



JAHRBUCH 1
DES PHONOGRAMMARCHIVS

der Österreichischen Akademie der Wissenschaften

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PHONOGRAMMARCHIV
der Österreichischen Akademie
der Wissenschaften

Jahrbuch des Phonogrammarchivs

der Österreichischen Akademie der Wissenschaften

1

Beiträge des internationalen Symposiums

**110 Jahre Phonogrammarchiv:
Reflexionen über Arbeitsfelder, Kooperationen
und Perspektiven**

Herausgegeben von

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VORWORT

Am 27. April 1899 kam es zur Gründung des Phonogrammarchivs, des ersten wissenschaftlichen Schallarchivs der Welt. Exakt 110 Jahre danach, im Jubiläumsjahr 2009, schien der Zeitpunkt für ein internationales Symposium zum Thema „Reflexionen über Arbeitsfelder, Kooperationen und Perspektiven“ auch aus anderen Gründen geeignet; zu nennen wären insbesondere ein Leiterwechsel (der langjährige Direktor Dietrich Schüller wurde von Rudolf M. Brandl abgelöst), ein neu gewähltes Akademie-Präsidium und grundsätzliche Überlegungen zur Positionierung des Phonogrammarchivs als audiovisuelles Archiv und Forschungsinstitut im 21. Jahrhundert.

Rückblickend entpuppte sich das Jahr 2009 trotz finanzieller Herausforderungen als ein besonders aktives und ereignisreiches. Mit viel Kraft und Elan wurden seitens des Phonogrammarchivs Forschungsprojekte, technische Entwicklungen, Archivierungen, Katalogisierung, Sammlungsübernahmen oder etwa die virtuelle Vernetzung vorangetrieben, daneben gab es eine Reihe öffentlich wirksamer Aktivitäten, wie wissenschaftliche Veranstaltungen, Vorträge und Publikationen.

Dieses Kaleidoskop an unterschiedlichen und fächerübergreifenden Tätigkeiten war auch der Ausgangspunkt für die Konzeption der Tagung, für die Referentinnen und Referenten aus Europa, Amerika und Asien gewonnen werden konnten. Zusätzlich zu diesen Beiträgen „von außen“ wurde in Form von vier Postern der aktuelle Arbeitsalltag im Phonogrammarchiv dargestellt, der sich mit den Schlagworten „Sammeln“, „Bewahren“, „Beforschen“ und „Verbreiten“ anschaulich charakterisieren lässt.

Im Gegensatz zu den seit den Anfängen des Archivs in unregelmäßiger Folge publizierten Einzelbeiträgen der *Mitteilungen des Phonogrammarchivs* wird das neu begründete *Jahrbuch des Phonogrammarchivs der Österreichischen Akademie der Wissenschaften* als periodischer Sammelband erscheinen, der neben Forschungs-

beitragen zu einem Themenschwerpunkt auch Berichte zu aktuellen, audiovisuellen Feldforschungen und darüber hinaus die wichtigsten Aktivitäten des Phonogrammarchivs während des vergangenen Jahres enthalten wird; Rezensionen zu Buch-, CD- und Videopublikationen sollen in Zukunft ebenfalls einen Platz finden.

Das vorliegende *Jahrbuch* vereint in seiner ersten Ausgabe jene Außensicht (also die Beiträge des Symposiums) mit der Innensicht in Form eines gerafften Jahresberichts. Der erste Teil gliedert sich – analog zum Aufbau der Tagung – in drei Abschnitte, denen Grußadressen von Kevin Bradley (International Association of Sound and Audiovisual Archives), Rainer Hubert (Medienarchive Austria) und Detlef Altenburg (Gesellschaft für Musikforschung) sowie eine Keynote Lecture von Anthony Seeger (UCLA) vorangestellt sind. Ausgehend von einem analytischen Blick in die Vergangenheit beleuchtet Seeger darin die besondere Bedeutung audiovisueller Archive im 21. Jahrhundert und betont den hohen Wert von Tondokumenten als Quelle für das Verstehen von Kulturen im Kontext einer globalisierten Welt. Auf der Grundlage seiner eigenen Feldforschung spannt Seeger den Bogen von Fragen zur Wechselwirkung zwischen Ausführenden, Forschern und Archivaren bis zu heiklen Themen wie Copyright und Ethik im Umgang mit audiovisuellen Dokumenten.

