, there is no universally accepted system of romanization for Cantonese, and libraries and the original CMA card catalogue used a ‘four corner’ system which combines the type of stroke used first when writing a Chinese character and the number of total strokes used. Accuracy in both of these is by no means easily achieved and the CMA’s card catalogue has always been full of errors, making access difficult even to those who know the system. Few Chinese readers from the PRC, Taiwan or overseas are able to use this system, making the catalogue less than universally useful. However, since few Hong Kong students are fluent with pinyin romanization, even if a total switchover could be achieved, few local users would find it to be an improvement. Fortunately, online input and reading of Chinese characters essentially bypasses this problem. Different methods of ‘inputting’ Chinese characters all result in the same set of symbols read by a computer, making the problem of alphabetization somewhat redundant.

Designing and Implementing an Online Catalogue of the CMA’s Holdings

Like most archives and libraries, the CMA has used a card catalogue (index cards in drawers) to list the holdings, with separate listings by title, genre and call number. At various times, cards have been written by hand, typed or printed by computer. Since the early 1990s, because of successive revisions to the cataloguing system, a steady increase in incoming items and a lack of trained staff, new acquisitions have been given only a single title card rather than individual cards for each item on a recording with multiple cross-listings.
However, this step backward has been accompanied by a growing awareness that the card catalogue should be replaced by a computer-based system. After much deliberation, we decided to use a system based on the world wide web. Our original computer expert, Partick Tse, volunteered his services and continued to try to help us develop the catalogue even after taking a job in the US but this arrangement soon proved to be unworkable. After extensive discussions, the University Computer Services Centre agreed to provide technical support for the online catalogue, but only if we switched from a Macintosh-based system to a PC-based one. Under the supervision of Tsui Ying-Fai, and with support for hardware from the University and technical help from the computer centre, a trial version of the catalogue is now running. It may be searched at: www.pc28176.csc.cuhk.edu.hk/musolc/query.asp. The eventual catalogue will include all the holdings of the Chinese Music Archive, along with those of the adjacent Audio Library, which has an extensive collection of Western music recordings and a growing collection of non-Chinese non-Western recordings which are placed under the heading ‘World Music’. Catalogue searches will be divided into Chinese, Western and World Music categories. The Archive website can be accessed at: www.cuhk.edu.hk/mus/cma.html.
APPENDIX A: FINAL WORKSHOP DOCUMENTS

To a certain extent, these workshop documents are the core of the volume: they are the results of a lot of deliberation by the participants. They may be dry reading but we all hope that anyone contemplating to form an archives will read them carefully.

Document 1:

On Archive Advocacy: Archives Are About the Future

Introduction: Research archives often have difficulty justifying their existence, the high cost of preservation and access and the need for specialist training. They operate in institutional structures not designed to accommodate archives—universities, for example. The following document was drawn up to be a mission statement for archives. It is written for a general audience—members of the society at large, funding agencies and administrators—and expresses the importance of archives in the new millennium and the need to support them for the general good. Readers may be able to think of some additional justifications but in late 1999 digital changes were perceived as overwhelmingly important. Any given archives might wish to modify the statement, but each member felt that some kind of advocacy statement for archives was extremely important for every archives.

Archives Are About the Future

One of the most dramatic developments of the current times has been the development of digital technology. This revolution is causing
hitherto unforeseen challenges to cultures and traditions. As we look to the new millennium, it is clear that the Internet and other communication channels will provide new dimensions of accessing information—potentially to people all over the world.

Archives present a unique opportunity to serve as hubs in the flow of information, safeguarding the newly-created information while providing access to the accumulated treasures of human cultures.

Audiovisual documentation has provided the most effective medium for the preservation and study of cultural expression. Research archives are the prime custodians of orally-transmitted cultures be it the rituals of the Andes or the gamelan orchestras of Bali. They also preserve the linguistic, religious, artistic diversity of the peoples of the world in a time when globalization threatens with world wide homogeneity.

Audiovisual archives, however, need a higher level of care and support as their collections are recorded on fragile media—be they tape, film or compact disc. As modern carriers have greater data density, chemical deterioration is generally more drastic for newer formats. Recording equipment and standards too undergo rapid changes and thus archives have to maintain various kinds of equipment that may be obsolete in the commercial domain. Apart from technical challenges, such archives have the responsibility not only to physically preserve materials but to safeguard traditions, rights and collective memory of the peoples of the world.

Document 2:

Strategies for Archives

One of the reasons archives have difficulty obtaining financial support is that it can be hard for non-specialists to understand what an archives does and whom it serves. Archives and archivists remain an esoteric group. Archivists are often accused of being possessive about material in their custody because the needs of preservation, the expense of copying and the legal intricacies of rights and intellectual property are not known or understood by their critics. The document on strategies for archives attempts to provide practical guidelines for archives policy. Above all, the document is meant to assist archives to garner support for their existence and development.
1. Collecting

DEFINING THE COLLECTION

A strong focus of the nature and scope of the collection will strengthen the archives and give it a clear identity—to the organization it exists within and the public at large. Especially in a small archive, trying to collect too much or too many kinds of things may use valuable human resources and space on material that is not really central to the archives’ purposes. However, an archives must also be flexible and ready to take advantage of unexpected opportunities. A donation of a large collection that is outside the archives’ original scope may result in additional benefits including personnel, space, equipment, funding and public awareness.

In many cases, only a part of a potential collection fits within the scope of an archives’ focus. An archives may choose to reserve the right to dispose of, pass on or return those materials which do not belong in the collection.

EXPANDING THE COLLECTION

For every archives, a primary task is convincing potential donors that their material will be well taken care of. This means proper storage, easy access and all the other things discussed earlier but perhaps even more crucially, an understanding that the material will be used but not abused. Archives must also be vigilant about whether agreements concerning access, duplication and publication are being scrupulously followed by all personnel in the archives. An awareness of the importance of maintaining the highest professional, legal and ethical standards must extend all the way from the archives’ director(s) to part-time student assistants and clerical staff.

An additional consideration that often escapes administrators searching for greater ‘efficiency’ through ‘pooling’ of resources is that a donation to an archives is specifically to that archives. Transfer of archival materials to another location (a library, a museum or even another institution) may displease donors who have carefully chosen a site for depositing their materials and may even invalidate agreements made between the collector and the archives. Since changes in the
physical location and distribution of materials are always possibilities, agreements with collectors should always include contingency arrangements.

In addition to promoting the archives through public relations strategies, in some countries (e.g. Australia, India, the US) donations of collections or money to archives is tax deductible and potential donors should be made aware of this financial incentive. Since national regulations vary widely, it is up to individual archives to determine whether or not contributors to their collections qualify for such exemptions.

2. Technology and Preservation

Archives commonly use highly specialized equipment which is difficult to repair even in the best of circumstances. Before making any purchase of equipment the following should be taken into serious consideration:

i) Seek the advise of radio and television technicians who generally have the most updated information about sound/video equipment;

ii) Look for commercially manufactured and/or locally distributed equipment. Locally purchased equipment ensures a continuous supply of spare parts and expert technicians for replacements and/or repairs. It will also be beneficial for the archives should a memorandum of agreement be entered into with the supplier who will agree to make spare parts and services available for at least a five-ten year period.

