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MLIS-ritgerð

**Preserving the National Heritage:
Audiovisual Collections in Iceland**

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Leiðbeinandi: Dr. Jóhanna Gunnlaugsdóttir

Nemandi: Piret Laas

Kennitala: 011260-3309

Útdráttur

Þessari ritgerð er ætlað að kanna núverandi stöðu varðandi geymslu hljóð- og myndgagna á Íslandi með því að rannsaka tíu söfn hérlandis. Á undanföllum árum hefur menningararfur í formi hljóð- og myndgagna verið í vaxandi mæli viðurkenndur sem mikilvægur grunnur stjórnmála-, sagnfræði- og félagsfræðilegra rannsókna, svo nokkur fræðasvið séu nefnd. Í mörgum löndum hefur hljóð- og myndefni, t.d. kvikmyndir, myndbönd og hljóðupptökur, öðlast fulla viðurkenningu sem hluti menningararfs landanna.

Markmið þessarar MLIS-ritgerðar er að rannsaka hvernig söfn sem varðveita einstakt hljóð- og myndefni hafa þróast á Íslandi og hver er núverandi staða þeirra varðandi þróun söfnunar, varveislu, yfirfærslu á starfrænt form, skráningu, geymslu, tæknibúnað, starfsfólk og samstarf. Reynt er að bregða ljósi á að hversu miklu leyti hljóð- og myndefni hafi öðlast viðurkenningu sem hluti íslensks menningararfs.

Tilvikarannsókn (case study) og eigindlegar rannsóknaraðferðir voru notaðar í rannsókninni til að ná fram þeim markmiðum sem stefnt var að. Mest af frumgögnum var aflað með viðtölum við starfsfólk tíu safna með hljóð- og myndefni. Töluvert magn ritaðra heimilda var einnig rannsakað og greint.

Niðurstöður rannsóknarinnar eru að í hinu texta-miðaða umhverfi íslenskrar menningarstefnu hafi íslensk hljóð- og myndarfleifð hlotið takmarkaða athygli yfirvalda. Þrátt fyrir að í reynd megi telja safn Ríkisútvarpsins (RÚV) þjóðarsafn Íslands á þessu sviði skortir það nauðsynlega opinbera viðurkenningu og lagalega stöðu. Ófullnægjandi vitund um þarfir varðveislu hljóð- og myndefnis hefur valdið því að söfnin hafa lent utangarðs í flutningi efnis yfir á stafrænt form.

Abstract

This dissertation sets out to explore the present situation in audiovisual archiving in Iceland by studying ten local audiovisual collections. In the recent years audiovisual heritage has been increasingly recognized as a vital resource for political, historical and social research to name a few. In several countries audiovisual material, i.e. film, video and audio, have gained full recognition as part of their cultural heritage.

In this master thesis the objective is to study the way the audiovisual collections that preserve unique audiovisual material have developed in Iceland and what is their present situation in terms of collection development, preservation, digitization, size of collection, cataloguing, storage, technical equipment, staff and cooperation. An attempt is made to seek an understanding to what extent the audiovisual material has been recognized as part of Icelandic cultural heritage.

The study uses case study and qualitative research methods in its attempt to realize the objectives. The bulk of the original data was collected by conducting interviews with the staff of ten audiovisual collections. A sizable amount of data in the form of literature was researched and analyzed.

The research discovered that in the text-orientated environment of the cultural policies the Icelandic audiovisual heritage has received limited attention from the authorities. Although in essence the Archive of the National Broadcasting Service *RÚV* could well be considered the national audiovisual archive of Iceland, it lacks the necessary official acknowledgement and legal status. Insufficient awareness of the needs of audiovisual preservation has left the collections outside the mainstream of digitization.

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Introduction

The MLIS dissertation *Preserving the National Heritage: Audiovisual Collections in Iceland* is the final project in the Library and Information Studies at the School of Social Sciences at the University of Iceland, worth 30 ECTS units. The supervisor of this dissertation was Dr. Jóhanna Gunnlaugsdóttir at the Department of Library and Information Studies.

In recent years the authorities in many countries have come to acknowledge the importance of audiovisual documents as part of the cultural heritage of the world. The growing awareness has helped the audiovisual archives to gain legal status inside the mainstream of archiving. In many countries National Audiovisual Archives have been founded though the majority of the audiovisual documents of film, video and audio are preserved in non-specialised institutions like libraries, museums, archives, research institutes and broadcast companies.

Upon examination there seemed to be very little research available on the preservation of audiovisual documents and audiovisual collections in Iceland. The aim of this research was to examine the current situation in ten audiovisual archives and collections that hold the bulk of Iceland's audiovisual heritage.

The first chapter of the thesis deals with the methodology of the study, the research population and data collection.

In the second chapter the author gives a theoretical overview of the most important issues concerning audiovisual archiving and audiovisual preservation. The themes form the backbone of the interview guide that was used in collecting data on the audiovisual collections in Iceland. The chapter is based on the literature and various official documents in the field of audiovisual archiving.

The third chapter will present the original research in the form of case studies of ten audiovisual collections in the Great Reykjavík area. The case studies are based on the 14 interviews the author conducted in the ten institutions preserving audiovisual documents as well as other available documents on these collections.

The fourth chapter discusses the results of the case studies following the main themes of the research: collection development, preservation, digitization, cataloguing, storage conditions, access, copyright issues, staff, professional training and cooperation in the

field. Furthermore, it examines the level of recognition audiovisual heritage and its preservation has received from the Icelandic authorities and discusses some aspects of Icelandic audiovisual archiving.

1 Methodology

1.1 Aim of the study

The idea to conduct a research on audiovisual archives in Iceland cropped up as the author received an informal inquiry from the Baltic Audiovisual Archives Council (BAAC) on the situation of audiovisual archiving in Iceland since no representative of Iceland had participated in their conferences and seminars. The BAAC is an association fostering cooperation between the audiovisual archives of the Baltic states, the Nordic countries and the worldwide Baltic diaspora.

After some preparatory study it appeared that very little material is available on audiovisual archiving and preservation in Iceland. In January 2008 the results of the TAPE (Training for Audiovisual Preservation in Europe) survey on audiovisual archives and collections in Europe, conducted in 2005-2006, was published (Klijn and de Lusenet, 2008) The final report of the survey revealed, without naming the institutions that two audiovisual archives from Iceland had also participated in the survey. The evident negligence of the topic prompted the author to commence the present study on audiovisual archiving and audiovisual preservation in Iceland.

The study focused on audiovisual collections preserving either audio recordings, films and video recordings, or both. The collections preserving photographic material were not included in the research.

The emphasis was set on the institutions that preserve unique audiovisual materials which form – in a narrower sense – the audiovisual heritage of Iceland. It was the aim of the author to include in the study the most representative collections of the national audiovisual heritage. Therefore, libraries or other institutions whose holdings consist of commercially produced audio and video material held in multiple copies were excluded. However, among the participants were the institutions that function as legal deposit bodies for audiovisual material.

1.2 Research questions

The main questions the present research aims to answer are the following:

1. How have the audiovisual archives preserving unique national heritage developed in Iceland?

2. What is the present situation of audiovisual archives in Iceland in terms of collection development, preservation, digitization, cataloguing, storage, access, technical equipment, staff and cooperation?

3. To what extent have the Icelandic authorities acknowledged the audiovisual material as an important part of the nation's cultural heritage?

1.3 Research design

The present research is a multiple case study. In a multiple case study several cases are researched within the same project. The researcher provides a description of the setting, searches for themes, aggregates data into themes and compares them (Stake, 1995).

1.3.1 Research population

The sample selection for this research was purposive. Purposive sampling allows the researcher to choose a case because it illustrates some feature or process which he/she is interested in (Silverman, 2005, p. 129).

Ten institutions preserving audiovisual material were chosen for the research. Out of the ten institutions, only two were solely focusing on collecting and preserving audiovisual material. All the remaining collections were departments or units of larger educational and research institutions or of broadcast companies.

The data was collected in the following ten institutions preserving audio, film and video: The National Museum of Iceland (*Þjóðminjasafn Íslands*), the Árni Magnússon Institute for Icelandic Studies (*Stofnun Árna Magnússonar í íslenskum fræðum*), the National Film Archive of Iceland (*Kvikmyndasafn Íslands*), the Audiovisual Department of the National and University Library of Iceland (AV Department of NULI) (*Tón- og myndasafn Landsbókasafns Íslands*), the Centre of Oral History (*Miðstöð munnlegrar sögu*), the National Broadcasting Service (*Ríkisútvarpið ohf.*), the Archive of TV Channel Stöð 2 (*Filmusafn 365 miðla*), the Archive of TV Channel Skjár 1, the National Theatre (*Þjóðleikhúsið*) and the Icelandic Academy of the Arts (*Listaháskóli Íslands*).

Two of the archives, the National Film Archive of Iceland (*Kvikmyndasafn Íslands*) and Centre of Oral History (*Miðstöð munnlegrar sögu*) were independent institutions that specialize in collecting and preserving audiovisual material. In eight of the institutions the audiovisual collection was a department or lower administrative unit of the larger institution.

All the institutions were situated in the so-called Great Reykjavík region. Visiting some collection outside the Reykjavík area would have been beyond the means of the author, both in terms of funds and transport.

1.3.2 Data collection

Case studies often use multiple methods of data collection (Stake, 1995). According to Robert K. Yin (2003) the case study's unique strength is its ability to deal with a full variety of evidence – documents, artifacts, interviews and observations.

A conclusion was reached that the data collection for the study would be twofold: to gather information by conducting interviews with the staff of the selected audiovisual collections and to study other available resources on audiovisual archiving, preservation and collections and in Iceland.

In a multiple-case study the researcher is likely to need some structure in order to ensure cross-case comparability (Silverman, 2005). To fulfill this requirement focused interview was chosen as the primary data collection instrument. In focused interviews the respondent is interviewed for a relatively short time, e.g. for an hour, and the interviewer is likely to be following a certain set of questions derived from a case study protocol. However, the focused interview still remains open-ended and assumes a conversational manner (Merton, 1990, p. 90).

Contact was established with 12 institutions that hold an audiovisual archive or audiovisual collection. A letter asking for permission to conduct the interviews with members of staff was sent by e-mail to the head of the institution or the department in charge of the collection. A total of 11 institutions out of the 12 that were contacted agreed to participate in the study. In the end ten institutions were chosen for the data collection.

The majority of the interviews were conducted between mid September and the beginning of December 2008. In one institution, however, a second interview was recorded at the end of February 2009 as the information received in the previous interview had proved insufficient. It appeared that in the meantime the first interviewee had left the job and new staff had been employed.

1.3.2.1 Interviews

In conducting the interviews an interview guide based on the TAPE (Training for Audiovisual Preservation in Europe) survey questionnaire from 2005-2006 was used (See Appendix 1). Certain changes were made to the original list of questions. Several

questions were omitted, a few were rephrased or made as open-ended as possible, and some questions were added. These changes took into consideration the character of the institution the interview was to be conducted. During the interviews the interviewer also adjusted the questions according to the responses of the interviewee. Sometimes the researcher had to inject her own opinions or ideas in order to stimulate the interviewee to open up.

During the research 14 interviews were conducted in ten audiovisual archives and collections. In one of the archives four staff members were interviewed. In another archive two staff members were interviewed at half a year's interval. The decision to do another interview was reached during the initial analysis of the data as it appeared the first interview had produced insufficient information. In one archive two staff members were interviewed simultaneously. In the remaining collections one member of staff was interviewed in each institution. All the interviews were conducted in the institution during the regular working hours. Half of the total, or seven interviews, were recorded in a separate room in more or less satisfactory conditions. However, in one case the room echoed badly. The remaining seven interviews had to be conducted in the public area with occasional interruptions as no other space was available.

The length of the interviews varied from 16 minutes to 68 minutes, the majority being longer than half an hour. The interviews were recorded on a mini-cassette using a dictaphone. At the end of each interview permission was requested to follow it up by seeking additional information if necessary.

The interviews were transferred to the computer programme iTunes and fully transcribed. The written text of the transcriptions amounted to the total of 147 pages.

The interviews were followed up by e-mails to the majority of the institutions that participated in the research (See Table 1). In most cases it proved necessary to acquire additional information or to clarify the uncertainties that were discovered while analyzing the material. The e-mails were sent during the data analysis phase and also when writing the thesis was already underway. A couple of e-mails remained unanswered. In one institution the author was not able to gain access to a few documents that would have proved interesting for the research.

Table 1. Overview of the data collection

Institution	Interviews	E-mails
RÚV	4 interviews	e-mails
Stöð 2	1 interview with two staff members	e-mails to interviewee
Skjár 1	1 interview	e-mails to interviewee
National Film Archive	1 interview	e-mails to interviewee
Árni Magnússon Institute	1 interview	e-mail to interviewee
National Museum of Iceland	1 interview	e-mails to other staff member than interviewee
AV Department of NULI	1 interview	e-mails to interviewee
National Theatre	1 interview	
Academy of the Arts	1 interview	
Centre of Oral History	2 interviews with different staff	e-mails to 1 interviewee

1.3.2.2 Literature analysis and documentary material

Prior to carrying out the interviews a sizable amount of literature was read, including articles, reports, legal and organizational documents, case studies, official guidelines, etc., to get acquainted with the topic of audiovisual archiving and preservation. From this process the three research questions evolved. The preparatory data collection was carried out from February 2008 until September 2008, though with a couple of months intermission due to the researcher's personal circumstances.

Furthermore, during the data collection a number of documents, both published and unpublished were studied. These documents included both printed and electronic resources, and some unpublished material like letters. Researching the documents was vital for providing background material as the thesis also focused on the historical development of some of the studied audiovisual collections.

1.3.3 Data analysis

The interviews were coded and notes were taken. During the analysis open and focused coding was carried out by using a comment function of a word processing program. Open coding is done working through the interviews line by line identifying themes and categories that seem of interest. In the second stage, focused coding is done once again going through the data concentrating on key themes indentified during open coding (Esterberg, 2002, p. 161). In the final stages of the data analysis the identified themes

were entered into a table separate for each audiovisual collection to enable a better comparison of the cases.

1.4 The reliability and validity of the study

Reliability is the extent to which research produces the same results when replicated by a different researcher (Bloor and Wood, 2006).

The present thesis is based on a representative purposive sample. In the research, to the best of my knowledge, all the major audiovisual collections in Iceland that preserve unique audio recordings, video and film were studied. In addition, the sample included a few minor collections.

Validity is the extent to which the research produces an accurate version of the world (Bloor and Wood, 2006). To support the validity of the study triangulation was used. The interviews were expected to serve in their own right to gather new data and as a methodological triangulation leading to greater validity of the research. In addition to interviews, additional information was obtained from various documentary materials regarding the collections. To improve the validity the author provides a clear account of the data collection and analytic procedures used.