Den ersten Abschnitt („Methoden und Ziele der Feldforschung“) eröffnet ein Beitrag von Ingeborg Geyer zum Mehrwert „lebensfrischer Magnetophonaufnahmen“ für die dialektologische Forschung, speziell für die Erstellung des *Wörterbuchs der bairischen Mundarten in Österreich*. Anhand der im Phonogrammarchiv verwahrten „Sammlung Kranzmayer-Hornung“ aus den 1950er Jahren betont sie deren Bedeutung für die Validierung und Analyse linguistischer Phänomene, aber auch für kulturwissenschaftliche Fragen.

Über die „Begegnung der Kulturen“ reflektiert Gerhard Kubik, wenn er an seine ersten Feldforschungsreisen in den frühen 1960er Jahren zurückdenkt und versucht, den Blick von heute seinen Überlegungen und Zielen von damals gegenüber zu stellen. Ausgehend von den europäischen Erfahrungen reicht Kubiks Exkurs vom Aufbruch

nach Afrika, wohin ihn die meisten seiner Reisen führten, bis zu einer neuen Sicht und Darstellungsform kultureller Profile.

Rudolf M. Brandls Beitrag „Zur Quellenkritik der medialen Überlieferung am Paradigma der Musikaufzeichnung“ stellt eine methodische Abhandlung über den Wert von AV-Quellen im Zusammenhang mit der Aufnahme von Oraltraditionen dar, in der grundsätzlich zwischen physikalischem Träger und Inhalt unterschieden wird. Brandl sieht die Musik als „kommunikative Handlung“ und leitet aus diesem Ansatz ab, dass eine mediale Dokumentation nie objektiv sein kann – ein Fazit, das auch bei der Archivierung eines AV-Dokumentes mitgedacht werden muss.

Im zweiten Themenblock („Technische Herausforderungen in Feld und Archiv“) erläutert zunächst Giorgio Adamo seine Erkenntnisse aus AV-Aufnahmen im Feld, indem er beschreibt, wie unterschiedlich auditive und visuelle Informationen während einer Videoaufnahme wahrgenommen und aufgezeichnet werden können. Letztlich kommt er zum Schluss, dass eine reine Tonaufnahme zwar „objektiver“ als jede Videoaufnahme sei, aber je nach Kontext und Forschungsziel die adäquate Art der Aufnahme und methodische Konstellation neu entschieden werden müssten.

Victor Denisov und Tjeerd de Graaf gehen in ihrem Artikel auf die Rolle von Archiven für die Bewahrung, Dokumentation und Verfügbarmachung von Beständen zu bedrohten Sprachen in Russland ein. Die beiden Autoren referieren über ihre langjährigen Erfahrungen mit Aufnahmen gefährdeter Sprachen (insbesondere finno-ugrischer Minoritätensprachen wie Chanti und Udmurt) in russischen Archiven.

Sowohl Jacek Jackowski als auch Avraham Nahmias berichten von ihren Erkenntnissen aus einer Schulung im Phonogrammarchiv, das sich schon immer intensiv mit Fragen der Konservierung, Restaurierung und Übertragung von Tonträgern auseinandergesetzt, diese Expertise weltweit weitergegeben und dabei internationale Reputation erlangt hat. Die daraus resultierenden Kooperationen – in einem Fall mit Warschau, im anderen mit Jerusalem – werden neben

einer Beschreibung der betreffenden Institutionen ausführlich im Zusammenhang mit dem erfolgten Wissenstransfer besprochen.