In general, technical goals are obvious: using the most long-lasting and stable media to preserve the archives holdings, transferring to better media when these become available, having an established track record for reliability and longevity and preserving all materials in the best way possible.

In many cases, collectors have materials they can no longer readily use. For example, the descendants of a collector may no longer have an open-reel tape recorder, and donating these tapes to an archives in exchange for cassette copies will be a mutually beneficial exchange. The possibilities are more complex with commercially produced materials (e.g. 78rpm records) but in these cases some arrangements may also be possible within the relevant copyright guidelines.
3. Funding Strategies and Financial Considerations

SOURCES OF FUNDING FOR ARCHIVES:

1. Local (institutional and individual).
2. Marketing of CDs, print publications, etc.
3. Income from subscriptions by individuals or institutions to an archives’ newsletter or from membership dues from ‘friends of the archives’.
4. National and international funding agencies (academic, governmental, international).
5. Corporate funding.
6. Indirect funding (faculty members, training of staff, graduate assistants part-time student assistants provided by a department). In addition to an archives’ salaried staff, indirectly funded help is often essential to making the archives work. Museums, for example, often use voluntary help and archives should try to explore this possibility as well.
7. Archive staff applying for research grants may include funding that supports an archive either directly or indirectly. An ideal long-term solution for an archive’s financial problems is to find an endowment, either individual or corporate.
8. Licensing of music can be made one of the archives’ fund resources: a film or television programme using materials from the archives may generate considerable income for years to come.
9. In a fundraising campaign, tax incentives on donations made in cash or in kind could attract prospective benefactors.
10. The annual budget must always specifically include the maintenance of the equipment and the training of staff. Allowance for a 10% annual depreciation of all the equipment will facilitate justification for new replacements.

If free programmes are not provided by the institution or government, the budget should also include staff training for

a) fire/disaster planning which is necessary for safeguarding the archives against force majeure;

b) skill development of the staff especially on the use of new technologies, e.g. the software being used in the archives. The use of new
technologies should not depend on the ingenuity of the staff to learn them by themselves.

4. Public Relations

Public relations strategies include both the materials produced by an archives and the interpersonal interactions that shape and supplement these materials.

Among the kinds of materials produced by archives are:

1. Brochures
2. Posters
3. Websites
4. Compact Discs (with samples of the archives’ products, as opposed to commercially produced discs)
5. CD-ROMs
6. Promotional Videos
7. Educational Materials

The last category is far-reaching and may extend beyond working with the archives’ materials by involving archives staff and including archival material in books, song collections, scores, photo collections or other materials. This may increase the visibility of the archives.

Archival staff can also bring attention to the archives by giving lectures within other departments of a university or government organization. The media—print, radio and television and the Internet—are major components in public relations. Archival staff can promote the archives themselves through the various media; by cultivating long-term media relationships, the media representatives themselves may be made to take the initiative to pay attention to the archives.

5. Public Service

Convincing administrators and funding agencies that archives provide essential services to the public at large rather than to a small group of scholars is one of the most important and challenging tasks facing most archives. A first step is identifying the various audiences potentially targeted by the archives:
1. General Public
2. Students
3. Artists (including, but not limited to, musicians)
4. Academics
5. Other interested groups
6. International audiences

Some of the activities that can be used as evidence of public service include:

a) Helping performers by providing them access to and information about traditional performing arts;

b) Providing access to or copies of (within copyright restrictions) recordings or memorabilia from deceased performers to their families or students;

c) Keeping records of important visitors and trying to include media coverage of VIP visits to the archives;

d) Written or videotaped testimonials from outsiders acknowledging the archives’ contributions to them;

e) Attracting attention to the archives through performances of music and dance, displays of musical instruments or other activities held in or near the archives;

f) Bringing groups of students, including local schoolchildren and students, to the archive;

g) Archives also need to develop strategies for making the materials usable by all types of visitors. These strategies should include:

h) Accurate, complete, up-to-date and user-friendly catalogues (either card catalogues, online catalogues or both);

i) Good storage and easy retrieval of archival materials;

j) Listening facilities, providing both quality sound and video reproduction and adequate space for multiple users;

k) Space for reading, taking down notes and writing;

l) Improving staff efficiency and morale: if the archives staff make visitors feel like welcome guests (rather than intruders interrupting work), they will be more likely to return and spread the word about the archives.
6. Networking with Other People and Institutions

Types of networks important to archives include the following:

A. LOCAL AND NATIONAL

These include institutional, media and government contacts. Getting the support of local government officials, embassies and foreign dignitaries can be very important and useful (in the Philippines and Nepal, for example, officials can support funding proposals that will specifically include the archives as a receiver of some of the funds). Local computer networks which lead to international linkages are also important. In Sudan, for example, the archives is connected to the main library, which is in turn connected to other institutions overseas and is involved in ‘distant learning’ projects.

Alliances can be helpful but not always so. Beneficial alliances include working with collections of musical instruments and performing groups who can bring attention to the archives if they are in the same location or inside the archives itself. Potentially harmful alliances include those that may swallow up the archives or not have similar goals and methods (the university library or a radio station).

B. REGIONAL

These refer to networks among countries in a region. A model for this type of regional network has been established in Africa where seven countries (South Africa, Mozambique, Kenya, Ethiopia, Ghana, Senegal, Mali and Sudan) already share access to each others’ data through Culture Africa Network (CAN), officially established in 1999. Funded by the Ford Foundation, the main objectives of the project are to facilitate the identification of cultural creativity in an African context and build mutual enrichment by sharing the rich diversity of the African cultures. CAN administrators visit each of the countries involved in the network, establish standards for technical specifications and connectivity and allot funds to those institutions which need to be brought up to a certain standard. Each institution is required to produce a CD-ROM and these are exchanged. This network will eventually be expanded to include all the other countries in Africa, forming an ‘intranet’ (in other cases, an ‘extranet’) of connectivity.
Appendix A

In India, the ARC (Archives Resource Community) fulfils a similar function; although within a single country, the size of the country makes this network one which is analogous to the African regional network.

C. INTERNATIONAL

Exchange relationships with overseas institutions may allow not only student exchange programmes but external funding for the archives (e.g. Ghana with Swarthmore University), among others. International links with other archives and archivists have a potential for exchange of materials as well as information. Membership in international organizations such as International Association of Sound Archives (IASA), Society for Ethnomusicology (SEM) and International Council of Traditional Music (ICTM) enhances the status of the archives and could be used as leverage in requesting increase in budget for its operations (this will also have implications for funding).

7. Disaster Relief and Prevention

When natural disasters like floods, earthquakes, fires or manmade disasters like wars or cultural revolutions occur, an archives must demonstrate its role as a preserver of cultural histories. When these occur in the location of an archives, the need for disaster preparation may also suddenly become apparent. Before it is too late, archives in locations with the potential for such events should make arrangements to have duplicate copies of their most essential holdings stored in a safe and distant location. Such an exchange of materials has already begun between the ARCE in Delhi and the Music Department of Kathmandu University.

Practical steps to cope with disaster include proper training of all staff (including building custodians and guards) in fire evacuation and other safety procedures. In some cases, training courses are provided free of charge by government organizations.