One of the limitations of this study may be that only the immediate staff working with the audiovisual collections was interviewed, some of whom had been employed only very recently. The author regrets that she was not able to involve any representatives of the National Broadcasting Company's technical staff in the data collection.

2 Audiovisual Archives and Audiovisual Preservation

2.1 Audiovisual archiving

For centuries written text has been the main medium of recording and preserving people's memory. During the 19th century new forms of external memory appeared: Photography, sound transmission and sound recording, then moving images. The new audiovisual technology revolutionized the recording of key events bringing along new media: radio, cinema and television. As a consequence new type of cultural heritage emerged, the audiovisual heritage becoming an integral component of contemporary life and culture.

2.1.1 The development of audiovisual archiving

Audiovisual media is a young field. For about 130 years ago in 1877 Thomas A. Edison invented the mechanical phonograph cylinder, the first practical sound recording and reproduction device. There have been films since 1895, radio since the 1920s and the first television broadcasts went on air in the 1930s.

Although the public recognition of the historical, cultural and social importance of the audiovisual recordings took decades to come, the first ideas of long-term preservation of audiovisual documents emerged remarkably early. In 1898 Boleslaw Matuszewski, a Polish cinematographer and a Lumière employee, published a manifesto *Une nouvelle source de l'histoire: création d'un dépôt de cinématographie historique* in Paris where he argued for the supreme significance of film as "a new historical source" and called for a museum of historical filmed images. (Matuszewski, 1898). Two years later, in 1900 the Ethnographic Congress in Paris adopted the resolution that all anthropological museums should add suitable film archives to their collections (Kula, 1997, p. 86).

The first AV archives came into existence about a hundred years ago and were established by the science community. The oldest audiovisual archive in the world, the *Phonogrammarchiv* in Vienna, was founded in 1899 archiving recordings produced by anthropologists and ethnolinguists. The *Berlin Phonogramm-Archiv*, established at Berlin University in 1900 initially focused on acoustics and music psychology. Research collections were founded in Paris (*Société d'Anthropologie*, 1900), in St. Petersburg (1908), and at the University of Zürich (1909) (Klijn and de Lusenet, 2008, p. 23)

In 1911 the French linguist Ferdinand Brunot created his *Archives de la parole*, to collect the French heritage of sound recordings made during scientific missions in various regions of France (Klijn and de Luset, 2008; Grunberg, 1995). In 1938 *Phonothèque Nationale* was formed on the basis of *Archives de la parole* for the legal deposit of sound recordings as well as for all audio recordings of whatever nature. The *Phonothèque* also followed a systematic policy of recording and interviewing “personalities”, from the literary, artistic and political circles (Grunberg, 1995).

Moving images quickly became associated with vulgar entertainment and were regarded by the custodians of culture as material of no lasting value. Although in the 1920s and 1930s politicians and advertisers began to recognize the impact of moving images on the public opinions and taste no systematic effort was made for the widespread archiving of the new media (Kula, 1997, p. 87). As a result only 10 to 15 percent of the films made during the silent era survive today (Silent Era: Presumed lost, n.d.).

However, there were also individuals and organizations that realized the cultural, historical and scientific value of audiovisual recordings. The Imperial War Museum started collecting the official film records of the First World War as early as in 1917, the Nederlandsch Centraal Filmarchief (1919) preserved historical film, and in the Soviet Union the State Documentary Film and Photo Archive was founded in 1926 (Klijn, de Luset, 2008).

In the 1930s the first film archives appeared as some private moving image collections were “institutionalized” in order to ensure funds for conservation, control over access, and the continuity of support. Among the most influential pioneers in film archiving were Henri Langlois (*Cinematheque Francaise*, Paris in 1936), Ernest Lindgren (*National Film Library*, London in 1935), and Iris Barry (*Museum of Modern Art*, New York) (Kula, 1997, p. 88; Klijn, de Luset, 2008). In 1938 the first international organization of film archives the International Federation of Film Archives (FIAF) was founded by the archives in Paris, New York and London, and the *Reichsfilmarchiv* in Berlin (Kula, 1997, p. 88).

The introduction of videotape in the early 1960s made it possible to retain TV broadcasts for archive purposes. However, much of the broadcast material was erased as the high cost of the videotape forced the producers to reuse it. Kula (199, p. 89) sums up the early years of broadcast archiving:

...with regard to archives, the first twenty-five years of television broadcasting throughout the world replicated the dismal history of film-making in the first forty years. The documentation, when it survived, remained in the hands of the producers and distributors, whose mandate seldom included conservation or organization for public access.

One of the key factors in the neglect of audiovisual materials is considered to be the textual bias of the library and archival mainstream. Another reason for the slow development of audiovisual archiving was the indifference and even opposition of the film, television and record producers who feared their copyright material passing into the custody of others (Edmondson, 2004).

By the mid 1970s the importance of television broadcasting as an integral part of the public record was increasingly recognized in the society. At the same time the value of television broadcasts as a future production resource made the television producers to re-evaluate, and in many cases to reorganize their collections as archives. In 1978 the archives of the major television networks throughout the world established the International Federation of Television Archives (FIAT) (Kula, 1997, p. 89).

By the years more audiovisual archives emerged and the movement, having emerged in Europe and North America, spread to the rest of the world. In 2000 the Coordinating Council of Audiovisual Archives Associations (CCAAA) was established and is now the peak forum of the audiovisual archiving profession representing the following associations:

- AMIA (Association of Moving Image Archivists)
- IASA (International Association of Sound and Audiovisual Archives)
- ICA (International Council on Archives)
- FIAF (International Federation of Film Archives)
- IFLA (International Federation of Library Associations and Institutions)
- FIAT/ IFTA (International Federation of Television Archives)
- SEAPAVAA (South East Asia – Pacific Audiovisual Archive Association)

The CCAAA has no legal status, but is a de-facto partner for UNESCO to consult on matters concerning audiovisual archives (Schüller, 2008).

2.1.2 International documents on AV archiving

A few international documents issued during the last three decades illustrate the recognition audiovisual archiving and the preservation of the audiovisual heritage have officially gained.

On 27 October 1980, UNESCO's General Conference adopted the *Recommendation for the Safeguarding and Preservation of Moving Images*, a major international advance in the cultural and legal recognition of audiovisual archiving (Edmondson, 2004). The *Recommendation* was the first instrument to recognise the cultural necessity of preserving moving images and declared them to be part of the cultural heritage of each nation (CCAAA, 2005, p. 1).

In the recent decades there has been vast technological and structural change in the audiovisual archiving field, including the emergence of digital media. Both UNESCO and the audiovisual archiving profession now recognise a much wider audiovisual heritage which includes the entire spectrum of moving images and recorded sounds in all their forms (CCAAA, 2005, p. 2). As a result the CCAAA has expressed the dire need of preparing and adopting a new document for the safeguarding and preservation of the audiovisual heritage to replace the *Recommendation* (CCAAA, 2005, p. 8).

In 1992 UNESCO launched the *Memory of the World Programme* to protect and promote the world documentary heritage by democratizing access to it, raising awareness of its significance and of the need to preserve it. The *Programme* recognizes the traditional moving images, audio and video as documentary heritage (Memory of the World, 1992, pp. 5-6).

The *European Convention for the Protection of the Audiovisual Heritage* was signed in Strasbourg in November 2001. The aim of this Convention is "to ensure the protection of the European audiovisual heritage and its appreciation both as an art form and as a record of our past by means of its collection, its preservation and the availability of moving image material for cultural, scientific and research purposes, in the public interest". The Convention, however, applies only to all cinematographic works as well as moving image material, such as television production, and not to the entire spectrum of audiovisual media.

The most important provisions of the European Convention are:

- To introduce the general obligation of legal deposit of moving image material forming part of the nation's audiovisual heritage

- To designate one or more archive bodies, whose tasks shall be to ensure the preservation, documentation, restoration and availability for consultation of deposited moving image materials.
- Encourage and promote voluntary deposit of moving image material forming part of the nation's audiovisual heritage.
- Encourage archive and voluntary deposit bodies to conclude contracts with the depositors specifying the rights and obligations as to the deposited moving image material.

In 2003 UNESCO published two documents that concern the preservation of audiovisual cultural heritage. The *Convention for the Safeguarding of the Intangible Cultural Heritage* aims to ensure the transmission of oral traditions, language, and performing arts. Once fixed on audio and video, this intangible heritage becomes part of the audiovisual heritage. Some of the world's most important collections of such recordings are already inscribed on the *Memory of the World Registers* (CCAAA, 2005, pp. 3-4). The *UNESCO Charter on the Preservation of the Digital Heritage* recognizes that the world heritage is "...increasingly produced, distributed, accessed and maintained in digital form, creating a new legacy – the digital heritage". Among other formats the digital heritage also includes moving images and audio, either "born digital", or converted into digital form from existing analogue resources. The *Charter* admits that digital heritage is at risk of being lost: "Contributing factors include the rapid obsolescence of the hardware and software which brings it to life, uncertainties about resources, responsibility and methods for maintenance and preservation, and the lack of supportive legislation" (UNESCO Charter, 2003).

2.1.3 Audiovisual heritage

Audiovisual archiving has its own concepts and terminology. For the sake of the following discussion a few concepts are introduced below. In *Audiovisual Archiving: Philosophy and Principles* (2004) Ray Edmondson provides the field with a comprehensive reference source for terms and definitions proposing (p. 21) the following definition of audiovisual heritage:

The audiovisual heritage includes, but is not limited to, the following:

- Recorded sound, radio, film, television, video or other productions comprising moving images and/or recorded sounds, whether or not primarily intended for distribution to the public.
- Objects, materials, works and intangibles relating to audiovisual documents, whether seen from a technical, industrial, cultural, historical or other viewpoint; this shall include material relating to the film, broadcasting and recording industries, such as literature, scripts, stills, posters, advertising materials, manuscripts, and artefacts such as technical equipment or costumes.
- Concepts such as the perpetuation of obsolescent skills and environments associated with the reproduction and presentation of these media.
- Non-literary or graphical material, such as photographs, maps, manuscripts, slides and other visual works, selected in their own right.

The CCAAA (2005, p. 3) stresses the fundamental difference of ‘audiovisual heritage’ and ‘digital heritage’ that often seem equivalent terms, because images and sounds are easily accessed by computer: ”‘Digital’ is a technology. ‘Audiovisual’ – moving images and recorded sounds - is a language of communication and expression which uses a progression of technologies.”

The digital heritage consists of cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information created digitally, or converted into digital form from existing analogue resources (UNESCO Charter, 2003).

In the era of globalisation the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) underlines the importance of the concept of “national audiovisual heritage” which can be defined to include the generality of moving images and sounds which document and express a nation as a place and people, and which influence its culture and society, regardless of where they originate (CCAAA, 2005, p. 4).

2.1.4 Audiovisual media/ document/material

In the discussion on audiovisual heritage and archiving terms like *media*, *material* or *documents* tend to be used interchangeably. *Document*, as used by UNESCO, contains the sense of both carrier and deliberately-created content, while *media* and *material* strongly suggest *carrier* (Edmondson, 2004). The present research mainly concentrates

on the part of the larger conception *audiovisual heritage* that is often referred to as *audiovisual documents*.

Edmondson (2004, p. 23) advances a professional definition of *audiovisual documents*:

Audiovisual documents are works comprising reproducible images and/or sounds embodied in a carrier whose

- recording, transmission, perception and comprehension usually requires a technological device
- visual and/or sonic content has linear duration
- purpose is the communication of that content, rather than use of the technology for other purposes

Admitting that a sharp definition is likely to be impossible, Edmondson (2004, p. 23) states that the proposed definition of audiovisual documents is meant to include conventional sound and video recordings, moving images (sound or silent) and broadcast programmes, both published and unpublished, in all formats.

2.2 Audiovisual archive

Audiovisual archiving takes place within a large range of institutional types. Material specific archives such as film archives, sound archives and broadcast archives and have been in existence for many years. Sometimes national libraries or national archives have departments for the audiovisual materials like the National Archives of Canada and the Library of Congress (Harrison, 1997, p. 4).

In the last few decades there seems to be a tendency, especially at the national level, to bring the different types of audiovisual materials together in one audiovisual institution, the “multiple media” archive e.g. the *National Film and Sound Archive* in Australia, the *Arkivet for Ljud och Bild* in Stockholm (1979), *Beeld & Geluid* in the Netherlands (1995), and the *National Screen and Sound Archive of Wales* (2001) (Harrison, 1997; Klijn and de Lusenet, 2008).

The following definition of audiovisual archive is proposed by Edmondson (2004, p. 24):

An audiovisual archive is an organization or department of an organization which has a statutory or other mandate for providing access to a collection of audiovisual

documents and the audiovisual heritage by collecting, managing, preserving and promoting.

Edmondson (2004, p. 24) emphasizes the role of the archive in providing access to the audiovisual heritage. He, however, warns against the dogmatic use of the definition, giving as an example private collections that may not be organizations, but if managed in accordance with this definition, they are archives in practice.

The activities of the audiovisual archives are based on some general principles. The guidelines prepared by Birgit Kofler (1991) for national legislation for creation and operation of audiovisual archives advance the main objectives of designated audiovisual archives:

- a) Collect, restore and preserve audiovisual materials of national or international importance; national or international audiovisual works; other material and audiovisual documentation of artistic, historic and documentary interest;
- b) Collect, restore and preserve equipment and technical premises for copying, consulting, viewing and displaying the different audiovisual formats, equipment and technical material of historic interest;
- c) Catalogue the audiovisual materials and related materials;
- d) Undertake scientific research in the field of audiovisual materials and audiovisual creation;
- e) Make the collection available for scientific, educational and cultural purposes;
- f) Make known information concerning the Archive by such means as publications and exhibitions;
- g) Establish and maintain a database on the audiovisual production of [the country] and issue on this basis a bibliographic record of the audiovisual production of [the country] in collaboration with the national bibliographic institution;
- h) In agreement with the [Minister of...] take part in international programmes of cooperation within the Archives' field of activities;

(Kofler, 1991, p. 16)

The important characteristics of audiovisual media is that they are not human readable, and both their survival and accessibility are vulnerable to rapid technological change, thus their survival very much depends on the necessary technical and curatorial skills and knowledge (CCAAA, 2005). Harrison (1997, p. 2) considers one of the main differences between conventional archives and AV archives to be the profound effect

technical considerations have upon the AV archives since it is not just the question of preservation of material, but of continual transfer, copying and restoration of the originals. Consequently, operating an audiovisual archive or collection can demand far more resources than a traditional one preserving paper-based material.