Das abschließende Kapitel („Die Rolle von Schallarchiven für die Sprach- und Musikwissenschaft“) wird von einem Referat zu „Sprache, Dislozierung und Identität bei Özbeken Nordostafghanistans“ eingeleitet, in dem Ingeborg Baldauf die kulturellen, politischen und sprachlichen Entwicklungen von 1978 bis 2008 nachzeichnet und auf die Bedeutung von linguistischen Tonaufnahmen als Zeitdokumente für kulturwissenschaftliche Erkenntnisse verweist. Am Beispiel von mündlicher Geschichtstradition und Tracht zeigt Baldauf, dass Studien lokaler Idiome mit einer Untersuchung der Migrationsgeschichte sowie paralleler – sprachgebundener und nicht-sprachlicher – identitätsbildender Merkmale einhergehen müssen.

Ein weiterer linguistischer Beitrag stammt von John Rennison, der die Computer-unterstützte Auswertung von audiovisuellem Datenmaterial aus linguistischen Feldforschungen zum Thema macht. Er gibt in seinem Text praktische Tipps über persönlich getestete Computerprogramme zur Auswertung von Sprachkorpora weiter, die mit technischer Unterstützung durch das Phonogrammarchiv zustande kamen und dort langzeitarchiviert sind.

Neue Horizonte öffnet Detlef Altenburg schließlich mit der berechtigten Frage nach der Beziehung zwischen Phonogrammarchiven und der Musikwissenschaft. Die noch flüchtige gegenseitige Wahrnehmung der unterschiedlichen Teilgebiete des Faches sieht er in Zukunft schwinden, zumal die klangliche Realität immer mehr in den Vordergrund tritt und die Beschäftigung mit Tonaufnahmen – folglich auch die Bedeutung von Schallarchiven für das kollektive Gedächtnis der Kulturen – zunehmen wird. Die Voraussetzung dafür bildet allerdings die weltweite Verfügbarkeit über das Internet.

Clemens Gütl, Gerda Lechleitner, Christian Liebl

GRUSSADRESSEN

PHONOGRAMMARCHIV BIRTHDAY GREETINGS FROM IASA (KEVIN BRADLEY)

The International Association of Sound and Audiovisual Archives (IASA) sends its greetings and best wishes to the Phonogrammarchiv of the Austrian Academy of Sciences on the occasion of the celebration of its 110th anniversary.

IASA includes a diverse range of collection interests, and with members from more than 60 countries the association represents a broad palette of audiovisual archives and personal interests, including archives for all sorts of musical recordings, historic, literary, folkloric and ethnological sound documents, theatre productions and oral history interviews, bio-acoustics, environmental and medical sounds, linguistic and dialect recordings, as well as recordings for forensic purposes. And it would be no exaggeration to say that there wouldn't be a IASA member who has not in some way benefited from the legacy of the Phonogrammarchiv.

You will hear, and have no doubt heard, some of the unique materials in the collection of the Phonogrammarchiv, materials which are found there because of its position at the beginning of the history of sound archives and collections – items like the voice portrait of Franz Joseph, Emperor of the Austro-Hungarian Empire; however, it's the ethnographic, linguistic, traditional and folklore recordings which are the core strength of the Phonogrammarchiv's collection. This collection has an impressive global spread, is a fundamental tool for researchers in the particular fields, and has been recorded, managed, documented and preserved as an exemplar of best practice and world standards.

In fact, many of those world standards have only come into being as a result of the work of key staff in the archive. In IASA

this work has included the formulation of the important *IASA-TC 03 (The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy)*, which was edited by Dietrich Schüller, who was also the first and longest standing chair of the Technical Committee; also *IASA-TC 04 (Guidelines on the Production and Preservation of Digital Audio Objects)*, in which Dietrich Schüller was an active participant, as were Franz Lechleitner and Nadja Wallaszkovits. Christiane Fennesz-Juhász, past Vice-Chair and now Chair of the Research Archives Section of IASA, has undertaken important work in the formulation of research and ethical standards for IASA; also Helga Thiel, who was active in IASA in the 1980s, serving on the cataloguing committee at a formative time and helping with the translation of the *Cataloguing Rules* into Spanish.

All of the Phonogrammarchiv's staff have been generous in support of the world of sound archiving, and their tireless efforts have advanced the state of the art all over the world. IASA would clearly have been a poorer organisation without support of the Phonogrammarchiv's staff.