Particularly in tropical climates, a much slower but equally terminal disaster will eventually befall all audiovisual and printed materials that are not properly stored and cared for. Collectors should be
reminded of these processes and also reminded that an archives is by far the safest place to keep their materials for posterity.

**Document 3**

**Steps Toward An Ideal Administrative Structure**

Administrative or organizational structure is a matter of concern for all archives because they are usually parts of larger administrative units that were not specifically designed to serve them. One benefit of having a group of individuals pool their experience in Manesar was to provide an outline of institutional structures for archives. This document was also drawn up to provide new and developing archives with a frame of reference that comes from joint experience and expertise. The recommendations apply to both government and non-government archives although the composition of the governing body and/or the advisory board might differ between the two.

**An Ideal Administrative Structure for Archives**

**Aims and Objectives**

A ‘scope and objectives statement’ needs to be developed for the archives. A ‘mission statement’ also needs to be included. Both statements should be defined in a way to keep abreast of developments in society, emphasizing the relevance of the archives to present day events and needs.

** Governing Structure**

The archives needs a governing body that may have a variable number of members according to the needs of the archives. Experience tells us that five to seven people would be a useful number. Such a body has executive powers over the archives including long-term policy planning and fiscal policy. The archives director should be an ex-officio member of the body. The election of the Chair and the replacement of members on the governing body should be established at the outset. This group could comprise people with:

—expertise in technical matters of audiovisual archives;
—expertise in the subject matter of the archives;
—expertise in financial matters;
—an effective government representative who has a demonstrated interest in the archives and its work;
—expertise in legal matters including copyright;
—a media personality/eminent artists;
—community representation of people who have material deposited in the archives;
—a potential benefactor.

These positions should be fixed-term renewable (once) positions of three to five years.

In the event that the archives is part of a larger institution which already has an executive board, it should then consider having an advisory body which would assist the archives staff in decision making by offering advice. In such a case, the advisory board could also consist of five to seven people who would have the same sort of expertise as the governing body. The terms should be the same as the governing board. The director should be a member of this board.

As archives are parts of other institutions, both bodies should be appointed by the highest possible authorities so as to increase the influence of committee recommendations on the administrators in the upper levels of the institution with responsibility for the archives.

A category of patrons could add to the profile of the archives.

Employee Functions

An ideal audiovisual archives would include the following functions, many of which may be filled by a single person in a small archives or by more than one person in a large archives. Thus, in a small archives the director might be in charge of acquisitions as well as legal, contractual, dissemination and other functions. In the case of a very small archives, a single person could undertake all functions—though it would be wise to have some of them done by specialists in other institutions or in other parts of the parent institution.

A director is responsible for administration and setting and maintaining the directions of the archives. The director should be a member of the executive body of the institution of which the archives is a part. This position should be filled by someone who is committed to the concept of an archives and ideally, would have qualifications in
one or more of the subject contents or focus of the archives and have proven administrative abilities. Part of the job would involve fundraising, and if this activity took a large part of the director’s time, s/he might want to have a staff member dedicated to that function.

The acquisitions staff is responsible for augmenting the collection through purchasing, donations and exchange and possibly research by the archives staff. Decisions on the type of acquisitions would have implications for the type of staff required. For example, an archives deciding to acquire through its own activities would need its own research and recording staff.

Accessioning/Cataloguing function. Accessioning involves the primary registration of the material. Cataloguing means providing a full description of the contents. The holdings should be accessible through a database that is designed for easy and efficient retrieval of information. The staff in this area should have knowledge of information management including computer skills and whenever possible, knowledge of the subject matter.

A technical function that would be responsible for making archival and dissemination copies of the holdings. Staff in this area should have professional technical qualifications and hopefully, experience in archival work.

A preservation function that would purchase and maintain the equipment and ensure appropriate storage conditions in the vaults. Qualifications for staff in this area are the same as for the technical area.

A dissemination function that would actively seek ways to promote appropriate use of archives’ holdings including publication, media, exchange of copies with other archives and arranging for copies for private requests. Some experience in publications and public relations would be desirable.

A legal and contractual function that would be responsible for agreements with artists and users, copyright of material in the archives, etc. While contracts and agreements might be prepared by specialists outside the archives, someone needs to ensure that they are implemented, appropriately stored and are accessible. Work in this area requires administrative ability.
A **computer function** that would oversee system maintenance, back-ups, programming and management of the cataloguing database. They should also recommend appropriate hardware and software. Experience in information technology is necessary.

There are **infrastructure** areas that are often administered for the archives by the larger institution such as accounting, clerical support, maintenance staff and security personnel. In some cases archives may have to assume these responsibilities for themselves.

Due to staffing and financial constraints, many archives will not be able to perform all of these functions in-house. For example, outsourcing in the areas of database development, making multiple copies of material and legal advice on creating contracts and forms may be both necessary and desirable. In any case, the archives needs firm guidelines on processes for outsourcing.
Nearly every unit of a university or government would like to do more than it has money for. As a result, almost every unit regularly asks the higher administrators in the establishment for more money, with the administrators almost always having to deny them some or all of what they ask for. Archives have rarely been at the top of an administrator’s list of the most important things to fund.

To clarify the issue of fundraising, and to begin to focus on how archives might obtain better financing, we asked the participants to divide themselves into two groups—‘archivists’ and ‘administrators’—for a role-playing debate. In this debate the archivists were supposed to ask the administrators for a 10% increase in their budgets and the administrators were supposed to justify why they were going to cut the archives budgets. They were given about 30 minutes to prepare their arguments. The archivists sat out on the grass, the administrators in the comfort of the meeting room (we wanted them to get into their roles). After the first round (the requests and the reasons for denial), the teams regrouped and then returned to answer the earlier arguments that were made against them.

Since everyone who works in an archives will at one time or another experience this kind of meeting, we include some verbatim pieces from the debate. Readers may find one side or another clever, instructive or silly—but they may also find some useful ideas amidst the humour and invective.
Parties to the Debate

Archivists represented by: Grace Koch, Dietrich Schuller, Endo Suanda, Maxwell Addo, Marialita Yraola, Valmont Layne, To Ngoc Thanh.


Arbitrators: Anthony Seeger, Shubha Chaudhuri.

Argument: The Archivists Address the Administrators

Gert (an administrator): Gentlemen, the Prime Minister told me to approach you because your archives has sent him a petition—he was concerned about our limited attention to your archives.

Grace: We thank you very much for making time and to be with us and talk about this. We wanted to speak to you about increasing our budget particularly for staff salaries and for our facilities.

Dietrich: Audiovisual documents are of ever-increasing importance for a number of cultural studies, intellectual life and cultural documentation. In our country, the orally-transmitted cultures can only be adequately documented using audiovisual materials.

In addition to preserving our cultural heritage, we also face problems preserving our current digital records. Our world is getting more and more electronic as you all know. The daily administration and the governments on local, regional and federal levels are increasingly part of the electronic world. These electronic documents are very volatile, as you may know, Mr Administrator. As it happens, the technical preservation and safeguarding for audiovisual and electronic documents are very similar. Your government needs proper knowledge of the information sources of today and these are audiovisual and electronic documents.