Although the first AV archives came into existence a century ago, yet, they have not gained the same level of recognition as, for example National Libraries, traditional National Archives and Museums (CCAAA, 2005; Klaue, 1997). Many of the AV archives lack a statutory base, charter or equivalent authority which defines their role, their mandate and secures permanency (Edmondson, 2004, p. 4). Klaue (1997) claims that what is to be achieved is the recognition of the historical and cultural value of the audiovisual heritage by governments, public opinion and decision-making bodies which contribute to the financing of audiovisual archives. Lack of a statutory base and insufficient resources have hampered the development of audiovisual archives worldwide. Edmondson et al (1997, p. 10) characterize the situation as following: "...the obvious and increasing importance of the AV media as a part of the world's memory has contrasted ever more starkly with the low profile and low resourcing of its preservation".

Birgit Kofler (1991, p. 15) echoes the same concern:

...it is obviously unsatisfactory if a multiplicity of institutions exists in a single country without adequate resources to enable them to preserve the material under correct conditions and without a clear definition of their respective mandates.

2.2.1 Typology of AV archives

The organization of audiovisual archives varies considerably from country to country and from institution to institution and there is no internationally approved model for a standard structure of audiovisual archives (Kochler, 1991, p. 15).

Edmondson et al. (1997) and Edmondson (2004) suggest a broad typology of AV archives based on their character and emphases:

Broadcasting archives: Usually held a collection of radio and/or television programmes as a permanent source for future broadcasting and production purposes. Many are departments of broadcasting organizations and the audiovisual material is viewed and preserved as corporate asset. The clientele is usually "in-house" and public access services may be limited or non-existent.

Presentational archives: Sometimes also called cinematheque or videotheque, these are film or television archives that have a particular emphasis on providing public access to

their collections through well-researched and carefully curated programmes of screenings. Many of these archives operate their own cinemas or exhibition rooms capable of screening obsolete formats.

AV museums: These organizations put emphasis on the preservation and display of artefacts, such as cameras, projectors, costumes, and memorabilia, and the presentation of images and sounds in a public-exhibition context, both for educational and entertainment purposes. This category is represented by a growing group of film museums, while others emphasize the broadcast media or recorded sound.

National AV archives: These are often government-funded operating at the national level with a mandate to document, preserve and make publicly accessible the whole or a significant part of the country's AV heritage. Their role is analogous to that of national libraries, archives or museums. Their access services may be wide-ranging and they often provide services and supply a coordinating function to other AV archives in the country. In some cases, national AV archives are departments of the national libraries, archives or museums, in other cases they are separate institutions of comparable stature and autonomy. If legal deposit arrangements apply in the country concerned, these archives are most likely to be the recipients of the material.

University and academic archives: This is a varied group of sound, film, video or general audiovisual archives that operate within the administrative framework of a university, scientific or similar academic institution. They were founded through the need to service academic courses, or to preserve the heritage of the institution's geographic locality and community. Some have collections and preservation programs of national significance, others remain small and specialized.

Thematic and specialized archives: It is a varied group of AV archives that focus on a particular film, video or audio format, theme or subject matter, a locality, a particular chronological period, or relating to specific cultural groups, academic disciplines or research fields. For example, this category is represented by oral history collections, folk music collections, local or provincial film or tape archives, organizational in-house archives. They are likely to be departments of larger organizations and put emphasis on serving private or academic research.

Studio archives: Some major production houses have set up archival units to preserve their own output for future use. Such archives sometimes have significant resources to devote to the restoration and reconstruction of films, programmes and recordings perceived to have proportionate commercial potential.

Regional, city and local archives: This group is hosted by a range of sympathetic institutions, such as libraries, cultural and educational bodies, or local municipal authorities. They can mobilize support and interest from local communities. As a result, priceless and privately-held material can become known and find its way into these archives.

Archives, libraries and museums generally: This category could be the largest among AV archives and perhaps the largest category of all. Many institutions hold significant amount of audiovisual materials that may be acquired as an integral part of a formed collection or *fonds*. However, there may be no audiovisual department or specialist staff as well as facilities to care for them which make the long term preservation and accessibility of the material a dilemma.

2.2.2 Minority collections of audiovisual heritage

Recently attention has been drawn to audiovisual materials kept outside the mainstream of AV archives. (Schüller, 2005) admits that the greater part of the world's heritage of audiovisual documents reflecting the linguistic and cultural diversity of mankind is kept in comparatively small institution which cannot be seen as archives in the narrower sense due their endemic lack of financial resources. In 2004-2008 the European Union carried out project TAPE (Training for Audiovisual Preservation in Europe) to research minority collections of sound and moving image in archives, museums, libraries and institutes (Klijn and de Lusenet, 2008). The final report of the TAPE project underlined the need for combining the experience of large organizations with the knowledge of those working with smaller specialist collections in order to allow a range of approaches to develop that would do justice to the varying needs in audiovisual archiving (Klijn and de Lusenet, 2008, p. XVI).

The CCAAA has suggested that publicly funded archives with recognised national responsibilities should have a responsibility to network with other archives in their country in order to maintain an overview, promote principles and offer some protection for unique and valuable material in those collections (CCAAA, 2005, p. 6). Usually the national AV archives have the role that is analogous to that of national libraries, archives or museums and function as coordinating bodies for the minority collections.

2.3 Preservation

The first goal of preservation is to extend the useful life of materials for as long as possible. It is also about ways of ensuring permanent accessibility with the maximum integrity of the audiovisual content. According to the recent European surveys about 75% of the current content of audiovisual collections is at risk, either fragile, decaying or obsolete. Only 30 % of the material is within current preservation planning and half of it is funded (Wright, 2007).

The internal physics and chemistry of audiovisual carriers make many of them very vulnerable to inappropriate temperature and humidity. Atmospheric pollution, mould, various types of decay and distortion affect their physical integrity and the quality of the image and sound information they contain (Edmondson, 2004). For many audiovisual carriers chemical degradation limits life expectancy to decades. For instance, experts estimate the life expectancy of magnetic tape to be ten to thirty years. Concerning magnetic tape, difference is made between access storage conditions and archival ones. The former are recommended for those materials that need immediate access for playback purposes and should be in the range of 15 to 23°C. Archival storage conditions, significantly lower than room ambient and as low as 5°C, are recommended for materials that need to be preserved as long as possible (Van Bogart, 1995).

Film is in principle relatively stable if stored under climatized conditions, though there are specific problems with nitrate and acetate film in a less ideal environment. Mechanical carriers by and large suffer less from chemical degradation, but are more prone to mechanical damage: shellac disks break easily, whereas vinyl disks suffer from replay ((Klijn and de Lusenet, 2008, p. 59).

The audiovisual media is not only chemically unstable and fragile, but also rapidly becoming obsolete. All analogue audio formats are obsolete and all analogue videotape formats are obsolescent. Only two professional analogue video formats, BetaSP, and BetacamSX, are still in production (General Guide to Audiovisual Preservation, 2006). The playback equipment for analog formats is out of production and difficult to obtain. In the digital domain the technology is becoming obsolete at a speed that is difficult to keep up with.

Careful handling, use of duplicates, proper storage in a controlled environment will all contribute to extending the life of original carriers, but they will not be sufficient to provide continued access to information. For most technology-based formats, and especially for sound and video, obsolescence of equipment is ultimately the more

pressing problem makes it necessary to transfer information periodically to new carriers and formats, in order to keep it accessible (Klijn and de Lusenet, 2008, p. 59). As no professional analogue equipment is in production and is only available used, audiovisual archives are faced with the problem of maintaining obsolete technology (Edmondson, 2004; General Guide to Audiovisual Preservation, 2006)

In a recent interview Richard Wright describes some of the preservation problems the BBC archives face:

As I have said the problem we have is obsolescence of the video formats. Our first digital format is now completely obsolete, the manufacturer will not supply spare parts and new equipment so we had to deal with our first digital video tape before dealing with film, which is ironic, because these video tapes are from 1994 onwards, some of our film is from 1954 onwards (Interview with Richard Wright, 2009).

The Annual Report on Preservation Issues for European Audiovisual Collections 2005 presents the calculations for the useful life of audio and video. According to the best scenario, at current rates of preservation work, which is 1.5% of the holdings per year according to PrestoSpace Project, and with audio and video material beginning to degrade after 20 years at 5% per year, 40% of existing material will simply disappear by 2045. At worst, if all resources will be dedicated to rescuing what is now new material, 70% of existing material will simply disappear by 2025.

2.3.1 Preservation strategies

The main preservation strategies of audiovisual material are conservation restoration and digitization.

2.3.1.1 Conservation

Conservation is about maintaining the originals by means of:

- Proper handling, packaging and shelving
- Control of environmental conditions like temperature and humidity
- Protecting the masters by minimizing their use
- Condition monitoring

It is only “film for film’s sake” that is making significant use of conservation as a method of preservation. Generally film conservation is based on very cold storage at the

appropriate humidity, and very limited use of masters. To take pressure off the originals the film archives make access copies. Film archives also make high quality copies or “new masters” by an analogue process that are as close as technically possible to the originals (General Guide to Audiovisual Preservation, 2006).

As revealed in the TAPE Project survey conducted among European audiovisual collections, half of respondents with collections of 5,000 hrs or less, half did not have climate-controlled storage for their film and tape. Even in specialist audiovisual institutions with larger collections, 25% did not have climate control (Klijn and de Lusenet, 2008, p. XIV).

2.3.1.2 Restoration

Restoration is an important process in preservation, most often associated with the cinema, but in fact, it is used for all audiovisual media. Restoration is about getting back to the original usually means an attempt to undo damage that has occurred due to age and handling. Some analogue restoration processes, e.g. cleaning the carrier and removing scratches, are still practised in audiovisual preservation. However, there is a whole range of specific defects that requires digital processing (General Guide to Audiovisual Preservation, 2006). Film restoration is an expensive and highly specialised task. Once content is digitised, restoration of its quality is a cheaper process, and one that can both be carried out more quickly and repeated as technology advances to increase the final quality of the data (Why digitise?, n.d.).

2.3.1.3 Digitization

The greater part of audiovisual material from the 20th century is in analogue form. Analogue content on threatened magnetic carriers is being migrated to digital form for both access and preservation. According to the experts, every category of audiovisual material except film in film archives (as opposed to film in broadcast archives) will probably have to be digitised for preservation as all non-digital options are disappearing (General Guide to Audiovisual Preservation, 2006).

Digital acces, both on-line and through digital carriers like CD, DVD, etc., is the form in which the users increasingly seek audiovisual collections. The challenge of digitization has brought into question the continuing existence of familiar carriers as it has been widely acknowledged among audiovisual archivists that after copying the original should be kept in the best possible conditions to return to as technology advances and restoration techniques improve (Edmondson, 2004; Harris, 1997).

The PrestoSpace project survey discovered that the preservation projects planned or underway are supposed to transfer about 1.5% of total holdings per year. So, in 60 years the migration will be completed, except for three problems:

- Much of the material will not last for 60 years as tape-based media (video and audio) stored at room temperature and not kept at low humidity will probably start to decay within 20 years.
- New acquisitions were exceeding preservation work by a four to one ratio.
- There is already insufficient budget to cope with a transfer rate of 1.5% per year. According to the PrestoSpace survey archives had half the budget they needed.

(Annual Report on Preservation Issues ... (D22.4), 2005)

The audiovisual archives associations estimate the time window still open for the transfer of analogue and digital carriers into digital repositories to be not more than just 20 years (Schüller, 2008).

Digitization expenses, both the cost of digitization and also the long-term expenses for digital preservation after the material has been transferred are serious problems that the audiovisual archives are facing. The question has been how to estimate and justify the digitization expenses. A recent international audiovisual preservation project PRESTO concluded that cost-effectiveness through increased access is a key to successful digital preservation in broadcast archives. It has been shown that simpler and faster access at least doubles the usage of the archival holdings. Even though digitization and mass storage is about 50% more expensive than just transferring from old formats to new formats, it is cost-effective to spend the extra 50%, since it more than pays for itself in terms of extra usage of the material (Presto project, n.d.)

Digital preservation requires the indefinite error-free storage of digital information. For example, it is easy to destroy a digital copy through some mishap of staff and the experts have expressed their concerns:

To get into our physical archive you have to have a badge, and inside the vaults you know where the things are; it is a very physical thing, a physical archive and now it is going to be intangible, almost like thin air and *people should worry about that* (Interview with Richard Wright, 2009)

The general rule in digital preservation is that 'one copy is no copy', and archival masters in particular are ideally stored in several copies on different media and in

different locations, to protect the contents against loss from media failure, breakdown of equipment and disaster (Klijn and de Lusenet, 2009).

The EC-sponsored projects Presto and PrestoSpace projects developed a preservation factory solution for mass digitization that involves a semi-automated assembly-line with process-control, tracking and bar-coding. The factory approach, has reduced costs by at least 50% compared to conventional item-by-item preservation work and some PRESTO partners have demonstrated reductions of up to 75%. (PrestoSpace Project, n.d.; Presto Project, n.d.).

The TAPE survey revealed that in spite of the lack of expertise and experience, the problems with playback equipment, and the absence of reliable storage systems, the majority of respondents undertake most or all of the digitization work themselves and a lot of it was done at the request of users. Only a third outsourced the work or some of it to external parties. Concerning mass-storage systems, just a small minority, mostly broadcasters and large audiovisual archives, had set them up (Klijn and de Lusenet, 2008).

2.3.2 International projects of audiovisual preservation

In the recent years the European Union has launched a few projects to help to guarantee the preservation of the audiovisual cultural heritage of the continent.

2.3.2.1 Presto Project

In 2001 the EC Information, Science and Technology (IST) launched Presto Project in order to develop specially adapted technology and processes which would reduce the costs of broadcast archive preservation. The main partners of the project were BBC (*British Broadcasting Corporation*, UK), INA (*Institut National de l'Audiovisuel*, France), RAI (*Radiotelevisione Italiana - Main Archive*, Italy) and Research and Technology Innovation Centre, Turin, Italy (Presto Project, n.d.).

Seven other broadcast archives participated in the Presto project: NAA (Netherlands Audiovisual Archive), NRK (Norwegian Broadcast Archive), ORF (Austrian Broadcast Archive), TRT (Turkish Broadcast Archive), SVT (Swedish TV Archive), SWR (Südwestrundfunk Broadcast Archive (German Television)), YLE (Finnish Broadcast Archive) The goal of the project was to develop tools for broadcast archives to enable lower cost and more cost-effective digitisation of legacy and obsolete formats for audio and video. The required tools related to media selection, handling, conversion, long-term storage, distribution and access control (Presto Project brochure, n.d.)

To estimate the size and the urgency of the problem in broadcast preservation, a survey was made of the holdings and preservation requirements of the above mentioned ten broadcast archives. The survey covered the following areas: What the broadcast archives do, what they hold (media types, collection size and condition) as well as current preservation practices in terms of technology, processes and costs. The project revealed that the ten broadcast archives held 5 million hours of media, and that 70% of it was at risk because it was decaying, fragile or on obsolete media. The Project concluded that the key to reducing costs of the digitization process without sacrificing quality was mass transfers of material, using a ‘preservation factory’ approach described above (Presto Project, n.d.)