The International Association of Sound and Audiovisual Archives was established in 1969 in Amsterdam to function as a medium for international co-operation between archives that preserve recorded sound and audiovisual documents, and the Phonogrammarchiv became an institutional member in 1972. Their staff have taken many key roles in IASA.

IASA looks forward to continuing this rewarding relationship and wishes the Phonogrammarchiv all the best on its 110th birthday; and it also welcomes its new director, Professor Dr Rudolf Brandl.

Congratulations!

Kevin Bradley, President of IASA

GRUSSADRESSE DER M | A | A (RAINER HUBERT)

Werte Festgäste *pleno titulo!*

Das Phonogrammarchiv ist etwas Besonderes – und nicht nur wegen seiner erlauchten Geschichte.

Auch in den letzten Dekaden ist es seiner historischen Vorreiterrolle immer wieder gerecht geworden – in Österreich aber auch international.

Es gibt so etwas wie den Stil des Phonogrammarchivs, seine ganz spezifische Methode, seine Art, an die Problemstellungen heranzugehen, seine eigene Handschrift, die erkennbar ist.

Das ist die Sicht der m | a | a, der Medienarchive Austria. Die m | a | a ist der Verband der österreichischen AV-Archive und zugleich *branch* der IASA, der International Association of Sound and Audiovisual Archives. Das Phonogrammarchiv war einer seiner hauptsächlichen Geburtshelfer – und in der Folge immer eine seiner wichtigsten Stützen.

Zu den wichtigsten Errungenschaften der m | a | a zählt aus meiner Sicht, dass die kollegiale Zusammenarbeit der österreichischen AV-Archive gefördert wurde. Daran hat sich das Phonogrammarchiv immer in exemplarischer Weise beteiligt.

So ist nicht nur ein beruflicher Konnex vieler von uns mit dem Phonogrammarchiv entstanden, sondern auch eine emotionelle Bindung. Für die m | a | a-Mitglieder ist das Phonogrammarchiv Teil von uns, ist unser Phonogrammarchiv.

Unserem Phonogrammarchiv alles Gute!

Ad perpetuos annos!

Rainer Hubert, Vorsitzender der m | a | a

GRUSSADRESSE DER GESELLSCHAFT FÜR MUSIKFORSCHUNG
(DETLEF ALTENBURG)

Es ist mir eine Ehre und Freude, dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften zu seinem Jubiläum die Glückwünsche der Gesellschaft für Musikforschung zu überbringen. Das Phonogrammarchiv der Österreichischen Akademie der Wissenschaften ist das älteste audiovisuelle Archiv der Welt. Es hat mit seiner Arbeit seit seiner Gründung im Jahre 1899 zunächst in der Entwicklung des Phonographen, dann vor allem in der Dokumentation und Konservierung von Tonträgern aller Art Maßstäbe gesetzt. Mit großer Kompetenz hat es die Bestände nicht nur systematisch aufgebaut und erweitert, sondern zugleich für die Langzeitkonservierung richtungweisende Pionierarbeit geleistet.

Das Wiener Phonogrammarchiv hat sich zu einem wesentlichen Bestandteil unseres kulturellen Gedächtnisses entwickelt, das allerdings entgegen der Euphorie, die der Glaube an die Perfektion technischer Konservierung immer wieder neu geweckt hat, ungleich mehr bedroht ist, als dies für herkömmliche Archive und Bibliotheken zutrifft. Um so mehr sind die Bemühungen des Archivs um die Überlieferung seiner Bestände an die nächsten Generationen zu würdigen. Wenn die historischen Bestände des Phonogrammarchivs 1999 in das Weltregister Memory of the World aufgenommen wurden, so würdigte die zuständige Kommission der UNESCO damit nur folgerichtig die herausragende Bedeutung dieses Archivs.

Das Verzeichnis der Publikationen signalisiert, welchen bemerkenswerten Beitrag die Wissenschaftlerinnen und Wissenschaftler dieses Hauses zur Forschung leisten. Traditionell trägt das Phonogrammarchiv nicht nur mit seinen CD-Produktionen und seinen Forschungsbeiträgen zur Erschließung der Bestände bei, sondern führt auch selbst in der Feldforschung eigene Aufnahmeprojekte durch.