Now comes something technical: audiovisual and digital media are not as secure as paper. They do not last nearly as long. Most recordings are slowly deteriorating and it is also generally true that the more modern our media are, the more vulnerable they are. In the environment of hot and humid countries, which are extremely rich in orally-transmitted cultures, the climatic conditions accelerate the deterioration of such documents.
In order to face these problems and preserve the cultural heritage of our country we must have more funds, more trained specialists and more room to expand our collections.

**Gert:** As we are all aware, the national cultural and ethnic revival in our country is a depressing political issue and the Prime Minister assured me that he wants to make this a major topic during his election campaign. So I will need your support.

**Grace:** We appreciate your support, of course. We have been able to do a very good job in the past. However, things are changing. We do need to increase our budget and it is very important for us all to pull together to improve our archives.

**Argument: The Administrators Address the Archivists**

**Larry:** We thank you for your presentation and we agree with the Prime Minister that you have done very important work, which is why we have been funding you for so long. However, we do have priorities, and our priorities are things like building roads and hospitals which, I am sure you will all agree, are much more essential to the nation’s future and present than things like music. Within the collections, we wonder how much is enough because you have been collecting these things for years and years and the last CD you made only sold 50 copies whereas we spent $10,000 to produce it.

We also find that so much of your request is for staff salaries and we believe that anyone can run a tape recorder and type labels and turn on and off air conditioners—so why do we need the people with PhDs?

You mentioned the importance of our media. Our national radio station is doing an excellent job of presenting our country’s culture so our recommendation is that the archives’ holdings should perhaps be taken over by the national radio station. One other point, I believe we feel that this emphasis on preservation is giving a somewhat backward image of the nation overseas. And we would much rather spend the money on our national song and dance troupe who will present a modern forward-looking presentation of the musical culture.

**Olavo:** Last time we visited you, we didn’t find the documents we were looking for. They really were very important documents. It was quite shameful.
Don Niles: Wouldn’t you say it would be better to use limited funds given to us to promote the living traditions as my colleague mentioned—an international dance troupe to enable these traditions to continue. Why must we continue pouring money into this archives which you have? It seems to me, frankly, that you are wasting some of the scarce funds we give you to just make multiple copies. Why aren’t you happy with just one copy? Why do you need multiple copies of the same thing?

Biswa: Look at the colossal national archives of printed material. How much is actually being used? Why do you want to have a separate archives only for the audiovisual medium?

You yourself have mentioned that things are changing so fast in electronics and technology that whatever you produce today will again be out of date. Why not have everything at the national centre which already exists? It would be much easier to give funds to one place and develop and collect everything over there.

Don: I understand you were invited to international meetings recently. I think in December there was a meeting in Delhi. You came back and gloriously told me about the wonderful progress made by institutions like the Smithsonian and their publications and about the Ford Foundation pouring tremendous amounts of money into various archives. What are you doing? Why don’t you bring in these kinds of funds? Why aren’t you generating some money?

Biswa: There is one example in Delhi—an archives called the ARCE which does not receive government money at all. But they are running one of the best institutions there is with funds from other sources. So this is one example in a developing country. Try and find some other sources instead of us. Because we do not have a lot of funds and are trying to use what little we have for socioeconomic development.

Ali: So look, you’ve been trying to design your programme to support you own career, collecting music and giving nothing to the performers. Better to support the radio station or TV because there one can find money and prestige and such things.

Larry: If I have noted this correctly, to continue the activity of the archives you need proper management and actually, we agree with
that. We suggest that someone from our civil services should be appointed to oversee the administration, staff promotion and other activities so that you have real professionals.

**Don:** I think the previous head of the department of Agriculture would be the right choice.

[**Anthony:** Any more arguments?

**Olavo:** Isn’t this enough?]

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**The Responses**

**Archivists Defend Themselves**

**Grace:** We have been thinking about what you said to us and we appreciate that you commented on what we’ve said. You challenged us of course. You have mentioned roads and hospitals and their importance to our country. We must say to you that all these are part of our national and cultural heritage—roads, hospitals, our cultural background, our cultural traditions. These are every bit a part of our identity, as much as the buildings or anything else that you are doing. I really think you have to think about this.

You talk about marketing and the fact that we haven’t really sold our CDs. Well, we really didn’t have enough money from you so that we could afford a proper marketing person who could come and help us. We have somebody in mind who has done a very good job of marketing whatever we have produced, and could help us accomplish more.

**Dietrich:** You have been talking about the radio and TV archives and suggesting that we give them our collections. You have also been talking about a cultural renaissance in our countries and a reconsideration of cultural and indigenous values. It would not be a good idea to hand over these archives to the radio or TV station which in the past have been channels for international industrial entertainment. Also, looking at Europe, as radio and TV stations become more and more privatized they need to generate revenues from their operations. They will not necessarily support the archiving or the safeguarding of national cultural heritage unless it is profitable. In many countries, radio and TV archives are handing over their own materials to well
organised national archives like ours—not the other way around as you suggest.

**Gert:** I had another cozy talk with the PM and he said there will be transfer of some administrator in the near future.

**Endo:** You asked about the number of people using our archives. I think one point about the archives is that we cannot only think about today, we have to think about the future. Today, if we want to know the music of 150 years ago, there is no way to find out. With the help of these archives, 150 years from now people will be able to gain access to the material because we preserved it in archives. That is what we should keep in mind. Without an investment today, there will be no documents to consult in the future.

Regarding our CD production, right now it is true that it is very hard to find the market and people who are interested in these things. But with more and more international interest in our culture, we cannot just think about only sales income. Think about other aspects of our society—for example tourism. Don’t we receive hard currency from tourism? What are tourists interested in about our country? It is our culture! In other words, our cultural programmes will support the other sectors of our country’s businesses. Archives are important part of the future of our country. They should not have to be self-supporting.

**Addo:** There has been a steady increase in revenues from the tourism, a 600% increase has been reported. More than 40% of the increase in tourists is because of our archives. We have records of the research and development department to support this point.

**Marialita:** You want to support the national troupe that is going around. But may we remind you that these troupes present performances based on materials that are in our archives? You wouldn’t want them to present an identity that is different or even non-existent in our culture would you? So we think that basic research which archives do and also preserve, deserve your support.

**Val:** In comparison with hospitals and roads, I think cultural archives are also important for society. I don’t think it is a question of choosing between roads and hospitals versus culture and archives. I
think it may be more productive to see them as things that are inter-related to one another, part of a coherent whole. I think in the same way that roads and hospitals provide infrastructure for society to function properly and the economy to move more efficiently, in the same way cultural institutions like archives are a form of infrastructure for culture to find its proper expression. If it could be seen this way it would be beneficial to society in very real ways. So I would move away from the notion that one has to choose between one and the other. I think they are very much part of a whole and we should see them that way.

Tho: Vanishing culture cannot be collected afterwards. In Vietnam we have 54 ethnic minorities. We need to collect the remaining broken elements and restructure our culture and without the archives it cannot be done. We need archives as we cannot restore everything at once. We need the archives as a centre for study, as a centre for reference. Our cities are rapidly changing with urbanization, globalization. We need archives so that Western scholars can study our culture.