2.3.2.2 PrestoSpace project

PrestoSpace project was founded in February 2004 with the intention of providing technical solutions and integrated systems for a complete digital preservation for all kinds of audio-visual collections. The principal aim was to introduce a preservation factory approach to the small-to-medium collections to preserve their assets through common standardized services. The key idea of the project was that an accessible item is more valuable than an item stuck on a shelf, and access to the audiovisual holdings can generate revenues that will finance collection maintenance (PrestoSpace Project, n.d.). PrestoSpace conducted a user survey covering 11 countries, with additional data from the public websites of archives in another 9 countries, in order to find out the amount of material in audiovisual collections, its condition, the preservation activities and the major problems (Annual Report on Preservation Issues ... (D22.9), 2007).

The results showed that the primary preservation problems in the European AV archives were the following:

- 1) The lack of condition assessment information as well as the rather poor condition of materials;
- 2) The lack of infrastructure: physical, organizational (workflow) and financial (required budget and expense control);
- 3) Rights negotiation problems hampered further by missing and or incorrect original documentation.

(Annual Report on Preservation Issues... (D22.4), 2005)

2.3.2.3 TAPE project

The most recent project TAPE (Training for Audiovisual Preservation in Europe) was carried out from 2004 to 2008 under the Culture 2000 Programme of the European Union. The project was aimed to raise awareness and provide training in audiovisual preservation through expert meetings, research, publications and workshops.

The TAPE Project conducted a survey which target group were institutions that are not labeled audiovisual archives but that still hold minority collections of sound and moving image in archives, museums, libraries and institutes (Klijn and de Lusenet, 2008, p. 1). The survey had responses from nearly 400 archives of 34 countries all over Europe, and found about 25 million hours of film, video and audio. The results showed that half the archives had no controlled storage conditions as well as no regular equipment maintenance, and 2/3 had no systematic preservation programme (Annual Report on Preservation Issues ... (D22.9), 2007). The TAPE project's final report concluded that the main issues hampering effective management of audiovisual collections are: lack of expertise, of adequate storage (both for analogue and for digitized materials), and of playback equipment, backlogs in cataloguing, and uncertainty about digitization (Klijn and de Lusenet, 2008, p. XIII).

2.4 Documentation

The foundation of any collection is the documentation, vitally important both for the collection managers to make an assessment of their holdings and for the users to find material. Harris (1997, p. 7) stresses the importance of adequate cataloguing: "Archive cataloguing cannot be cheap and dirty - if it is, one could suggest that there is little point in doing it at all."

The problems of incomplete cataloguing are particularly serious for digital materials that cannot be managed and become completely invisible without sufficient metadata. Providing detailed descriptions is an immensely time-consuming task and broadcasters, for instance, are looking at automated systems for creation of metadata, using image and speech recognition and technologies for natural language processing that can index subtitles, associated texts, etc. (Klijn and de Lusenet, 2008).

The results of the TAPE project showed that about 40% of content of the audiovisual material content in the researched institutions was described on a paper-based catalogue, and that about 1/3 of holdings remained uncatalogued. *The Annual Report on Preservation Issues for European Audiovisual Collections* (2007) warns that in fund-

raising for preservation it is very difficult to prove the case for holdings that have not been documented. Around 40% of the TAPE survey respondents reported cataloguing backlogs, and on average this concerned a third of their collections (Klijn and de Lusenet, 2008, p. XIV). The TAPE project claimed that if preservation awareness, processes and budgets are not improved, it is this uncatalogued material that will be lost, irrespective of its physical format and condition (Annual Report on Preservation Issues ... (D22.9), 2007).

Finding relevant items first means searching through a database, provided there exists one, but such data sources are frequently widely different in the standards they use to describe the content. This in turn makes searching across multiple archives a lengthy and difficult business (Why digitise?, n.d.) The TAPE project concludes that as there is no generally accepted descriptive model specifically for audiovisual materials, institutions either use national or international standards developed for other materials, sometimes adapting them for their own purposes, or develop models of their own. The use of a wide range of descriptive models in documenting their material is an obstacle to the interoperability of the European AV archives and collections (Klijn and de Lusenet, 2008).

The CCAAA document (2005, p. 4) admits that the encouragement of common standards in cataloguing and metadata to identify holdings, particularly unique titles, has become a strategic need in audiovisual preservation as assets are being digitized. The CCAAA (2005, p. 6) concludes:

If bound together by common standards of preservation and description, both, commercial and non-commercial AV archives, can become one “virtual archive”, and their data, as well as perhaps limited access, can be open to all.

And finally, inadequate documentation of copyright can be one of the reasons why contents of audiovisual become inaccessible. A neglect of the information about the owners of the material leaves the user with the responsibility of locating the copyright owner which can be a formidable task (Jackson, 2001).

2.5 Access and copyright

The Presto Space maintained online tutorial *Why Digitize?* (n.d.) explains the importance of access to the holdings of a collection in a simple way: “Access to content

is usually what justifies the existence of any archive - in-accessible content is not worth archiving”.

The first investigations into preservation and digitization revealed that most audiovisual archives were closed to external access either due to technical or rights issues. Therefore, researching many audiovisual collections for historical, societal or sociological purposes is currently almost impossible (Teruggi, 2004). The results of Presto Project survey revealed that at least 2/3 of the material in European broadcast archives cannot be easily used in its existing form, because the medium is too specialized (film, broadcast-standard videotape) and needs special playback equipment, or obsolete (2" videotape, 1/4" open-reel audio tape). In addition, approximately 1/3 of the material has one form or another of deterioration, while much of the content proved to be unique master material. The Presto Project concluded that a major goal for broadcast archives must be to find joint solutions to preservation and access problems: preservation for access (Presto Project, n.d.).

In order to allow even limited access to its collections, an audiovisual archive has to fulfill certain requirements like addressing to whole documents or excerpts with the adequate metadata, rights clearance and rights management, quality restoration where needed, and effective delivery systems for commercial and public access (PrestoSpace Project, n.d.). There is a general idea that audiovisual archive content has to be protected from free access for two main reasons:

- There are underlying rights that have not been cleared
- Free access will destroy the possibility of commercial sales

(Annual Report on Preservation Issues ... (D22.9), 2007)

In the area of intellectual property legislation the audiovisual archives are mainly concerned with the rights owners' prerogative to restrict copying and public performance. UNESCO has stressed the concern about the difference between the public right to preserve the national memory, and the private right to control commercial exploitation. For example, many broadcasters hold vast archives of images and sounds which are used internally but which are not available for public research access (UNESCO Instrument for the Safeguarding and Preservation of the Audiovisual Heritage, 2005).

The main legal issue is providing access outside the walls of the audiovisual collections, e.g. over the Internet. Most audiovisual collections have never provided such

access. Provisions in their charter or other foundation documents as well as copyright compliance may require that people will come to their institution for access (General Guide for Audiovisual Preservation, 2006). Concerning commercial sales, for example, only 5% of BBC archive has been commercially exploited (Wright, 2007). What it means is that, so far 95% of it has not been accessible due to the protection of 5% of the material. However, the BBC has decided to turn the tide and by its 100th anniversary – in 2022 – the BBC aims as their minimum objective to put online everything broadcast from 2007 forward as well as a third of a million hours from the historical archive. So far, the biggest collection gone online is the French audiovisual archive INA of 20 thousand hours viewing content (Interview with Richard Wright, 2009).

Among the key principles of IASA is to develop good relations with rights-holders and their representatives, limiting the duration of intellectual property rights in the interests of wider public access to cultural heritage and to legislate public interest exemptions to the legal framework. The latter measure would enable audiovisual archives within the public sector to fulfill their obligations to the taxpayer. The IASA regards that the following archival activities should be exempt from copyright protection:

- recording of broadcast or webcast, terrestrial or satellite transmissions, to add material to the Archive;
- making copies of recordings for the purposes of preservation;
- digitization of analogue recordings for the purpose of preservation;
- the playback of archive recordings on the archive's premises without charge to individuals or groups for the purposes of education, study, or research;
- the use of archive recordings in exhibitions or educational events on the archive's premises;
- the loan of archive recordings to other publicly funded archives, libraries, museums, or galleries, for use in exhibitions or educational events, subject to written agreements between the institutions restricting the use of the recordings to this designated purpose;
- the inclusion of excerpts from recordings on the Archive's website;
- the use of excerpts as illustrations in a printed publication issued by the archive.
- (IASA Policy guidelines on copyright..., 2006).

There is the issue of the audiovisual collections' public value. Though ignored for a long time, it can help to translate use and access into funding as there is growing pressure from the authorities to open up collections. The BBC has rediscovered public value with projects like Creative Archive and Open Archive. The latter was a trial with twenty thousand people for six months who in the end had online access to 800 hours of content, and received a very high public feedback (Interview with Richard Wright, 2009). An evident success story is the Dutch Archive *Beeld & Geluid* that has received €173M for preserving audiovisual heritage, and making it available for public use (Wright, 2007).

Richard Wright (2007) calls the audiovisual archives to the arms claiming: “You have nothing to lose but your obscurity and low interest, low usage, low budgets – and all that goes with them”, and proposes an exploitation strategy for the collections:

- Use national portals, European Archive, VideoActive, You Tube, Flickr, TEL, EDL
- Give away everything possible
- Become *indispensably cool* for students – All of which costs nothing
- As much content as possible on website – “the government wants the people to see it!”
- Partnerships with rights holders – ask them for money! -- “the government has paid its share, now you pay your share”

2.6 Legal deposit

Legal deposit is a statutory provision, widely applied across the world, which places a legal requirement on producers of publications to deposit their works in designated institutions. Although legal deposit requirements have mainly been applied to printed publications, sound recordings are considered of equal importance to printed material as part of the cultural and intellectual heritage (IASA Policy guidelines for the legal deposit of sound recordings, 2006).

Legal deposit is considered the best means available to ensure that cultural and intellectual heritage is systematically preserved and made available for research and study. According to the IASA Policy guidelines for the legal deposit of sound recordings legal deposit serves three related purposes:

- It enables the collection and preservation of all published works of value to current and future research.
- It ensures that published material will be available to users when it is no longer possible to acquire it in other ways.
- It provides a means of compiling the national bibliography of published material.
- The document also enlists the key principles for the legal deposit of published sound recordings:
- Comprehensiveness - provision should include all recordings irrespective of carrier.
- Notification - publishers should be required to deposit all published catalogues of their product with the repository.
- No exemptions - no organisation or body which publishes sound recordings should be exempt.
- No payment - physical material should be deposited at no cost to the repository.
- Number of copies - publishers should be required to deposit two copies of the published item, one for access and one for back-up security and preservation. The two copies should be delivered to a single repository designated as the appropriate location for them.
- Selection - repositories should have the discretion to reject material offered for deposit in specific cases where the expense of preservation outweighs cultural importance, or in the case of broadcast material which mainly comprises recordings already held.
- Materials of required standard - material should be deposited in good condition. Where identical products are issued on parallel formats, the repository shall be entitled to determine which is more appropriate for deposit.
- Continued possession of materials - the repository shall have the right to uninterrupted possession of physical materials deposited.
- The right to copy - The repository shall have a limited right to make copies, digital or analogue, of deposited material to support the functions of preservation and access.

- The right to show or play material - The repository shall have the limited right to provide free public access on its own premises to deposited material.

In 2003, the Council of the European Union adopted a resolution calling for the systematic deposit of cinematographic works in the EU. By 2007 over two-thirds of the member states had an obligatory deposit system in place, if not for all, at least for cinematographic works that have received public funding (Beurier, 2007). Quite often the responsibility for legal deposit is shared among a couple of institutions. In France, for example, two institutions handle the legal deposit of audiovisual works - the *Centre National de la Cinématographie*, which collects and conserves cinematographic works; and, the *Institute National de l'audiovisuel* (INA), which focuses on the legal deposit of radio and television works (Beurier, 2007).

Concerning the legal deposit of broadcast material the major problems have proved to be the volume and the cost (Allerstrand, 2004). The CCAAA stresses that not all audiovisual material can or should be preserved and archives should be free, as national libraries already do, to exercise professional judgement in implementing selection policies (UNESCO Instrument for the Safeguarding and Preservation of the Audiovisual Heritage, 2005). To institute legal deposit is one thing, having adequate means to execute it is a different matter.

In some countries the legislation imposes penalties on those regularly failing to deposit, such as seizure and confiscation of copies (e.g. Algeria, Italy, Madagascar), or fixed fines expressed in a multiple of the costs of an item (e.g. Barbados, Finland, Portugal, Spain, Sweden, USA) (Kochler, 1991, p. 35).

2.7 Audiovisual archiving profession

The CCAAA (2006) admits that the young but fast growing profession of audiovisual archiving lacks sufficient opportunities for professional training and education which in turn hampers the effective use of limited resources in the field.

Audiovisual archiving has begun emerging as an academic discipline only in the last few years. The literature of the field, which includes “how to” manuals, substantial case studies, dissertations and a variety of technical resources, is steadily growing. The websites of the federations, UNESCO and individual archives are also a valuable source of information. However, the CCAAA (2006) admits that exploitation of this resource increasingly requires access to good IT facilities which are not equally available worldwide.

The last decade or so has witnessed the establishment of the first formal university level courses in audiovisual archiving (CCAAA, 2006). However, the number of postgraduate programmes is still small, typically involving one or two years of full time study (Edmondson, 2004). In most countries archive and library schools do not offer a curriculum for audiovisual training, although there may be courses, often optional, devoted to the subject. There are workshops and seminars offered for continued training, but many of these are fairly brief (Klijn and de Lusenet, 2008).

Edmondson (2004) points out that unlike general archives, libraries and museums, audiovisual archives are often not led by suitably qualified professionals in the field. The TAPE project, one of the aims of which was to promote training for management of audiovisual collections, revealed that of larger specialist institutions (> 5000 hrs), 35% still do not have staff that has been specially trained for working with audiovisual collections, whereas in non-specialized institutions the figure approaches 70%. The latter are typically managed by one or two (part-time) staff that have not had formal training for audiovisual archiving (Klijn and de Lusenet, 2008).

As audiovisual materials are not human-readable, technical expertise plays an important part in audiovisual archiving. The final report of the TAPE project describes the problem as following:

For preservation of audiovisual media an additional complication is that technicians are needed that can work with obsolete and obsolescent carriers and playback equipment. Formerly such specialists were often trained in the industry and might come to work in the heritage sector. Now that production in the broadcast and media industry has largely turned digital, this source of technicians familiar with older formats is running dry. Yet this kind of expertise is badly needed, also in institutions engaged in digitization of audiovisual material, as digitization to archival standards requires optimal signal extraction from the old carriers and hence specialist knowledge of these carriers and equipment (Klijn and de Lusenet, 2008, p. 17).