Für die Arbeit in den kommenden 110 Jahren wünscht die Gesellschaft für Musikforschung dem Phonogrammarchiv weiterhin viel Erfolg!

Detlef Altenburg, Präsident der Gesellschaft für Musikforschung

**BEITRÄGE DES INTERNATIONALEN SYMPOSIUMS
„110 JAHRE PHONOGRAMMARCHIV:
REFLEXIONEN ÜBER ARBEITSFELDER,
KOOPERATIONEN UND PERSPEKTIVEN“**

1. KEYNOTE

LOOKING TO THE PAST AND CREATING THE FUTURE:
THE FUNCTIONS AND ETHICS OF AUDIOVISUAL ARCHIVES
IN THE 21ST CENTURY (ANTHONY SEEGER)

Happy 110th birthday to the Vienna Phonogrammarchiv!

The world's oldest audiovisual archive is another decade older. Its collections now date from three different centuries, from the 19th to the 21st. The era of its founding is almost unimaginable today. 1899 seems like a very long time ago in audio technology, though in some other domains it may seem closer. In 1899 it was not obvious that recordings should be archived; they might have been transcribed and discarded rather than saved. Many oral historians did that until quite recently. The prescience of the Austrian Academy of Sciences in anticipating the significance of recording devices and recordings for scientific research is to be admired, and the survival of the early recordings to the present day is itself a major achievement.

The Academy and its Phonogrammarchiv might not have survived. The shelling of the library and archives in Sarajevo and the destruction of audio recordings in Baghdad show that archives can either suffer direct and purposeful destruction, or experience what is today called “collateral damage”. And I have not even mentioned the damage done by mould, poor storage, and improper handling. It is extremely difficult to replace unique audio recordings. It was possible to reconstruct some of Vienna's damaged buildings from old paintings and photographs

after World War II. But we cannot reconstruct a performance from an instrument, a photograph, or even a score. Nor can we reconstruct a manner of speaking or a way of telling a story from painted portraits, printed texts, old buildings, or museum collections of snuff boxes and wine glasses. We should all be very happy to be celebrating the 110th anniversary of the Vienna Phonogrammarchiv with its collections not only intact, but migrated to contemporary formats. Both its founding and its survival are major accomplishments.

Appropriately to the occasion, my paper is also about time. It begins, first, with a discussion of the idea of the “long tail” in commercial music and how that idea needs to be inverted for archives. It continues, secondly, with a research anecdote that indicates how quickly oral traditions can be forgotten and how profoundly memories of aural phenomena are affected by other values. Thirdly, it describes some of the urgent challenges posed by copyright law, shifting ethical perceptions, and emerging media and documentation practices, and finally it suggests that these challenges can best be met by creating new collaborations.

The research mission of the Phonogrammarchiv

The Phonogrammarchiv was the first of a type of research centre that began here in Vienna and only slightly later in Berlin. After that they spread to the rest of the world. I would characterise the Phonogrammarchiv as a research-based audiovisual archive. It is different from a national archive, a radio archive, libraries, or official repositories of documents produced by others. While we may do research in a national archive, the contents of that archive are official documents of the activities of a nation. National libraries, too, often receive published documents through compulsory deposit. The Phonogrammarchiv collections, by contrast, are the result of focused research on specific subjects that has been undertaken by Austrian scholars or involve Austrian subject matter. The decision to acquire and preserve a collection lies in the hands of the director and research staff, and

the collection is thus far more focused than those of other archives. The staff of the Phonogrammarchiv has always produced some of the recordings to be subsequently archived. The archive has provided equipment, supplies, and training to outside researchers to ensure the quality of their recordings and has also acquired some collections from other institutions. The archive staff has also published on a wide variety of topics (cf. Phonogrammarchiv 2009).