A Note to the Reader of this Debate

Imagine what you would say here to reply to the criticisms of the administrators, and support the activities and functions of your own organization.

The Administrators Reply

Biswas: The whole information revolution, the transfer and transmission information has become rapid and globalised because of the Internet. Do you really think that we need individually small units and pockets rather than have one centre, and you have access to it? Technically, I think it is quite reasonable. Whether it is the Smithsonian or it is the ARCE it doesn’t matter, as long as you have access to those materials and one copy is retained somewhere. That is enough.

The other thing is to look for funds, but they are limited. Ours is a developing country and we have very limited funds. You have our sympathy, we wanted to help but our resources are so limited. I have heard that in Indonesia an association formed by archivists and artists
has started working together, and have found their own resources. Why don’t you give a thought along those lines too?

**Olavo:** In many Caribbean countries there are no musical archives. But if you go to the beach you see people playing music and they are very happy. [Being unanswerable due to hilarity all around the table, this statement virtually ended the debate.]

**Observation by Anthony Seeger, Arbitrator**

I think both sides presented excellent arguments—some of them very familiar to the rest of us. Here are six things I think the archivists didn’t use that might have been helpful.

Archives could appeal to UNESCO guidelines. There is a document, signed by many countries, called the ’1989 Recommendations on the Safeguarding of Traditional Culture and Folklore’ that goes into archiving in some detail. Your countries may have signed this or other international conventions that might be appealed to as well.

Archives at universities could argue about their importance to academic programmes such as Ethnomusicology, Folklore and Anthropology. You might, for example, argue that most of the best ethnomusicology programmes in the USA have associated archives, among them UCLA, Seattle, Illinois, Indiana and Harvard. Or cite the Chinese University of Hong Kong, the University of Ghana, the University of Khartoum, the University of the Philippines and the Catholic University of Peru (all present here) for International examples.

Archives as a community service of the University. Universities often have as part of their missions some form of outreach service to the general population. Archives are one way for administrators to demonstrate that they are serving the general public by helping people preserve their culture and retrieve it.

Archives could point to the loss of national cultural heritage and the increasing hegemony of mass media on the national arts. If that is important in your country, supporting archives might be a justifiable expense.

I recommend going to other units within your organization in
order to obtain support from them before you visit the administrator. A lot of your arguments talked about archives as isolated units having no relationship to other institutional or national endeavours. I have already mentioned ethnomusicology programmes but you could also turn to composers, acousticians, recording technology programmes, oral history programmes. Outside of universities you might go to the Ministry of Sports (had you thought of collecting songs of sports?), Ministry of Transportation (remember the train songs and oral histories) and so forth. While this workshop is about archives, the survival of a particular archives often depends on its ability to create supportive alliances.

In the archivists’ arguments it became clear how important information about the use of your archives can be. It is very important to keep the statistics on use: who is using the archives and how many people are using the archives. You might keep guest books and save thank you letters. You can answer the question from the administrator whose friend couldn’t find what he wanted if you can say, ‘I am sorry about your friend, but we had 1,200 other users who found what they were looking for—and here is a file of 150 thank you letters that specifically mention how organized our archives is.’ Statistics on use are very important—the question comes up over and over again. You can’t afford to let people pick up single examples and not be able to answer them with some kind of data. Of course you want to pick your moment and context; millions of people use roads every day and only a few use archives.

Resolution

It became clear in the debate that archives need to do a better job of educating both administrators and the general public about what they do. They need to forge better relationships with other parts of their institutions, with communities whose materials they hold and with other archives in their countries and around the world. In an era of high-speed communications, there is less excuse to be a lost unit in a larger organization.
APPENDIX C: DEBATE BETWEEN PERFORMERS, RESEARCHERS AND ARCHIVISTS

Parties to the Debate

Performers represented by: Don Niles, Gert-Matthias Wegner, Endo Suanda.


The second role-playing activity we designed for the participants divided them into three groups: performers, researchers and archivists. It was an especially good-humoured exercise because each person had done all of the things and could identify with the complaints. Also, the group had been together longer and they knew each other better. They often invoked each other’s names in their improvised speeches, mentioned the Ford Foundation frequently (it was the granting agency that sponsored the workshop we were all enjoying), and felt no inhibition about interrupting and interacting in the midst of the exercise.

As before, the groups had about 30 minutes to get together and prepare their arguments and the way they would present them. After the first round, they met again for a few minutes and then replied to the criticisms they received the first time, presenting some new ones of their own. While this is presented as if it was a play, it was in fact improvised on the spot. We have only made light edits on what they said and so the paragraphs retain some of the informality and vernacular speech of the original event.
Please note: none of the hypothetical examples were in any way related to actual cases. Nor were any of the participants actually condemning the activities of the others—some of the strongest performers’ statements came from researchers and some of the strongest statements of researchers’ positions came from archivists. The important thing to notice is that musicians feel they are being ignored by researchers who make recordings and then disappear for long periods of time. Researchers feel that the value of their collections has been ignored by archives that separate the parts of their collections and sometimes crumple photographs, mistype catalogue entries and names and insufficiently respect members of communities they work with who happen to visit the archives. They feel that archivists do not understand the exigencies of fieldwork. Archivists, on the other hand, feel that researchers are not doing a good enough job of documenting their collections, are not getting the kinds of releases from the performers that the archives need to use the materials and expect too much of them.

Performers Address Fieldworkers and Archivists

Don: We are very happy that you fieldworkers have come back to the village after so many years. You spent many years with us. You stayed with us and you became part of my family. I called you my son; you called me father. You used our materials and I think you became quite famous. Every now and then you sent us postcards from different parts of the world. You would say, ‘Hello, I am in India, I am in Japan, South America.’ You’ve written some books about our music, made some recordings. Unfortunately, we can’t read the language you have written in but we understand that our music is in it.

Now you come after many years, quite famous. You see that we are still pretty much the same as when you were here before. Now that you have come to see us why can’t we go to see you?

Gert: I want to live with you for a year and bring my family. I want your address.

Endo: We are quite happy because we understand that when we get recorded we get exposed to the global world which is prestigious for our culture. But in many cases I find that the treatment of artists is not
fair. It is far from fair. I am trained in both traditional music and modern music. When I play with traditional groups I get paid $35 per day but when I play modern music I get paid three times as much. Why is that?

**Gert:** The foreigners have taken everything from us and now they try to take our souls and bury us in archives. You are confusing us. Earlier you people wanted us to change our ways and sing those silly hymns and patriotic songs. Now you want our old songs but we have forgotten them.

By the way, we were recorded by Bertolo Bertolucci last year. We were paid US $500 a day. They gave us all the food we could possibly eat—Italian cuisine, mountains of meat. And now you come here and want to give us only Rs 5 a day. Ridiculous!

**Don** (*to archivists*): A few years ago, a researcher came from your archives and went to a neighbouring village and recorded some songs. Well, those songs do not belong to them, they belong to us. So please destroy those recordings in your archives.

**Endo:** Researchers just destroy our culture. They make our culture powerless. Our Deer Dance was studied by a group from UCLA and now they have performed it in some silly way that makes our art powerless. You publish our sacred materials. When it gets published, it loses its power.