Among other things the TAPE project survey also asked about training opportunities in audiovisual archiving. Most frequently were mentioned the lack of training for technology, cataloguing and digitization as well as the need for more all-round training (Klijn and de Lusenet, 2008, p. 17). There is a whole range of knowledge that can prove necessary for the staff working with audiovisual document: the history of audiovisual media and archiving, knowledge of the recording technologies of the various audiovisual media, collection management strategies and policies, technological basis for

preservation and access, basic media-related physics and chemistry and an understanding of contemporary history (Edmondson, 2004, p. 12)

3 Audiovisual Collections in Iceland

In this chapter the thesis presents the case studies of ten audiovisual collections in Iceland that mainly preserve unique audiovisual documents. However, the author has also included the archives that are responsible for the legal deposit of published audiovisual material. To give a better idea of the development of audiovisual collections in Iceland the case studies of the older audiovisual collections include some overview of their historical development that would hopefully enable a better understanding of their present situation.

3.1 National Museum of Iceland

In the early years of recording and during the most part of the 20th century the National Museum of Iceland (*Þjóðminjasafn Íslands*), the Manuscript Institute (*Handritastofnun*) and the National Broadcasting Service (*RÚV*) were the three institutions in Iceland involved in the collection and preservation of audiovisual material.

The National Museum of Iceland preserves both music recordings and folkloristic material collected during several projects of the Ethnology Department from 1959 up to the present time. Interviews taken with people all over Iceland form the bulk of the folkloristic audio collection. However, these resources are a very minor part of the Museum's overall holdings and have enjoyed little attention and funds. In terms of visual heritage the very representative and well maintained photographic collection of the National Museum plays a far greater role being Iceland's largest public collection of photographs and prints consisting of about 1.6 million photographs, 600 thousand plates and 650 thousand negatives (Website of the National Museum of Iceland).

3.1.1 The Department of Audio Recordings

The oldest recordings owned by the National Museum are on wax cylinders. In 1931 Jón Pálsson (1865-1946), a bank cashier in Reykjavík donated, to the museum 130 cylinders with recordings he had made in 1903-1912. His donation also included a Pathé "phonographe", dating probably from 1905-1906, and a "dictaphone", he had used for the recordings (Jónsson, 1994). In 1939 the *Kvæðamannafélag* (Chanters' Society) *Iðunn*, established in 1929 with the aim of collecting and preserving *rímur*-songs and

traditional poetry, presented the Museum with 50 silver lacquer discs of 200 traditional poetry (*kvæðalög*) recorded in 1935 and 1936 (Valdimarsson, 2004).

In the mid 1940s there had emerged an idea to establish a new department at the National Museum in order to collect and preserve recordings of Icelandic music and other audio material. A high-level organizing committee was formed in 1947 and the members were Kristján Eldjárn, the newly appointed director of the National Museum, Birgir Thorlacius, Chancellor of the Ministry of Culture and the Director of the National Broadcasting Service (*RÚV*) Jónas Thorbergsson. Earlier in 1947, Jónas Thorbergsson had had a discussion with the senior staff of the recording unit and records' archive of BBC about the recording of music and human voices and their consequent preservation. The specialists in the BBC had considered gramophone records to be the safest and most trustworthy preservation format. As a result of these meetings Jónas suggested to the Ministry of Culture that the most economical way would be if *RÚV* and the Icelandic government, or the National Museum collaborated in purchasing complete recording equipment. It was his view that *RÚV* should record on the wax discs while entering into a contract with some company abroad to produce metal mothers of these records for usage and preservation. The metal mothers were to be preserved at the National Museum of Iceland (Jónas Thorbergsson to the Ministry of Culture. Letter dated Feb.1st, 1947).

In 1948 the Department of Audio Recordings (*Hljómplötudeild*) for “the preservation of recordings with voices of prominent Icelanders, Icelandic music and recordings of historic events in the life of the nation” was established at the National Museum. Just before the opening of the department, in March 1948, the Director of *RÚV* Jónas Thorbergsson planned to go to London for negotiations with Marconi on Vatnsenda station, and to the BBC to explore the possibilities of the BBC producing gramophone records for the Department of Audio Recordings (Ministry of Culture to Jónas Thorbergsson. Letter dated March 8, 1948).

The first entry in the catalogue of the Department of Audio Recordings, of five recordings of the Independence Declaration Festivities in 1944 was made in December 1951 (Jónsson, 1994). The first major project of the Department of Audio Recordings in collaboration with the *RÚV* was to record the voices of outstanding contemporary Icelanders and preserve them for the future. In 1948-1950 the Department sent a letter to 156 prominent people to ask for permission to record their voices. It was suggested that they be recorded on temporary formats at *RÚV* and subsequently have the recordings transferred to more durable discs in London. For this purpose the Department of

Audio Recordings received £500 in the summer of 1952. The response to the letters was not too enthusiastic and caused some disappointment for the Department of Recordings expressed in the minutes of its meeting where the matter was discussed. In the end recordings with the voices of 56 people, including those of five women, were deposited with the Department. Among them were the voice recording of Sveinn Björnsson, the first President of Iceland, Bishop Bjarni Jónsson and the sculptor Ríkharður Jónsson.

The only catalogue of the Department's audio recordings is its registration book. It continued to be used after the Department of Audio Recordings was officially closed down in 1971, the last entry dating from 1981. Besides records, both ordered by the Department and donated, the catalogue also includes audio tapes and film material amounting to 382 numbered entries in all. However, under each entry there can be listed up to three or even more items, like tapes, records and films. Later on the moving image material was probably deposited with the National Film Archive of Iceland.

Little seems to be known about the range of activities of the Department of Audio Recordings. Due to lack of the necessary expertise and technical equipment in Iceland, wax cylinders were sent to London to be transferred to tapes in 1961 at the request of Kristján Eldjárn, the Director of the National Museum (Jónsson, 1994). In 1964 the Department received a request from the Archives of Folk and Primitive Music at the Research Centre in Anthropology and Folklore, Indiana University, for the copying of 50 tapes of Icelandic folk music preserved at the National Museum (George List, Director of Archives of Folk and Primitive Music, to Kristján Eldjárn. Letter dated Jan. 3, 1964).

Probably until the late 1960s all Icelandic audio records were deposited with the Department of Audio Recordings. According to Halldór J. Jónsson (1994) about 300 records in all, most of them 78s, had been preserved at the Department. After the Department of Audio Recordings was closed down in 1971 the *RÚV* carried on with the task of collecting and preserving Icelandic music recordings. Since the Legal Deposit Act of 1977 the National Library of Iceland, and subsequently the National and University Library of Iceland has had the legal obligation of preserving all published recordings of Icelandic music.

3.1.2 The folk song recordings of Jón Leifs

In 1926 and 1928 the Icelandic composer Jón Leifs travelled in the Western and Northern counties of Iceland in order to record Icelandic music, first and foremost

ballads (*rímnalög*) (Jónsson, 1994). These recordings amounted to 76 wax cylinders. Jón Leifs' expedition was supported by *Berliner Phonogramm-Archiv* where later on the original recordings were copied to copper cylinders. Then, two user copies were made of each recording, one for the *Phonogramm-Archiv* and the other for the collector (Björnsson, 1999). Jón Leifs deposited these copies together with his reports on the material with the National Museum and finally donated them to the Museum on its 100th anniversary in 1963. (Jónsson, 1994).

The original recordings on the wax cylinders which had been preserved in Germany were thought to have got lost during the Second World War (Björnsson, 1999). In the summer of 1994 a Latvian folk song specialist visited the Ethnology Department of the National Museum and enquired about the fate of Jón Leifs' cylinders. Soon after his visit the Ethnology Department received a letter from the Folk Song Department of the *Museum für Völkerkunde* in Berlin informing the Department about 70 copper and wax cylinders with the recordings made by Jón Leifs that had been found there. The cylinders had been taken to Leningrad at the end of the Second World War and been sent back to East Germany in 1959. After the reunification of Germany the recordings had been returned to the *Museum für Völkerkunde*. The Ethnology Department corresponded with the Museum, among other things, about the possible digitization of the copper cylinder recordings (Magnússon, 1995).

3.1.3 Oral documents at the Ethnology Department

Over the years the National Museum of Iceland has carried out research on Icelandic folk customs. The resources contain information on such subjects as daily life, working methods, farming practices, leisure activities, religious practice, home life and much more. Initially the focus was on gathering information on different aspects of the old agrarian society. In the early 1980s gathering information on modern customs, and especially urban life, began. The main method of collecting information has been by sending out questionnaires. Some material, however, but to a much lesser extent, has been acquired by interviews (Website of the National Museum of Iceland).

The museum began organized collection of folkloristics in 1958-1959. The first project, the collection of *rímur* poetry and some hymns in the West fjords, was undertaken by Hallfreður Örn Eiríksson, marking the beginning of his long and prolific career as collector. The project was financially supported by the Ministry of Culture and carried out in collaboration with the Manuscript Institute (*Handritastofnun*) that later

became the Árni Magnússon Institute. In 1963 the Ethnology Department was established at the National Museum, and has been in charge of all the collections ever since (Eiríksson, 1983).

3.1.3.1 Collection projects of the Ethnology Department

Practically the only written document that gives some idea of these recorded interviews are the annual reports of the National Museum of Iceland published in the Yearbook of the Archaeological Society of Iceland (*Árbók hins íslenska fornleifafélags*). However, this information is relatively fragmented and requires some guesswork. Additional information about the recordings was supplied by the staff of the Ethnology Department.

In the 1960s Hallfreður Örn Eiríksson recorded interviews on tapes. Copies of these interviews have been deposited with the Árni Magnusson Institute. In 1964 the National Museum received a couple of grants to organize expeditions for collecting folk songs, folk tales and other oral traditions. Hallfreður Örn Eiríksson led the project in collaboration with the Manuscript Institute (*Handritastofnun Íslands*) and *Dansk Folkemindesamling* in Copenhagen that contributed excellent technical equipment and knowledge. They recorded in Skaftafellssýsla, Múlasýsla and to a lesser extent in Snæfellsnes. The expedition resulted in 66 tapes, the copies of which were also sent to the *Dansk Folkemindesamling* (*Skýrsla um Þjóðminjasafnið 1964*).

In 1976 the Ethnology Department organized a collection in cooperation with the University of Iceland. About 20 students of ethnology, history and sociology interviewed people all over the country about mills and *fráfærur*. The project resulted in 357 cassettes and probably 360 to 700 hours of material in all (Magnússon, 1978). Transcripts of these interviews and the cassettes have been catalogued according to the geographical origins of the 456 informants (Magnússon, 1982). Unfortunately, this catalogue could not be found when the author of the present research made an inquiry about it. In 1977 Arni Björnsson, head of the Ethnology Department at the time, travelled to Manitoba, Canada to visit the community of Icelandic settlers and interviewed 30 elderly people of Icelandic origins (Magnússon, 1979).

According to the information received from the Ethnology Department Ágúst Ó. Georgsson recorded 12 interviews with Icelandic sailboatmen (*skútukarlar*) in 1981. The material amounted to 55 hours of recordings and has been transcribed. In 1982-1986 grants were received from the Ministry of Health and Social Security to collect oral

history, mainly stories of daily life, from the elderly at care homes all over the country (Magnússon, 1984).

In the autumn of 1995 Hallgerður Gísladóttir and Steinunni Ingimundardóttur interviewed elderly people in *Strandasýslu* county on food traditions and habits of daily life. The result of this project was 12 hours of recorded material (Þjóðminjasafn Íslands, 1997) In 1996 Hallgerður Gísladóttir recorded interviews with elderly people at Skagafjörður mainly on food, cooking, food preservation and kitchen tools. The material collected amounted to 15 audio cassettes (Magnússon, 1997).

In 1997 Ágúst Georgsson recorded a long interview with one of the oldest and most experienced divers in Iceland. The work resulted in 6 archive tapes of excellent material. In 1998 Ágúst Georgsson interviewed four fishermen about Christmas celebrations at sea. The interviews were recorded on two cassettes. In connection with the questionnaire project "*Ljósín á gröfunum*" in 2004-2005 Ágúst Georgsson took 21 interviews which were recorded on seven small cassettes and are stored in his office in Setbergi as the project is to be continued. In 2007 16 interviews were carried out with people working in the fishing industry. The next year five interviews with shipbuilders were recorded. All these interviews were recorded digitally and are stored in the archive in Setberg.

A few years ago the professional unions *Samiðn og Trésmíðafélag Reykjavíkur* donated to the National Museum a collection of recordings on audiocassettes. The collection comprises interviews with the members, and recordings of the unions' meetings, about 100 hours in all.

The National Museum has received the sizable recordings' collection of Helgi Hauksson. The collection includes about 1.900 hours of recordings, mainly interviews with elderly people conducted over the period of 1977-1993. It is stored in the Vesturvör premises of the National Museum. Part of this collection has been transferred to more modern carriers, e.g. CD-ROM.

3.1.4 Preservation and cataloguing

The age of the oldest interviews recorded for the Ethnology Department is not known. According to the staff it is likely that they have been recorded in the 1960s, probably by Þórður Tómasson from Skógum, but possibly Kristján Eldjárn also conducted some interviews.

Majority of the interviews have been recorded on cassettes. Some recordings are on other format, e.g. on big open reel tapes. Hallfreður Örn Eiríksson, for example, used

archive tapes. Ágúst Georgsson who is the only permanently employed staff of the Ethnology Department has also used archive tapes for his recordings. Some of the interviews have been recorded digitally, e.g. 21 interviews with people working in the fishing industry and with shipbuilders. According to the staff it is planned to transfer older interviews to digital format some time when they manage to provide the necessary funding.

As mentioned previously, relatively little is known about the scope and contents of the recorded interviews at the Ethnology Department. There is neither a satisfactory catalogue of this audio material, nor is the number of recorded hours known. The only catalogue the author of the present thesis could see was the above mentioned handwritten catalogue of the former Department of Audio Recordings. No other information about any other possible catalogue was available. Shortage of funds and staff were given as the main reasons why the collection has not yet been catalogued. According to the staff at the Museum it has been proposed to have the recordings catalogued in *Sarpur*, the database for the cultural heritage of Iceland some time in the future.

However, the good news is that for the year 2009 the Ethnology Department received a grant of 500 000 ISK from *Þjóðhátíðarsjóður* to complete the cataloguing of the interviews conducted by the students in 1976 (*Fréttir Forsætisráðuneytis*).