The model of the Vienna Phonogrammarchiv has been adopted by The American Folklife Center at the Library of Congress, the Ethnomusicology Institute in Lima (Peru), the TRAMA archive in the Sudan, and the Archive and Research Center for Ethnomusicology (ARCE) in India, to name just a few with which I am familiar. In each of these institutions, some of the archive staff does research that includes making recordings, while other specialists manage the acquisition, organisation, preservation, and access to the materials. Each of them focuses on recordings of their own country, or of researchers from their country. When archive staff does the research and collecting, the recordings tend to be of a higher quality, are more consistently documented, and are made in conformity to the methodology and ethical standards of the time. The Phonogrammarchiv paved the way in its organisational structure, attention to technology, and in its national focus.

The Vienna Phonogrammarchiv has consistently been a pioneer in technology. It developed its own disc-based audio recording device quite early – it was much easier to make copies of the discs than of the wax cylinders commercially available. For over a century it has created and evaluated audio and video equipment for scientific research. Whereas the music industry focused for a long time on improving the quality of studio recordings, equipment produced for the general public often involved decisions that compromised recording quality. The needs of researchers in language and music who make their recordings outside of studios are different from those of the general public. Today, the Phonogrammarchiv continues to analyse and evaluate the machines and media produced for the commercial marketplace in ways that are

of great importance to researchers around the world – they shape the format and quality of the recordings made everywhere.

While there has been a tendency to assume that for-profit companies and the marketplace are sufficient to create high-quality equipment suitable for research and preservation, this has clearly not been the case. There is no more reason to trust the long-term usefulness of an audio product than to trust the solvency of a bank. Many of the so-called advances in audio and video technology have been promoted to sell new hardware and convenience, rather than on the basis of the actual quality and durability of the equipment itself or the media that it uses for storage. For the past twenty years the Phonogrammarchiv staff has provided independent analysis of emerging technologies that have been widely used and appreciated by researchers around the world.

When do archival recordings become valuable?

As the holdings of the Phonogrammarchiv have grown, and as it continues to absorb collections made by researchers at other institutions, the challenges of preserving, cataloguing, and making accessible the recordings become increasingly difficult. It is fairly easy for a small archive to digitise its materials and migrate them to new formats; the larger the collection, the greater the challenge and expense of doing so. Is it worth the trouble?

In a 2004 article that is now famous in the music industry, Chris Anderson wrote in *Wired* magazine that many commercial products have a “long tail” (Anderson 2004) in the digital economy. He noted that although their sales fall off significantly after an initial period, there continues to be a small market for recordings in the long term. He argued that recording companies tended to ignore the small but steady market for their recordings. His oft-reprinted chart illustrating this point appears below.

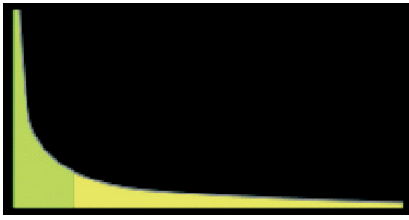


Fig. 1: The “long tail” of a commercial recording (in yellow) that becomes much less popular, but still commercially useful long after its creation (cf. Wikipedia).

Most of the sales of popular music recordings normally occur in the first months after their release (represented in the green part of the chart). Most record companies used to delete recordings from their catalogues when their sales fell off (the end of the green section). The “long tale” hypothesis suggests that if the recordings were all kept available, were inexpensive, and were easy to find they could continue to sell in small numbers for a long time.

Research archives do not produce popular recordings, but rather carefully preserve recordings produced as part of research and ensure that the sounds remain available for the long term. Considering a number of archives around the world, I would characterise their holdings as having a long tail that is the reverse of the tail for commercial recordings. Audiovisual archives often find that their oldest collections have the most value both to researchers and to members of the communities that were recorded. The value appears to increase with their age and may be the opposite of commercial recordings. The reason for this is that the recordings made for research purposes are usually of currently practised traditions. After the recordings have been studied, they may have little further immediate value to researchers or the people recorded. After a time, however, their importance increases because languages and other traditions change. Then the recordings become increasingly important to both scholars and the communities recorded. The growing interest in and use of most archives’ collections is shown in the reverse of the “long tail” diagram:



Fig. 2: The “long tail” of the use of archival recordings, which are often more important long after their creation.