**Gert:** You can’t take pictures. The gods will be very angry with us. So please don’t.

**Don:** I am member of one of the pop dancing groups in the village. I understand you people are from USA. Now that you have recorded us, can you make us popular like Michael Jackson?

**Don** (*to archivists*): One of your colleagues made some recordings a few years ago and we would like to get access to those now. But when we went to the archives they told us that we couldn’t have access to it because the collector said no. Access is prohibited. But it is our music! Why can’t we have copies?

**Gert:** We wanted to listen to the recordings of other traditions. You didn’t let us. So what should we do now?

**Endo:** You ask us to be very honest, give information as accurately as possible. But I don’t think you are very honest with us.
The Fieldwork Researchers Address Performers and Archivists

Marialita (to performers and musicians): I am a fieldworker. You ask us for payments for the songs and after you are paid you are still saying you get exploited. You have been singing these songs all your life. Why ask us for so much money this time when you sing them only once?

We are thankful that you have accepted us in your community but you have been pushing us to drink again and again and we have a problem—we cannot record very well when we are drunk. When we take pictures you are always running away, hiding somewhere under the table. Then you ask us, ‘Why am I not in the photograph?’ But you ran away! And when our recorder is not working, you will say, ‘That’s bad. That’s bad.’ Because we are drunk. You push us to drink too much.

You told us that you are the best and most popular singer and the only one who knew this song. But then someone whispered to me, your own relative, that you had a personal quarrel with your uncle who lives in the next house and he is the one who is the acknowledged singer of this particular song in your community. Now you complain to me that what I wrote about your community is wrong. But you are my most important informant and singer. You did not show me who is the best one but said, ‘I know, I know.’ How was I to tell you didn’t know it?

After making the recording you asked to listen to it and of course I could not refuse you. But the problem with you is that you go on listening and playing it back to the whole village, and now I have no batteries left. Tonight there will be a festival. How can I show the world that your music is so wonderful and spiritual? I cannot record it—the batteries are gone because you’ve endlessly listened to your songs!

Larry: You complained that we don’t have any money to give for your recording but you have to realize we spent three days before we could even get to your village. We had to take the local Minister for Culture for lunch. We had to take out the local Secretary and his family and entertain the nephew of the Ford Foundation. We don’t have enough money for our trip back. And you say we are exploiting you!

Marialita: Our beloved friends who are archivists. We had been sending our collection tapes, photographs, even our field notes to your
office. Then my colleague Alex went to your archives. He also deposited his materials in your archive. It was a long way from Peru to your place. He travelled three times yet you did not return his material. You said, ‘It is easy, you can take your material back anytime,’ but Alex went three times. He has not been able to get his material from you to use in his publication. The book is now cancelled by the publisher.

Alex: I am still waiting.

Maria: When I turn on the radio, oh! the song of my favourite singer was on the radio, being heard all over the world. I was waiting until after the song to hear the disc jockey say, ‘This song is from my beloved donon recorded by Maria.’ Nothing of that sort, not even the name of my institution. How is that? I know you are the one who gave this song to the radio station because when I deposited it, you said that it is the only song of its kind in your collection. Now even the performer is complaining that his name was not mentioned.

We came across a book from your archives that describes the material without crediting the fieldworker who went walking for a hundred days around the villages making the recordings. And it was in our agreement that for the material to be used you would have to inform us first and ask our permission before giving it to the publisher. But we never received a single notice from you. How is that? Why make us sign this contract before we deposit our material with you if you are going to ignore it?

Finally, there is that wonderful photograph. My photograph of the handsome Endo was so beautiful. I loved it and I didn’t want to deposit in your archives. But you said I should deposit everything in your archives. Now when I went to see the photograph for some costume details, it was all crumpled. How is that? How did you take care of this photograph? I found it lying in your filing cabinet, not only crumpled but full of staples. Oh my goodness! And you say that you take care of our material!

Valmont: When I started doing my fieldwork I had to save up a lot of money to buy equipment. The area where I was working had a lot of crime and I could not walk around with a big tape recorder. So I bought myself a little MiniDisc recorder. And when I went to your archives with
all my fieldwork you said you couldn’t accept MiniDisc recordings. What am I supposed to do? I put all my money into the project, recorded with difficulty and you don’t want to accept my MiniDisc.

Larry: I spent so much time documenting all my recordings and writing the performers’ names and all that. And when I want to find them, I go to your archives and look for hours and hours. I finally discover why can’t I find my recordings—because all my recordings of Sunda are under Sudan.

Valmont: When you were taking my deposit you told me what a wonderful collection it was. But the next time I came to do some research for a journal article, I had to wait in line with everybody else to access my own material. What happened? The first time I came I was wonderful, and the second time I got treated like one of the crowd!

Marialita: We had our centennial celebrations last year and most of the performers were musicians, singers and craftsmen whom I had met during my fieldwork. I could not escort them to visit your archives. They went with a colleague who I suppose was not known to you. Not waiting for the girl to introduce these people with feathers and with spears, you called your security guard and threw them out of the compound. I was so shocked and so ashamed! Other fieldworkers will be in a difficult situation when they go and do research because of what you did. We had a verbal agreement that their songs, their rituals, and their crafts will be taken care of, that their people, including their descendants, could come and at least see the materials. This was less than a year ago and you just threw them out and called your security. So now they don’t even want to talk with me.

The Archivists Address Performers and Fieldwork Researchers

Grace: You say that we are taking your music and keeping it away, but we are not doing that. We are making these recordings available for other people to listen to and for your children to learn from. So we are not taking the recordings and putting them away. You should know this.

Gert (interjecting): But we don’t get access to them and neither do our children!
Ali: Why don’t you visit the archives? If you visit our archives, we will show you how we take care of your collection, how we preserve it. We can allow you to listen to our entire collection, your music or other people’s music. Just sitting in the village and complaining about us will not help. If you visit us you will find how well we keep your music.

Maxwell: As soon as your recordings are published, we send the royalties to you.

Ali: You should not be hesitant to sign the contract with us. We are trying to put your performances up for sale in recordings because we think you are going to benefit from it. You are going to increase your income from the sale of your cassettes. This will also make you famous all over the world.

Biswas: I know all of us want to get the best results from your performance but the quality of recording has not come out as well as you wanted. The point which I want you to keep in mind is this: please bear with fieldworkers and try to give them full support in technical details, whether in terms of lighting, in terms of recording, environment, the setting and so forth. All these may not matter much to you but from the technical point of view it is very important. The fieldworkers want to get the best recording of your performance so that you too will be happy with it. Please try to cooperate with them and listen to them. And please don’t give them too much to drink.

Dietrich: Let me assure you that as far as your performance is concerned, you are the king. But please don’t ask for 25 copies for yourself and your children and your grandchildren. (To the fieldworkers) Why don’t you plan well in advance? If you intend to deposit your collection, please contact the archives well beforehand. It will be good to get to know you well, not a fortnight before you leave for the field!

Maxwell: Include the archives in your grant proposal whenever possible.