3.1.5 Storage

The older interviews of the Ethnology Department together with all the music recordings on wax cylinders, gramophone records and tapes, are stored at Vesturvör in Kópavogur. The storage room in Vesturvör is climatized and according to the staff, the main target is to maintain a constant temperature at about 18 degrees Celsius and relative humidity at about 55%. The material, mostly masters, is considered to be in a relatively good condition. The majority of the recordings have been transcribed. According to a staff member in Vesturvör the recordings are stored in special cabinets, but otherwise there are no other special storage conditions than for the 60 to 70 thousands items preserved in the *Minjasafn*. The Photographic Collection of well over 2 million photographs is stored in colder conditions. At present the aim is to guarantee that the recordings are preserved as well as possible along with other holdings of the National Museum. The more recent part of the collection is preserved at room temperature in an office and in the Library and Archives of the National Museum at Setberg, Suðurgata 43 in Reykjavík.

3.1.6 Staff, users and cooperation

There are two staff members in *Minjasafn* in Vesturvör, though nobody is specifically in charge of the audiovisual material. The staff is responsible for approximately 60 to 70 thousand museum objects, among which are also the audio recordings. According to the interviewed staff member who is an ethnologist, maintaining the audio collection takes 0% of her work-time. The main users of the collection, and they are very few, maybe a couple of visitors per year, are people with specialized interest in music. The staff regretted that there were few people who knew something of the collection and it had been barely researched.

The main cooperation partner of the Museum in respect to the recordings, and especially the technical aspects, has been the Árni Magnússon Institute. The Department of Folkloristics at the Institute has assisted in transferring some of the holdings to special preservation formats in its recording studio as well as with playback equipment. The National Museum also preserves a wax cylinder gramophone, though it is not in a working order. In 1995 old playback equipment, three pieces in all, and one “phonographe” were sent to Denmark to be repaired (Magnússon, 1997).

3.2 Árni Magnússon Institute of Icelandic Studies

The Folklore Collection of the Árni Magnússon Institute of Icelandic Studies (*Stofnun Árna Magnússonar í íslenskum fræðum*) houses the largest folklore collection in Iceland. The material includes *rímur* chants and other types of folk songs, folktales, various poetic genres, descriptions of folk customs, place name lore and memoirs. The Department of Folkloristics is in charge of the Institute’s Folklore Collection.

3.2.1 The Folklore Collection

The Árni Magnússon Institute, at times in collaboration with others, and first and foremost, with the National Broadcasting Service (*RÚV*), has stood for the collection and recording of oral tradition. The recordings made by three prominent collectors Hallfreður Örn Eiríksson, Helga Jóhannsdóttir and Jón Samsonarson form the bulk of the Folklore Collection. Nevertheless, it also includes the collections of some researchers and oral tradition enthusiasts. One of the aims in developing the collection has been to gather in one place copies of all Icelandic folkloric material available. The Folklore Collection has received copies of folkloric material recordings from the *RÚV*, the National Museum of Iceland and those recorded by Kvæðamannafélag (Chanters’ Society) *Iðunn*.

The oldest material consists of copies of folksong recordings made onto wax cylinders during the years 1903-1912. The Folklore Collection preserves the copies of all the oldest Icelandic recordings even though the masters may be preserved somewhere else. Currently the Institute owns or has collected over 2,000 hours of recorded folklore. To be more exact, 2000 hours have been transferred to security copies. Some of the material is recorded and documented twice as part of different collections, e.g. chanted poetry (kvæði) in the Iðunn Society silver lacquer disc collection.

As stated on the website of the Árni Magnússon Institute (<http://www.arnastofnun.is>) emphasis has been placed on the preservation, maintenance, sorting, and cataloguing of the collection, in order to make it more readily accessible for research and educational purposes as well as possible publication.

3.2.2 Collection development

The oldest audiovisual documents in the Folklore Collection are the copies of folksong recordings by Jón Pálsson dating from 1903-1912, the masters of which are preserved at the National Museum of Iceland,

In 1964 the Árni Magnússon Institute, then known as the Manuscript Institute (*Handritastofnun*), began its own recordings of folklore. The first projects were organized in collaboration with the National Museum of Iceland and *Dansk Folkemindesamling* in 1964-1965. The two collections resulted in about 80 hours of recorded material (Gísli Sigurðsson, 2007). For Hallfreður Örn Eiríksson it was the first collection for the Manuscript Institute. In 1958-1959, having received a grant from the Ministry of Education, Eiríksson had already collected *rímur* chants in the West fjorðs for *RÚV* and the National Museum of Iceland (Ástvaldsson, 2003, p. 327). In the mid 1960s Eiríksson became a full-time collector of folk material at the Manuscript Institute travelling all over Iceland. In 1972-73 he and Olga María Franzdóttir visited North America to collect poetry and stories in the local Icelandic settlements. Their North American collection resulted in about 60 hours of recordings (Sigurðsson, 2007). Hallfreður Örn Eiríksson's main collection period was during the late sixties and seventies, but continued up to the 1990s. The material collected by him is about 1000 hours of the total of 2000 hours the Folklore Collection preserves.

Helga Jóhannsdóttir, a music specialist and Jón Samsonarson, a manuscript specialist collected both spoken and sung folklore in 1963-1971. All their recordings are now preserved in the Folklore Collection and the material amounts to 370 hours. Helga also

worked for the National Broadcasting Service (*RÚV*) and the collections were joint projects of *RÚV* and the Manuscript Institute. She went through and copied a considerable number of recordings from different time periods in the *RÚV* archive. These copies, the oldest dating back to the 1940s, were deposited with the Folklore Collection of the Árni Magnússon Institute. Some time in the first half of the 1970s Helga Jóhannsdóttir, together with others, organized the Jón Pálsson's cylinder recordings from 1903-1912, and those by Jón Leifs preserved in the National Museum, to be transferred to magnetic tapes in Great Britain. The National Museum received one copy of the recordings and the other was deposited with the Folklore Collection of the Árni Magnússon Institute.

Every now and then the Folklore Collection receives donations from the public. However, very often the donators do not know what is on the tapes or cassettes since they have had no access to the necessary playback equipment. The staff has to go through the recordings for documentation or just to find out whether the material is worth preserving in the first place. In case the contents of the deposited material are personal, it is usual practice that the donator is offered a copy of the recording. The Folklore Collection has set restrictions on the access to the so-called "personal material" even if the donator has not specially asked for it.

The Institute carries out its own projects of interviewing people and is cooperating with the Department of Folkloristics of the University of Iceland. The most recent material includes various recordings made by Rósa Þorsteinsdóttir and those made in the course of several student projects (Sigurðsson, 2007). Since 2003 every other year, a course called "Collection of Folklore" has been held by the Department of Folkloristics. As a part of this course the students are supposed to do fieldwork recording of oral tradition and the outcome is deposited with the Folklore Collection.

Recently the Institute received three million Icelandic crowns grant to launch a cooperation project *Íslandssögur* (Stories of Iceland) with the filmmaker Kári Schram. The project involves not only recording folkloristic material as done before, but also filming it. The Department of Folkloristics aims to make the outcome of the project available on the website of the Icelandic Music and Cultural Heritage Society *Ísmús* (Stofnun Árna Magnússonar í íslenskum fræðum, 2008).

3.2.3 Preservation and digitization

Until 1984 no major preservation projects had been undertaken in the Folklore Collection. In 1971 some of the oldest material, the wax cylinder collections of chanted poetry (*kvæði*) by Jónbjörn Gíslason and Hjálmar Lárusson from about 1915-1920 were transferred to tapes in Copenhagen (Sigurðsson, 2007).

In 1984, in order to secure better preservation and usage of the recordings, the project was launched for copying the material from the original tapes onto higher quality storage tapes BASF 50 LGR. The work that continued into the 1990s was undertaken by Jón Sigbjörnsson, a retired technician from the National Broadcasting Service, and Helga Jóhannsdóttir who was responsible for cataloguing the material (Þorsteinsdóttir, 1996; Sigurðsson, 2007).

According to the staff more or less all the analog recordings in the Folklore Collection have been digitized. Among the few that are still to be transferred to digital format are some recordings made by Hallfreður Örn Eiríksson in the 1960s. The collection has been digitized in cooperation with the staff of the Icelandic Music and Cultural Heritage Society (*Ísmús*). The staff of *Ísmús* digitizes the recordings while Rósa Þorsteinsdóttir from the Folklore Collection works on the computerized catalogue. The recordings are digitized in uncompressed version. The version accessible on the Internet is in MP3 format. The Folklore Collection aims to preserve the digitized material on hard disks and not on audio CDs. However, transfer to digital tapes has also been discussed. During the digitization the material already transferred is being preserved both in the server and loose hard disks that are carried between the Institute and *Ísmús*.

According to the newly published Annual Report of the Árni Magnússon Institute the digitization of the recordings on security copies was completed in October 2008 (Stofnun Árna Magnússona í íslenskum fræðum, 2009).

3.2.4 Storage and the condition of the Folklore Collection

The Folklore Collection is stored in two different storage rooms in the main building of the Árni Magnússon Institute. The storage room in the basement for the so-called security or user copies has practically come to its space limit. Some of the shelves house two rows of tapes. The storage conditions can be considered satisfactory. The temperature and humidity levels are monitored and the staff tries to keep the temperature at about 15 degrees Celsius and the relative humidity at about 50%.

The masters are stored together with the Icelandic manuscripts the Institute preserves under climate-controlled conditions. In this room the storage environment can be more easily maintained than in that for the user copies. The staff considered the thicker walls of the manuscript storage room and considerably less traffic also an advantage.

The condition of the collection is deemed to be good. According to the staff all the material in the collection is available for listening, except for one homemade record. The phonograph cylinders are preserved and not used until some time in the future when there would hopefully be better formats and technology available for handling them. However, the Folklore Collection has no exact record on the number of the masters and their division by carrier.

The Collection owns all necessary playback equipment for audio materials, even a phonograph for playing wax cylinders. This vintage equipment, however, has never been used. There is no regular maintenance of the playback equipment. The necessary repairs of the equipment are done at the workshop the owner of which has repairing vintage equipment as a hobby.

3.2.5 Cataloguing

The original catalogue of the Folklore Collection, similar to that of *Dansk Folkemindesamling*, was handwritten. The information on each recording was entered on a separate special form. Each entry included the date of the recording, the equipment used and the speed, recording place, number of the tape, name of the informant, sometimes additional information about him/her, some description of each recorded item, date and number of the storage tape. The catalogue was organized into 18 folders which made it difficult to access (Þorsteinsdóttir, 1996; Sigurðsson, 2007).

In 1994 Gísli Sigurðsson set in motion the plan to transfer the existing catalogue over to a computer database FileMaker Pro. The idea was to classify and catalogue the material so that it could be searched in different ways. Even though the information in the hand-written catalogue was often inadequate, it was decided to use it as a basis for the computerized catalogue as far as possible. Listening to the material once again would have been too labour and time-consuming for the Folklore Collection. It was hoped for that by making the collection more accessible, the usage would increase, which in turn would lead to new information about the recordings (Þorsteinsdóttir, 1996).

Each recording was provided with the following information: name, sex and year of birth of the source; when and where the recording had been made; characteristics of and

the number of the original tape, initials of the interviewer or enquirer, the characteristics of and the number of the storage tape. Further information included the format of the audio material, the type of performing and keywords from a list of keywords that was being developed during the cataloguing process. As a result, it became possible to search the catalogue according to, e.g., contents, sources, and geographical districts (Þorsteinsdóttir, 1996).

At the time the interview was conducted the staff of the Folklore Collection, in cooperation with the Icelandic Music and Cultural Heritage Society *Ismús*, was working on redesigning and developing the catalogue into a relational database.

3.2.6 Access

The Icelandic Music and Cultural Heritage Society *Ismús* runs a collection of databases providing a unique access to the music cultural heritage of Iceland for the researchers and the general public. At present there are three music databases. The target is to set up a database for Icelandic church organs and the monumental book by rev. Bjarni Thorsteinsson “Icelandic Folksongs” as well as a database for chanted poetry (kvæði). In 2007 the Folklore Collection received a one million krona grant to develop the folk song database of Rev. Bjarni Thorsteinsson in cooperation with Ísmús and the Folk Song Centre in *Síglufjörður* (Website of the Árni Magnússon Institute). One of the three *Ismús* databases, Manuscript and Print, includes 192 music manuscripts preserved in Icelandic archives. The second Ísmús database, *Hljóðrit* (Sound Archive) provides access to the folk song recordings made by Jón Leifs and Jón Pálsson.

The Folkloric Sound Archive (*Munnleg geymd*), opened in 2004, is the database for the Folklore Collection of the Árni Magnússon Institute containing about 40 000 records. Approximately 4000 records in the *Munnleg geymd* database have associated audio files which translate roughly into 170 hours. Consequently, 10% of the material in the *Munnleg geymd* database can be listened to on the Internet. For online access the digitized recording needs to be cut into sequences according to the entries in the catalogue, each sequence making one audio file. It is possible to access the *Munnleg geymd* database on the Árni Magnússon Institute’s website <http://www.arnastofnun.is>, under the link “Ísmús - Folklore Database” and to listen to selected recordings from the collection.

In the Folkloric Sound Archive (*Munnleg geymd*) the user can search for the material after informant, informant’s origin and county, title, keyword, poet and interviewer. In

keyword search the user can choose from a standardized list of keywords compiled by Rósa Þorsteinsdóttir. In informant search a name list of the informants is available.

At present the *Ísmús* databases are being redeveloped and redesigned into a relational database in order to make simultaneous search possible. These renewed databases open up possibilities for comparative studies of different versions of a particular recording and material accompanying it. There will be a common list for persons, place names, keywords, etc. A user interested in a particular *kvæði* in the Chanted Poetry database, for example, can find it in the catalogue and see whether the *kvæði* exists in a music manuscript in the *Manuscript and Print* database and whether there is a recording of it in *Munnleg Geymd*. In the future it might even be possible to connect the *Ísmús* databases to the digital Manuscript Collection of the Árni Magnússon Institute and that of the National Library of Iceland. These two manuscript collections are being described and catalogued according to the international standard TEI P5.

The Folklore Collection runs its recording studio with facilities available for the users to listen to the recordings. The users can order an uncompressed audio CD copy that can be listened to on any CD-player which is not the case with the MP3 versions that can be downloaded.

The Folklore Collection has limited the access to some of its material, for example to the so-called “personal recordings” mentioned earlier. In this case the recording is marked “limited access” in the database and is not available online. The restrictions are lifted 50 years after the death of the informant. The Folklore Collection has set up a code of conduct for their folklore collectors based on the UNESCO report *Committee of Governmental Experts on the Safeguarding of Folklore. 22–26 February 1982*. It was stressed in the interview with the staff that any wishes of limited usage of the recordings expressed by the informant are taken seriously. In recent projects it has been the practice to ask the informant about his/her wishes concerning the access to and usage of the material before the recording starts. It was different with older recordings, when the informant was not asked about the access, or at least not directly. Some donators leave a statement how the material can be used, e.g. 20 video tapes recorded by a Danish scholar in Iceland in 1992 will come into unlimited use after the year 2010.