The enthusiasm with which members of communities around the world have received copies of early recordings of their music and speech from the Phonogrammarchiv CD publications and other sources justifies the preservation of recordings for future use by the communities recorded. Their usefulness as a baseline against which to judge change justifies the preservation of the recordings for scientific research.

Another example of the surprising popularity of older recordings is the experience of the University of California, Santa Barbara (UCSB), which made available for digital download thousands of cylinder recordings issued by the Edison Company in the early 20th century.¹ Their website (<<http://cylinders.library.ucsb.edu>>) has received millions of hits and the public has downloaded hundreds of thousands of recordings from the university website (Seubert 2007). The archive staff had no idea there would be so much enthusiasm there for the early recordings until they were actually put online. The website was named among the top 100 websites by *Time* magazine in 2008 – a considerable achievement considering the number of new websites launched daily. The popularity of the site is partly due to the popularity of the original material, but it is also an indication of how widely used archives collections might become should they be made as easily available.

Forgetting and recalling the aural past – an archival tale from the Amazon

Recordings do not have to be very old to be valuable. Memories of oral traditions are often lost quickly, influenced by other changes in society. Here is an example from my own research: in twelve years children could not remember how their parents sang.

¹ Since Thomas Edison deeded his copyrights to the U.S. Government, the status of the recordings he produced seemed to indicate they could be made available to the public. The University of California, Santa Barbara copied and posted the recordings for free access.

In the early 1980s I was investigating the pitch of the songs of the Suyá/Kisêdjê, a small indigenous society in the Mato Grosso, Brazil. The surviving members of the tribe idealised the past and considered themselves to be inferior to their ancestors, who had lived before the tribe made peace with the Brazilians in 1959. Most of the older men alive in 1959 had died by the early 1960s from contagious Brazilian diseases and accidents. Their children frequently compared themselves unfavourably to their parents, but nevertheless continued to sing. At one point in my research I found a defective recording on a commercial release issued in 1961 where the voices sounded unnaturally low and the rattle unnaturally slowed down. Recorded by a Brazilian anthropologist visiting the group in 1959, it appeared to me that the original recording had been slowed down at some point in the production process. Indeed, in addition to the lower voices, one could almost hear each pit of the piqui-pit rattle striking its neighbours.

I took a copy of the low-pitched defective recording to the village and played it for the assembled population one evening in the village plaza. I wondered how they would react, and expected criticism of the sound. They listened attentively. When I finished playing, the musical specialist of the community leaned back and said: “Tony, it is beautiful! That is the way our ancestors sang!” Needless to say, I was completely puzzled. Could their singing change so much in only 12 years, from 1959 to my first visit in 1971? Could rattles have sounded like the ones on the recording? Why did they not share my certainty that the recording was defective?

The next year I was able to locate a journalist’s recording of the Suyá/Kisêdjê from the early 1960s in the archive of a Brazilian university. The recording included the same singers as the anthropologist’s recording and was made only a year or so later. All the journalist’s recordings were consistent: the elders were not singing lower than the contemporary performers, but rather at approximately the same pitch. I think the reason the Suyá/Kisêdjê admired the flawed recordings was because it confirmed their ideas about the past (it was better, and men sang lower and had deeper sounding rattles), the

present (not as good as the past), and themselves (inferior, with light voices). The men did not remember how their parents sang!

The Suyá/Kisêdjê were wrong about the past, about the present, and about themselves. Aural memory, like all memory, is profoundly shaped by other attitudes and values. Evidence from the 1961 archival recordings that the past was much like the present led me to a better understanding of their aesthetics and sound and enabled me to better evaluate the recordings I was making myself. It also convinced me that without audiovisual archives the past can easily be lost and the future deeply affected by that loss. Learning that the past was not so different from the present was part of the community's revival of self-confidence and shaping of the present and thoughts about the future. Today they see the present as a continuation of the past, rather than a loss, and they can imagine a future in which they can continue into the future those things they value from their past and present.