Grace: We know that what you are giving us is very important and we want to take the best possible care of it. It helps us to know the owner of the song and who is singing in the background. Once, one of you fieldworkers secretly recorded someone through a window. I remember this because there were women and men singing and they
shouldn’t have done this. You gave the recording to us in the archives. We didn’t know that you had recorded it in this way and we actually got into some trouble because we allowed someone to hear the recording and they were very upset with us. So please let us know what you record and what the background to it is so that we can list it and we can take the best possible care of it.

**Maxwell:** Before you embark on any field research you should seek methodological, logistic and technical advice from us archivists.

**Dietrich:** Let me ask you, in your own interest, to please deposit your originals with the archives and not the copies. The archives will definitely care for them in a much better way than you can look after the tapes on your own shelves. This is the experience we have had for decades. And you will be very happy to find in 10 or 20 years that your recordings have retained their original quality in our archives. But if you give us sloppily made copies, this would be the first deterioration of the material which you have taken so much care and effort to produce. Please also keep this in mind: don’t give us MiniDiscs.

**The Responses**

**Performers to Researchers**

**Don:** When you stay with us, we try to do everything to help you and your work. We perform all the things you want to record. We try to make you happy with food. We gave you a house. You marry our young girls. Then you go away. You said that you will give us copies of your recordings, and 10 years later we are still waiting for your copies.

**Endo:** You told us that we should visit your archives. It is too far away from our place and we don’t have money to go there. Why don’t you come see us and stay with us and teach us how to write a book or something. You always get the grants for research but it never comes to us.

**Don:** There is one other thing we are concerned about. We told you secret things and asked you to be very careful about them. Now we understand that you wrote a book that contains all the things you learned. One of the girls from our village went overseas to your country to study and read all the things you wrote in your publication. How can you break our trust like that?
Endo: It has always been always very difficult for us to understand you. You always try to understand us, but when you write a book you write it in your own language. Nobody can understand the language. We want you to do something for us.

Don: We keep hearing about how the Ford Foundation has helped you to come to our village and then you also complain about how difficult it is to come to our village. Can the Ford Foundation give you a Ford truck which you can leave for us, in our village?

You are complaining about how we keep asking you to replay your tapes because we want to hear the performances you have recorded. How many times have you asked us to rerecord the same song because my mother’s cousin’s daughter was coughing during the recording or you had clumsily dropped the microphone?

Finally, if you have so many complaints about us why do you come?

Researchers Respond

Larry: When I was in the field, you always called me your best friend. But you only invited me to your house one time whereas the other Endo with whom I studied drumming for six months taught me everything. And now you are telling everybody that you treated me like your son and I learnt everything that I know from you. Why are you pretending that you were much more helpful to me than you actually were?

Olavo: You asked, ‘Why you don’t you come to see us, visit our homes with your family just like we come to you?’ We will be most grateful if you do, but will you give us a reason why you should? We had to convince everybody, including the Ford Foundation, to give us money because it was important that I go to you. But why is it important that you come to me? And if you don’t have a reason, then why should you get money from the Ford Foundation for doing it?

Valmont: You say that I never came back. But you know that when I first came to you we agreed that once I finished fulfilling my academic obligations, I was going to go back to the place where I come from. We were going to appeal to Folkways Records to produce the CDs with your recordings and we would write the notes on the CD both in your
language and in English so it could be brought back to your village and people could listen. We did make all these agreements but I don’t know why you are complaining so much about it now.

Olavo: The last time I made a book using your information I spent two or three years after I left you working on it. I spent much more money in doing that than the money I got from the book when it was published. Could you let me have a little bit of cash? I have receipts to show you how much I spent. I can assure you I got more criticism on the book than good comments so I think you should write some good comments on my book. If it comes from you, the person who gave me this information, it might help me.

Gert: Why don’t you learn how to write bestsellers?

Olavo: I will do so if you give me information suited to a bestseller. You have to make it very spectacular. But you are not very spectacular.

Researchers Respond to Archivists

Valmont: You archivists can see the kinds of problems we have with performers. Yet you make so many demands of us, like making sure we don’t record on MiniDiscs. You ask us hundreds of questions about documentation. Can’t you also help us to make our life easier? We are under a lot of pressure. We have to produce our research and make the performers happy. Isn’t there some way you can make our life easier instead of making demands?

Marialita: Our archivist friends keep telling us about the quality control over the material we turn over to the archives. But the problem is you are not aware of the realities of fieldwork. We are not always sitting in a good automobile driving on a good road. I was right in the forest. It was raining, and leeches were all over my body sucking the blood from me. And then you ask me for a nice clean tape without insects in it. Insects were everywhere! Then I trekked along a rice field, where I got chased by a bull because I was wearing a red T-shirt. It was a good thing that I fell down in the water, otherwise I wouldn’t be here giving you the tape. It was dry when I gave it to you; I wiped the mud off. My photographs were perfect but now they are not. So please help...
us in keeping the material we had given you to keep as you have promised and don’t expect everything we give you to look as though it were recorded in a laboratory.

**Larry:** You complain about proper documentation but when I brought the tapes to you, I delivered them by hand. Everything was very carefully documented. But when I see it in your acquisition area, one big box says ‘tapes’ and one box reads ‘folders’ and another one says ‘notes’. Everything is separated. Now I can’t find anything.

**Olavo:** The ultimate reason why, in my last research, I decided not to deposit my documents in your archives so that someone else can do a good job of working with my notes was that I planned to write a book myself and then give it to your archives. I planned to ask you to write a commentary or something.

Why should I give you the originals? I have emotional ties to the originals from my fieldwork. I feel they are mine, as this shirt is mine—something too personal to give away. I may want to give them to my son in the future. Maybe that would be far better. I think in a very traditional or conventional way. To me, my originals are like a guitar to a guitarist. They are mine!

**Larry:** Before I went on fieldwork, I had a long talk with your Director. He told me that the recordings should be done on PCM and now I come back and you say, ‘Please discontinue that and please go back and make DAT copies.’

**Olavo:** After listening to you, I checked on the people in the Caribbean—they are still singing and dancing on the beach and they feel very happy without an archive!
queue, you will be interested to know that it is part of our policy not to
treat people who have deposited any differently from the people who
use the archives. You may also be surprised to learn that the people
who were before you in the queue were all depositing their materials in
the archives.

**Biswa**: Taking the cue from Maxwell, you will realize the strange-
ness of your complaint if you go to the library and not an archives. If
an author comes to the library and asks for his own book, he shouldn’t
expect to be taken straight to the book. He is just a reader and if he
wants to consult his own book he is in the same situation as you. You
have to be in the queue like in any other place you go.

**Maxwell**: Concerning Larry’s problem, we appreciate the fact that
in the field situation you have limited time to give to documentation.
But clear handwriting is really essential. Sometimes we couldn’t tell if
you wrote Sudan or Sunda!

**To Performers**

**Grace**: I remember a performer said something about training in
recording techniques. We did send a team to your village to help you
learn how to take care of your archives and how to take care of your
recordings and photographs. But Don, your brother told us that no
one was really interested, so we went to the neighbouring village and
gave our course to them. Did they tell you anything about that?