3.2.7 Copyright

The person who has made the recording for his/her research has the first right to use it and this right is valid during the recorder’s lifetime. Consequently, his/her permission is

required if somebody else wants to the material. In such cases the staff of the Folklore Collection contacts the owner of the right and seeks written permission for the usage of the material on behalf of the client, some of whom have been artists using the recording in their creative work. The written permission guarantees the usage not only in the definite single case, but in general, for research purposes, teaching, publication and non-commercial presentation.

The Árni Magnusson Institute has stood for the publication of some choice recordings from the collection on CDs (*Raddir, Hlýði menn fræði sínu, Einu sinni átti ég gótt*). However, according to the staff there has never been an intention to make profit out of it. In case the publication makes some profit, the principle is to use the money for funding further publication.

3.2.8 Staff

There are two full-time staff members in the Department of Folkloristics. One of them is in charge of preservation, developing the catalogue, cataloguing and digitization. The staff member has been working in the Department since 1994 and has degrees in Library and Information Science and in Ethnology. In 2004 while writing her master thesis the staff member spent two weeks at the Folklore Department of the University College Dublin and the National Folklore Collection as well as four weeks at a similar department in Edinburgh to seek knowledge and become acquainted with their work. She has also sought further professional training and participated in a course on the digitization and preservation of audiovisual material organized by TAPE (Training of Audiovisual Preservation in Europe) project. The course was held in *Österreichische Akademie der Wissenschaften (Phonogrammarchiv)* and *Österreichische Mediathek* in 2006 (Stofnun Árna Magnússona í íslenskum fræðum, 2008).

3.2.9 Users

As mentioned above, people who want to listen to the material of the collection can do it in the recording studio of the Folklore Collection where the necessary facilities are available.

According to the staff the main users of the collection are students of folkloristics, both undergraduate and postgraduate. Scholars and people from other fields of work use the Folklore Collection for research, book-writing and making media programmes. Several museums have used the recordings in their exhibitions, e.g. the National Museum of Iceland in its permanent exhibition. Teachers have made use of the

recordings in their classes. There is also interest among the general public, and especially to find recordings by their relatives. The staff has noticed that among the latter group of users comes the visits become frequent before the traditional family get-togethers in the summertime.

The staff of the Department of Folkloristics also makes copies of the recordings on request. Earlier these user copies were made on small cassettes but now people usually ask for copies on audio CDs or have them sent by e-mail. The Department charges only for the transfer as they hold the view that it is the Icelandic nation and not the Árni Magnússon Institute that owns the recordings, and therefore it is not justified to use the folklore material for commercial purposes.

3.2.10 Cooperation

In recent years the Folklore Collection has been in active collaboration with *Ísmús*, both in digitizing its whole collection, and in designing and developing the Folkloric Sound Archive (*Munnleg geymd*).

There used to be cooperation with the technical staff of the National Broadcasting Service (*RÚV*) that was very helpful with the repairs of equipment for the Folklore Collection. In recent years, however, the *RÚV* technical staff has not been able to offer their assistance due to their increased workload. The Folklore Collection has participated in the setting up and provided material for the thematic websites of the *RÚV*. The Folkloristics Department has cooperated with the Cultural Centre of Hornafjörður and College of Hornafjörður (*Háskóla- og Menntafræðistofa Hornafjarðar*) in transcribing the recordings made in *Austur-Skaftafellssýsla*. The Folkloristics Department has offered some training in cataloguing and in the collection of new material as the College of Hornafjörður intends to launch its own collection project of folkloric material in the future (Website of Árni Magnússon Institute).

Concerning international cooperation, the staff of the Folklore Collection has participated in the annual meetings of Nordic folk music specialists and archivists. These meetings have proved highly useful in terms of gaining new experience and knowledge as well as sharing problems. The Folklore Collection of the Árni Magnússon Institute is not a member of any international archives organization. According to the staff the Folklore Collection applied for the IASA membership in 2007 but had not received any response from IASA by September 2008 when the interview was done.

3.3 Centre of Oral History

The youngest audiovisual archive in Iceland is the Centre of Oral History (*Miðstöð munnlegrar sögu*, <http://www.munnlegsaga.is>). It was established in January 2007 at the National and University Library of Iceland as a joint project of the National and University Library, the Institute of History at the University of Iceland, the Centre for Women's and Gender Studies at the University of Iceland, and the Iceland University of Education, now School of Education of the University of Iceland.

3.3.1 The aim of the Centre of Oral History

The aim of the Centre of Oral History (COH) is to collect, catalogue and preserve oral documents on the history of Iceland and Icelanders and make them available for the public. The COH aims to catalogue the oral documents deposited with their archive and digitize analogue recordings for preservation and improved access. In order to facilitate access to these oral resources for the academic community as well as students and general public, the catalogue of the COH's digital will be made available online on the Centre's website.

Local museums and regional archives in Iceland have a considerable amount of oral documents in their possession, often recorded on older, mostly analog, audio formats. The Centre of Oral History intends to assist these institutions in cataloguing and transferring their oral documents to digital formats to guarantee better preservation of the material and enable public access (Website of the Centre of Oral History). Another function of the COH is to promote oral history as a research method in history studies by organizing research projects and academic discussion. The COH offers its assistance and its facilities to researchers working with oral history documents and encourages scholars to deposit their primary resource research material, e.g. interviews and accompanying information, with the Centre's archive. As an education centre for oral history, the COH supervises, educates and trains people in collecting and using oral sources in history research. The staff advises collectors on taking interviews and working with the material. For example, a course was held for the volunteers collecting oral history for Byggðasafn Reykjanesbæjar in January 2008 (Bergsveinsdóttir, 2008). If necessary, the COH also lends the researchers technical equipment like audio recorders. (Website of the Centre of Oral History).

One of the participants in the COH project, the School of Education of the University of Iceland, has in recent years held courses on how to use oral history in teaching as well

as offered assistance in preparing teaching aids based on oral history documents (Skýrsla um undirbúning að stofnun Miðstöðvar munnlegrar sögu, 2007).

3.3.2 Collection policy and collection projects

The Centre of Oral History is aiming to form its collection in three different ways:

- By preserving oral documents deposited with the COH archive by private persons, organisations, companies and other institutions
- By encouraging scholars to deposit their research documents with the COH
- By organizing collection projects of its own or in collaboration with other interested institutions

In the course of the preparation work to open the COH a survey was made to find the Icelandic museums, archives and similar institutions that hold oral documents in their collections. About 72 institutions participated in the survey and 38 of them appeared to preserve at least some oral documents (Skýrsla um undirbúning að stofnun Miðstöðvar munnlegrar sögu, 2007).

The COH accepts donations from private persons, museums, institutions and companies, both audio recordings and secondary information connected to the oral documents. The COH prefers to deposit an unedited form of the oral record. As a rule, the donator receives a free digital copy of the oral document he/she has deposited with the COH archive. The depositors that want to keep their original oral document, are offered free transfer to digital form in return for a digital copy for the COH archive (Website of the Centre of Oral History).

During the first year of the COH the majority of donators were private persons, among them scholars who deposited their research material with the COH. In 2008, however, smaller museums have actively sought assistance to the COH to have the recordings from their collections digitized.

The Centre of Oral History is aiming to set up collection projects of its own or in collaboration with other institutions. A project called Reykjavik Stories (*Reykjavíkursögur*), supported by the City of Reykjavik, collects people's memories of life in Reykjavík at different time periods. In another project, the histories of the Hungarian refugees who arrived in Iceland in 1956, have been recorded. Extracts from the material acquired in both projects can be accessed online on the COH website.

The newest collection project, Economic Depression Stories (*Kreppusögur*), was launched in October 2009, right after the three biggest banks in Iceland collapsed. People were asked to come to the COH and share their experiences and personal stories in the aftermath of the banking collapse as the economic depression was setting in. The project has received an enthusiastic public response. For instance, during the Winter Festival of Reykjavík in February 2009 the COH opened a small studio in downtown Reykjavík where people were queuing up to have their stories recorded. The effort resulted in more than 10 interviews in about six hours. In the nearest future, the COH hopes to purchase a digital camera for videorecording the interviews.

3.3.3 Condition of the audio material

In 2008 about 300 hours of material were deposited with the Centre of Oral History. Some of this material was in good condition and even accompanied with exact transcriptions of the interviews. However, there was also material on deteriorating carriers and without any additional documentation (Bergsveinsdóttir, 2008). During the first two months of 2009 the collection increased by 125 hours of recordings and by September 2009 it had come up to about 600 hours of material including a few videos.

The audio material the COH has received is on different carriers. The majority of the donated recordings are on cassettes. The oldest material, only few big open reel tapes, dates from the 1960s. A lot of the material from the 1970s is on cassettes and has mainly been donated by private persons. The most recent donations have been in digital format, though a few mini-cassettes have also been received. Generally, the deposited recordings have been in a relatively good condition. The majority of them is on quite recent formats and deterioration has not become a problem.

3.3.4 Digitization and storage

The staff of the Centre of Oral History performs the digitization of the audio documents. Analog recordings are transferred to high quality WAV format and preserved on the server as data, not audio files. The staff also makes compressed copies of all the recordings in MP3 format which are stored at a different place in the computer system. According to the staff the main reason for digitization is convenience in storage and handling as digital format makes access to the material considerably easier. In the future, when it comes to migrate the material to a new format the computer can do both, to check the condition of the material and to transfer, thus saving a great deal of valuable labour.

It is essential for the existence of the COH to be located in the main building of the National and University Library of Iceland (NULI). First and foremost, the advantages are the availability of a well-maintained computer system and secure storage facilities. After digitization the digital copies are preserved in the server of the National Library of Iceland. The original recordings or the masters are stored in the climatized storage rooms of the Manuscript Department of the National Library. In case the donator wants to retain the original document, an uncompressed digital copy made to be stored in the COH. In the future the COH hopes to be able to store its collection in the digital mass storage system that the Manuscript Department of the NULI is going to install. The COH has no special preservation programme for its audio collection, but follows the rules of the National Library for the preservation of digital data.

3.3.5 Catalogue and Access

Most of the material deposited with the Centre of Oral History has been catalogued except for the most recent acquisitions. The paper catalogue of the COH archive is available in the office of the COH. In the nearest future the catalogue will become web-accessed. The Manuscript Department of the National Library and that of the Árni Magnússon Institute, both in Reykjavík and Copenhagen, are going to catalogue their collections according to the TEI (Text Encoding Initiative) P5 standard that has become the de facto standard for the encoding of electronic texts in the humanities academic community. The catalogue of COH will also be moved over to this new system. The holdings of the COH are also being catalogued according to TEI P5, and in the process they have received considerable assistance from the Manuscript Department. The staff hoped for the new catalogue to be available online on the website of COH in the spring of 2009. Until then the users can search the paper catalogue or the computer catalogue available at the office of the COH.

In the new catalogue precise information of each recording will be documented: the names of the interviewee and the interviewer, the name of the donator, information on the contents and the length of the recording, the type of audio carrier, etc. According to the staff the COH has been very lucky as some of the recordings deposited with the archive have come with very good accompanying documentation.

The Centre of the Oral History has set as its target to make its collection accessible for the general public in 2009. So far, the users can only listen to some excerpts from a few interviews on the COH homepage. It was expected to have the material from the

COH collection available for listening some time in the spring of 2009. The COH is also aiming to add a room to its facilities where the users will be able to listen to the recordings in MP3 format.

3.3.6 Copyright

Copyright has not caused problems for the Centre of Oral History. Generally, donated oral documents and those recorded as part of the COH projects, become the ownership of the Centre. Both, the donator and the interviewee, sign a contract with the COH which makes the COH the owner of the recording and guarantees the COH the right to publish the recorded material in print, in the media or on the Internet.

As a rule, it is the COH that gives permission for the public use of the recordings deposited with its collection. However, there have been some exceptions and then the COH has to seek permission for publishing from the interviewee or the original owner of the material. In either cases, neither the interviewee, the interviewer nor the owner can demand payment for the publishing.

3.3.7 Staff and technical equipment

In September 2008 the Centre of Oral History employed one permanent staff, formally called the project leader. The staff had a degree in history and had also been a member of the preparation team organizing the COH. During the work on the present research the staff left and a new staff had been employed on contract basis for one year in January 2009. The new staff was employed part-time that enabled her to spend only half the working day running the COH. Formally, it means considerably decreased workload while in practice, the responsibility and tasks have remained the same.

The Centre of Oral History has not managed to acquire all the technical equipment necessary for its work. As revealed in the interview in September 2008 some equipment is needed to enable better cleaning of the tapes. The COH also lacks some playback equipment, e.g. player for minidisks. Necessary repairs of the equipment have been done by the Technical Services of the National Library.

3.3.8 Cooperation

The Centre of Oral History has been in close cooperation with the Manuscript Department of the National and University Library. From the very beginning the collection of the COH has been stored in the facilities of the Manuscript Department. As mentioned above the staff of the Manuscript Department has assisted the COH in

cataloguing its collection according to the TEI P5 standard. Being a very young institution, the COH has also received assistance and guidance in technical problems from the technical staff of the Icelandic Broadcasting Service.

The Centre is in collaboration with several museums, especially outside the Great Reykjavík area. The COH has offered its assistance in transferring analog recordings to digital format and also in cataloguing. Some museums, e. g., regional museum at Húsavík and the community museum at Hnjót, have sent oral documents in their possession to the COH to be transferred to digital format for better preservation and access.

In the report that was compiled in the process of organizing the COH intention is expressed to establish contacts and cooperate with various museums and collections whose holdings include oral documents. As mentioned before, the survey made in the early stages of the COH had discovered 38 institutions that had some collection of oral documents. The COH has held several courses on oral history collection at the National and University Library of Iceland as well as .outside the Great Reykjavík area.

3.4 Audiovisual Department at the National and University Library of Iceland

The Audiovisual Department of the National and University Library of Iceland (*Landsbókasafn Íslands-Háskólabókasafn: Tón-og myndsafn*) is responsible for the legal deposit of published Icelandic music recordings, audio books, and shares the legal deposit of film and video with the National Film Archive of Iceland.

3.4.1 The foundation and the aim of the AV Department

The National and University Library of Iceland (*Landsbókasafn Íslands-Háskólabókasafn*) came into being in 1994 with the amalgamation of the former national library, *Landsbókasafn Íslands* (founded in 1818) and the University Library (founded in 1940). Following the merger of the two libraries which coincided with the moving to the new building, the Audiovisual Department came into existence.