Without the archived recordings, I could not have developed my analysis of their aesthetics and musical practice, nor could they have heard their ancestors at the correct speed. Audiovisual archives, contrary to imagined stereotypes, are exciting places for researchers and communities alike. Theories can be put to the test in them. The past can be put to present use, and sounds thought to be lost can contribute to the future through re-analysis and re-use. Both scientific understanding and community aspirations can be served by the same recordings.

Has the Phonogrammarchiv solved all archival problems, or are there still challenges to resolve in this century?

While the Phonogrammarchiv has made tremendous contributions to issues of technology and preservation, many other challenges remain (see Chaudhuri & Seeger 2004). Even after ensuring the physical preservation of the sounds, there are troubling ethical problems and copyright restrictions that affect the archive's ability to preserve and provide access to its collections. In the following pages I will first discuss ethics and then copyright.

Many field recordings are plagued with questions about appropriate use and access. It is often not clear who should have the right to hear them, or for which purposes they may be used. Ethics of use have changed a lot in the past 110 years, and the rights to many of the recordings in the Phonogrammarchiv (and most other research archives) were not clearly established when they were made. Ethics change, and archives collections do not. Until the mid 1980s most researchers assumed they did not need explicit permission from those they recorded in order to study, archive, and disseminate on LPs their field recordings. Technological changes, the end of colonialism, indigenous rights movements, and the popularity of “world music” all affected attitudes and legislation regarding who holds what kinds of rights in field recordings. Today, most archives require written or spoken contracts that cover the future use of the recordings they make. But what about the existing recordings? Most archives are not at all sure what kinds of uses are appropriate, which affects their ability to offer access through the Internet to the unique recordings they work so hard to preserve (see Seeger 1996).

The International Association of Sound and Audiovisual Archives (IASA) has been discussing a code of ethics for several years, based on a draft prepared by the IASA Research Archive Section. From the ethics of acquisition, to the ethics of preservation (see Schüller 2005), to the ethics of access and the recognition of cultural rights for access to documents of a group’s culture, the challenges are many. Research archives probably face more ethical issues than archives of published recordings, whose use is largely determined by copyright legislation. For example, the Edison recordings on the UCSB website were all originally made for commercial distribution, and thus continuing access to them is fairly unproblematic. The original purpose of interviews and performances made by researchers usually did not include their mass dissemination through the Internet. Both the researchers and the performers usually assumed that their recordings were simply being made for personal research and institutional storage. Commercial record companies were rarely interested in the kinds of recordings made by researchers, and the World Wide Web was not even

dreamed of. Not all music in the world is meant to be commodified nor is all speech appropriate for wide dissemination. Some of it is meant by its users to be restricted to members of certain groups, genders, kinsmen, etc. In the United States, for example, some American Indians feel that the period of the early recordings of their music was a colonial one and that the general public has no right to access recordings of their sacred ceremonies. They insist that many archival collections be restricted to members of their own tribe.

Archives face other ethical issues as well. It is unethical to destroy a collection that would be useful to individuals or a community. It is unethical to make inferior copies in which data is lost during the transfer from one format to another. The list of what is unethical is very long indeed. I will not enumerate them, but they must be considered by all archives today.

We needed archives in the past. Do we still need archives to save recordings today, since families and communities can make their own recordings and save them for the future on their computers or the Internet?

There has never been a time in human history when as many people were involved in documenting their lives as there are today. The ubiquitous digital media, produced by cell phones, video cameras, websites, and the like have increased in staggering proportion since the founding of the Phonogrammarchiv, and especially since 2000. Most of these recordings, however, have a very short lifespan. Even when care is taken to preserve them, they are often impossible to recover later due to the obsolescence of the hardware, changes in the operating system, computer crashes, and deterioration of the storage medium. The World Wide Web is very new, and there is no reason to expect companies to preserve the huge amount of data being generated and deposited on it for long periods of time any more than the record companies saved their old masters (which they did not). Although promises may be made with deep sincerity today, management changes, companies do not endure, and in the past many recordings would have been lost were it not for the hard work of dedicated collectors and archives. We will still need institutions