I think it was Alex who brought some of his performers with him
to visit our archives and was really upset because he said that he
couldn’t get in with the performers. He said that we were very cruel to
you. But Alex, you decided to go in through the fire door and the
alarms started ringing. Of course the police came. We didn’t know what
else to do. Then later you decided to go through another door with
Endo carrying his shield and spear and so the alarms went off again! It
was a real problem for us. We are sorry for this but these are the secu-

**Alex**: Then I want to come again tomorrow!

**Biswa**: Well, you artists can understand that because the book has
been published or the material collected from the archives has been on
a CD you are becoming famous. Everybody knows about the tradition of music in the village you come from. If somebody wants to listen to your recording in the archives or other people come and want to have copies of our recording, it is good for you. All this is helping you.

**Dietrich:** We are hearing lot of horror stories about archives breaking their contracts, misusing the recordings and putting things on to disc which shouldn’t have been published. I think you are not talking of archives but some other institutions. Be assured that the real archives are ethical, and one of the most important ethical rules is not to break a contract. They are legally liable for that. You should not hesitate to make any cases of broken contracts widely known. This is an encouragement for you.

Further, I would like to tell both performers and fieldworkers that nothing is more impermanent than the audiovisual record. Safeguarding audiovisual recordings is a very costly thing, much more costly than all the endeavours in libraries for centuries. We have already reached the point where to keep the records on an annual basis is more expensive than a just honorarium for your performance, whatever it may be. Please consider this when you justify asking for compensation for your performances or your deposited collections. What we do is keep our records for posterity and this should be also in your interest. So please keep that in mind. This why we ask you for your originals. You may not realize that your son will inherit only slime or dust—not the tapes which are so dear to your heart.
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BOOKS


**Unpublished Dissertations and Papers**


Chen, K. R. D. ‘The Ethnic 4000 series of the Smithsonian Folkways


The following is a list of several organizations which readers may like to contact for further information.

**ARC (Archives Resource Community)**

The Archives Resource Community is a network of archival institutions in India. As a community of archives, it has been founded on a philosophy of sharing between organizations, dedicated to the attempt to capture for the future, cultural traditions and practices of everyday life. ARC is a forum for cultural organizations which have an active audiovisual archive of living/expressive culture or are actively interested in and are able to develop such a live archive with preservation, documentation, outreach and dissemination as their objectives. ARC intends to facilitate the sharing of institutional skills and resources, both technical and human, exchange of information, discussion and resolution of common problems; and to foster a culture of cooperation and interdependence among diverse organizations with related objectives.

www.archive-india.org

**AMIA (Association of Moving Image Archivists)**

A professional association, originally North American but now increasingly becoming international, established to provide a means for cooperation among individuals concerned with the collection, preservation, exhibition and use of moving image materials. Objectives include providing a regular means of exchanging information, ideas and assistance; taking responsible positions on archival
matters affecting moving images; encouraging public awareness of and interest in the preservation and use of film and video as an important educational, historical and cultural resource; and promoting professional standards and practices for moving image materials.

www.amianet.org

**ARSC (Association of Recorded Sound Collections)**

An organization whose main purpose is to develop and disseminate information related to all fields of recording and sound media. It serves the scholarly interests of sound archivists, discographers, musicians, recording engineers, historians, collectors and others. It works for the preservation of historical sound recordings, promoting the exchange of information and an awareness of the cultural importance of recorded sound.

www.arsc-audio.org

**FIAF (International Federation of Film Archives)**

An association of institutional film archives (film is here equivalent to moving images of all kinds) which aims to promote the collection and preservation of films and related documents; encourage countries to create and develop film archives; develop cooperation among members; promote film, art and culture; and encourage historical research into all aspects of cinema.

www.fiafnet.org

**ICA (International Council on Archives)**

It is the main international forum for general archives. ICA has various subsets, including an Audiovisual Archives Committee which is working to develop a full section on audiovisual archives. ICA also has regional branches—SARBICA (South Asia Regional Branch of ICA) and PARBICA (Pacific Area Regional Branch of ICA).

www.archives.ca

**IASA (International Association of Sound and Audiovisual Archives)**

IASA works to strengthen cooperation between archives and other institutions which preserve sound and audiovisual documents, to fur-
ther exchange, preservation, documentation and dissemination of information and collection material.

www.llgc.org.uk/iasa

**Pandora Archives:** preserving and accessing networked documentary resources of Australia (individual documents, collections, e-journals and web pages) at the National Library of Australia.

www.pandora.nla.gov.au

Safeguarding Australia’s web resources: guidelines for creators and publishers, prepared by the National Library of Australia, to provide advice on creating, describing, naming and managing web resources to facilitate their ongoing use and future preservation actions.


**Capture Your Collections:** Planning and Implementing Digitization Projects. Online training course proposed by the Canadian Heritage Information Network (CHIN)

www.chin.gc.ca/digital

**Digital Preservation Commons**
Hosted by OCLC, this site is intended to communicate the results of the working groups as well as other digital preservation ‘best practices’ activities relevant to libraries, archives, museums and other cultural heritage institutions.

www.oclc.org/digitalpreservation.html

A moderated list for archivists and other information professionals which provides a forum for discussion of ideas, techniques, and issues associated with the management and preservation of electronic records

www.nla.gov.au/padi/topics/70.html#list

Guidelines for Establishing Digitization Programmes in Libraries and Archives are being developed by a transdisciplinary team of library and archives experts (IFLA and ICA). It shall serve decision-makers as well as library and archives managers, particularly in devel-
oping countries, as a guide for planning digitization projects.


**Handbook for Digital Projects**

A Management Tool for Preservation and Access, an online version (prepared by the Northeast Document Conservation Center, Andover, MA, USA)

www.nedcc.org/digital/dighome.html

**Independent Media Arts Preservation (IMAP)**

Service, education and advocacy consortium aiming to ensure the preservation of independent electronic media for cultural and educational use by future generations; in New York, NY, USA.

www.imappreserve.org/

**InterPARES (International Research on Permanent Authentic Records in Electronic Systems)**

An international research initiative in which archival scholars, computer engineers and scholars, archival institutions and private industry representatives collaborate to develop knowledge required for permanent preservation of records created in electronic systems.

www.interpares.org

**Moving Theory into Practice:**

Cornell’s Digital Imaging Tutorial which encompasses all the major aspects of digital imaging—Selection, Conversion, Quality Control, Metadata, Technical Infrastructure, Presentation, Digital Preservation, and Management; by the Cornell University Library/Department of Preservation and Conservation.

www.library.cornell.edu/preservation/tutorial

**USA, Colorado Digitization Project**

A collaborative initiative involving Colorado’s archives, historical societies, libraries, and museums. The Project is intended to create a digital library or museum that will provide the people of Colorado access to the historical and cultural resources of this state.

www.coloradodigital.coalliance.org
Preservation of Digitized Reproductions
A statement of principles by the Society of American Archivists; covers the issues of preservation of digitized material, selection for digitization, quality of converted digital material, integrity and long-term access.

www.archivists.org/statements/preservation-digirepros.asp

Web capture tools for websites of archiving institutions:
A list of links provided by the University of Michigan, USA:
www-personal.si.umich.edu/~calz/ermlinks/cap_web.html

Seamus, Ross. 2001. Changing Trains at Wigan:

www.bl.uk/services/preservation/occpaper.pdf