The National and University Library of Iceland (NULI) is the main legal deposit library in Iceland. The history of Icelandic legal deposit goes back to the year 1886 when the first Act of Legal Deposit was passed by the Icelandic Parliament *Alþingi*, establishing *Landsbókasafn Íslands* as the legal deposit library on printed material including sheet music (Jensdóttir, 2008).

Both libraries, the former National Library and the University Library had preserved some music recordings. The National Library became a depository library of audio recordings in 1977. Before that time, the National Library had collected audio recordings and other materials connected to Icelandic music life, and a considerable number of foreign sheet music. According to the staff the audio recordings were collected and stored in the basement of the National Library of Iceland, but in reality there was no actual maintenance of the collection.

The University Library, on the other hand, owned some record collections with Icelandic and foreign music, sheet music, audio cassettes of foreign music, and a collection of Icelandic and foreign videos, containing mainly educational material. These holdings formed the basis for the newly established AV Department of the National and University Library of Iceland (Landsbókasafn Íslands – Háskólabókasafn. Skýrsla um starfsemina desember 1994-1999).

The AV Department has never been a separate administrative unit within the NULI. From 1994 to 2004 it operated under the Information Department of the NULI. Since 2004 it has been one of the special collections of the National Department (*Þjóðdeild*).

Organizing the AV Department and solving the practical problems took some time after the merger of the two major libraries. In 1995 computer equipment was bought from the United States while *Nýherji hf.* became in charge of the programming. It took about two years until the AV Department came more or less into working order late in 1996 when the equipment for listening and viewing the audiovisual material was installed on Floor 4 where the AV Department has been located ever since (Landsbókasafn Íslands – Háskólabókasafn. Skýrsla um starfsemina desember 1994-1999).

The main objectives of the AV Department of the NULI are to collect, catalogue, preserve and provide access to published Icelandic audiovisual material. As the NULI is also the main depository library of Iceland, the AV Department can be regarded as the national archive of published audiovisual material. At the same time the archive is also serving the community of the University of Iceland and has to meet the needs of teaching and research. Thus, the purpose of the AV Department is twofold:

1. To preserve all published audiovisual material about Iceland and by Icelanders published in Iceland or anywhere in the world
2. To collect and preserve an audiovisual collection that facilitates the studies and research at the University of Iceland

The AV Department has put special emphasis on the preservation of all material pertaining to Icelandic music by collecting sound recordings and other documents related to Icelandic music life.

3.4.2 The report of 2006 on the future development of the AV Department

In September 2006 a work group within the National and University Library of Iceland compiled a report on the future development of the Audiovisual Department. According to the report, apart from the legal deposit, the emphasis will be laid on collecting classical films and music recordings, Nordic films and foreign films on Iceland or on any Icelandic topic as well as music recordings of Icelandic composers or with Icelandic participation.

The work group made the following propositions concerning the future development of the AV Department:

- To renew the technical equipment
- To acquire a computer with a disc drive
- To make a new contract concerning the repairs and maintenance of the technical equipment
- To develop cooperation with other institutions collecting and preserving audiovisual material, for example, the Icelandic National Broadcasting Service (*RÚV*) and the National Film Archive of Iceland, in order to spare resources and energy and prevent duplicating the efforts
- To get access to the catalogue of the National Radio (*RÚV*)
- To plan the Department's preservation policy and to compile a preservation programme in cooperation with the custodian of the NULI
- To start preparations for the digitization of the recordings on older carriers
- To explore the possibilities for gaining more space for the AV Department on Floor 4

(Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006).

In addition to the policy suggestions, the report offers a valuable overview of the state of affairs at the AV Department in 2006.

3.4.3 Legal Deposit Acts

The National and University Library of Iceland have had the legal obligation of depositing sound recordings since 1977 (Landsbókasafn Íslands – Háskólabókasafn. Skýrsla um starfsemina desember 1994-1999). The Legal Deposit Act of 1977 covered all material printed in Iceland (books, newspapers, journals, pamphlets, advertisements, etc.) as well as sound recordings in all forms.

The new Act of Legal Deposit (*Lög um skylduskil til safna nr. 20/2002*) came into effect in 2003 to include also electronic materials in all formats, online publications, films, video, State Radio and Television broadcasts. According to the Act all published sound recordings as well as material published on electronic media like a CD, diskette or equivalent carriers shall be deposited in three copies. Of the three depository copies, one is meant for on-site use in the AV Department, the second is the preservation copy, and the third one is sent to the Municipal Library of Akureyri. None of these copies can be borrowed and they can only be copied in full restriction with the copyright legislation. According to the Act of Legal Deposit the publisher is responsible for delivering the material to the depository institution and must do it at her/his own expense. The revised Act of Legal Deposit applies also to everything published on the Icelandic web domain .is (*Lög um skylduskil til safna nr. 20/2002*).

The legal deposit also became shared with the National Film Archive of Iceland. According to the new legislation of 2002 the National Film Archive acquired the legal obligation to receive all Icelandic films published either on film, video, DVDs, or any other format. Article 11 of the Legal Deposit Act states that two copies of all Icelandic films, one of them the master while the other may be a used copy, should be deposited with the NFA. In case the film is published on both film and some other format, two copies of each shall be deposited. The obligation of legal deposit lies with the producer of the film (*Lög um skylduskil til safna nr. 20/2002*).

According to the Directive of Legal Deposit (*Reglugerð um skylduskil til safna nr. 982/2003*) that clarifies and explains the Legal Deposit Act, the AV Department of the NULI is entitled to receive one copy of each Icelandic film published either on video, DVD or other comparable format, from the National Film Archive.

3.4.4 The AV Department and the legal deposit

According to Anna Jensdóttir (1998) claiming legal deposit material did not go smoothly during the first years, but improved considerably from 1990 onwards. After the

deposition of the Icelandic audio recordings became a legal obligation in 1977, very little effort was put into acquiring the deposit audio material. It was not until Ragnar Ágústsson, an employee of the former National Library of Iceland, became employed part-time to run the task in 1991. Just by following the advertisements or any other information on music publication in the Icelandic press and personally visiting the biggest publishers twice a year, he became quite successful in claiming the recordings. In order to track one-man publications, he regularly visited the record shops and then contacted the publishers (Sigurgeirsdóttir and Sigurðsson, 1997). Consequently, for the whole period of 1991 -1998 the claiming of the legal deposit of Icelandic audio recordings entirely relied on Ragnar Ágústsson's personal enthusiasm and his network of contacts in the Icelandic music circles. Accordingly, it was only at the beginning of 1998 that the Head of the AV Department became in charge of claiming the legal deposit of audio recordings (Landsbókasafn Íslands – Háskólabókasafn. Skýrsla um starfsemina desember 1994-1999).

The legal deposit of audio recordings has grown steadily in the recent years (See Table 2) due to changes in publication technique, increasing numbers of both publishers and producers as well as of Icelanders who participate in music publication abroad (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006). As can be seen in Table 2, the deposit material has more than doubled between 2003 and 2006. In 2003 the AV Department received 404 legal deposit audio recordings, while in 2006 the number of items had come up to 870. To have some comparison, round the turn of the millenium the annual release of sound recordings in Iceland was around 200 titles (Anna Jensdóttir, 2001).

Table 2. Audiovisual publications received on legal deposit in 2001-2007

Publications	2001	2002	2003	2004	2005	2006	2007
Audio recordings	224	358	404	610	784	870	887
Video tapes and DVDs				7	15	39	52
Audio books				30	57	215	120

(Based on the Annual Reports of the National and University Library of Iceland)

Currently, according to the information received from the Head of the AV Department, approximately 250 titles are published annually amounting to one to seven discs per title. At the same time, the delivery of some material is considerably delayed

and recordings as old as ten years have been deposited. For example, the oldest legal deposit the AV Department received in 2008 dated back to 1994.

Tracking all Icelandic audiovisual production and claiming legal deposit material has become a more complicated and time-consuming task by the years. One of the possible reasons indicated by the staff is that about one third of the releases have become one-man publication. Quite a number of people who publish music have no idea of the legal deposit obligation. As many artists and musicians publish their works themselves and some only make it available on the internet, the AV Department started a MySpace page in 2008 (http://www.myspace.com/ton_og_myndsafn) to contact publishers and to encourage music people to send copies to the library. By the beginning of September 2009 the AV Department's MySpace page had got 378. In spite of the efforts to distribute information on legal deposit, there is still only one publishing company that delivers all its production to the AV Department of NULI. All the other publishers need reminding of it and often more than once.

Recently the AV Department has begun receiving legal deposit audio books on the Internet. The Head of the AV Department considers it very important to do the same with the music publications as some music is solely web-published. Publishing on the Internet is constantly increasing, and is likely to grow even more in the economic depression.

3.4.5 The Collection

The largest part of the AV Department is the depository collection, but it also holds books and magazines on music, published sheet music and a reference collection on both Icelandic and foreign music (Jensdóttir, 2008). The AV collection includes material that is part of the National Collection as well as a large collection of foreign records, films, and teaching material for languages, literature, social and natural sciences.

The National Collection comprises all Icelandic published material in print, electronic or audio form collected through the legal deposit or acquired by other means like purchasing or donations. The majority of the AV collection is comprised of Icelandic sound recordings on CDs, discs, audio cassettes and audio books. However, the AV Department also collects material relating to Iceland but published elsewhere and not subject to the Icelandic law on legal deposit. In order to cover the national musical heritage the AV Department attempts to buy all sound recordings of Icelandic composers or those with the participation of Icelandic performers published abroad

(Jensdóttir, 2001). This part of the collection is catalogued into *Islandica extranea*, a catalogue containing material published on any Icelandic topic, in any form and anywhere in the world (Landsbókasafn Íslands – Háskólabókasafn, 2003). In 2007, for example, the AV Department acquired nearly 100 titles of Icelandic music recordings published outside Iceland (http://www.myspace.com/ton_og_myndsafn).

The AV Department also preserves published foreign music. Two collections of foreign LPs and CDs have been donated to the AV Department. The first one is a collection of old gramophone records (mostly 78s) of operatic music and a donation of about 100 CDs from the Republic of Austria with the music of Austrian and German composers, all catalogued into *Gegnir* (Jensdóttir, 1998; Jensdóttir, 2001). In 1965 Skúli Hansen, a dentist, donated the University Library his collection of mainly foreign opera music amounting to over 5000 records (78s and 33s) that were accompanied by handwritten and typewritten catalogues. The Record Collection of the University of Iceland comprises of over thousand records of foreign classical music still not catalogued (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006; Jensdóttir, 1998).

The AV Department's music collection includes approximately 12 thousand Icelandic sound recordings and of about seven thousand foreign records and discs (Jensdóttir, 2008). The oldest sound recording in the Archive's collection dates back to 1916. In 1998 the Archive's collection included about 50% of all 78s published in Iceland and considerably higher percentage of 33s and 45s (Jensdóttir, 1998, p. 51).

The video collection originates from the educational collection of the University of Iceland (Jensdóttir, 1998). Since 2003 the National Film Archive has to send the NULI one copy of three of all Icelandic films produced for public showing and deposited with the National Film Archive. These legal deposit films and other films relating to Iceland, totaling to 770 in May 2009, are catalogued as part of the National Department collection (See Table 3). Since the legal deposit material cannot be borrowed, the Archive itself buys one copy of all Icelandic films for the University Library to be able to lend them for teaching purposes. The purchased Icelandic moving image material together with the foreign films is catalogued as part of the University Library collection.

According to the Head of the AV Department the music and film collection comprised of approximately 23.500 items in the spring of 2009. There were approximately 5000 titles (10.000 items including preservation copies) of CDs, 890 audio books, 3900 audio cassettes and 3980 DVDs and videos (See Table 3).

Table 3. Holdings of the AV Department in May 2009.

Holdings	No. of titles	No. of copies*
CDs published in Iceland	3700	7400
CDs published abroad (incl. <i>Islandica extranea</i>)	1300	
Audio books	890	
Audio cassettes		3900
Icelandic DVDs and videos (National Department)	770	
DVDs and videos (University Library)	3210	

* preservation copies included

(Based on information received from Bryndís Vilbergsdóttir)

Concerning the annual growth of the music collection, the Head of the AV Department estimates it to be approximately 300 to 350 titles, including purchased recordings related to Iceland.

3.4.6 Cataloguing

In 1991 the National Library and the University Library implemented a joint online public access catalogue system *Gegnir*, gradually replacing the card catalogues. The cataloguing of Icelandic music recordings into *Gegnir* began in 1992. The majority of the holdings are catalogued in the *Gegnir* database, with the exception of the donated collections of foreign recordings (Jensdóttir, 2008). The older recordings have to some extent been catalogued into Excel spread sheet (Jensdóttir, 1998, p. 52). All audio books have been catalogued into the Icelandic National Bibliography.

The first published catalogue of Icelandic audio recordings was released for the year 1979 (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006). The Bibliography of Icelandic Sound Recordings (*Íslensk hljóðritaskrá*) was published annually for the years 1979-2001 as the supplement of the Icelandic National Bibliography (*Íslensk bókaskrá*). Since 2007 the Icelandic National Bibliography as well as the Bibliography of Icelandic Sound Recordings has been available online www.utgafuskra.is.

For some time the Cataloguing Department of the NULI took care of the cataloguing of the legal deposit collection since only one trained librarian was employed in the AV Department (Jensdóttir, 2001). In 2003 the new national library system *Gegnir*, becoming the Icelandic National Bibliographic database, was implemented. Due to the

introduction of the new *Gegnir* the cataloguing of Icelandic recordings at the AV Department slowed down (Landsbókasafn Íslands – Háskólabókasafn. Ársskýrsla 2003). The following year, in order to spare time and labour, it was decided to simplify the cataloguing of music recordings, beginning with the publications from 2003 onward. The emphasis was set on the completion of the cataloguing of the Icelandic recordings. For example, recordings of foreign works performed by Icelanders received a shorter catalogue entry. At the same time, the practice of measuring the length of the recording was dropped. The length was only documented if available on the sleeve (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006). In 2005 special effort was made to catalogue the new recordings as they arrived in the AV Department while a considerable amount of older material was still waiting for cataloguing (Landsbókasafn Íslands – Háskólabókasafn Ársskýrsla 2005).

One of the priorities of the AV Department has been to make the collection accessible through comprehensive retrospective cataloguing into the *Gegnir* catalogue system. The main obstacle to achieving this target has been shortage of staff (Jensdóttir, 2001). According to the Annual Report of NULI from 2007, the staff was still working on retrospective cataloguing, though new depositions were catalogued as they arrived. (Landsbókasafn Íslands – Háskólabókasafn Ársskýrsla 2007). The AV Department can afford to do retrospective cataloguing only occasionally. According to the Head of the AV Department the retrospective cataloguing of LPs and cassettes published in 1982, in 1986-1989 and part of the year of 1984 was completed in 2008. Still, all CDs have been catalogued into the *Gegnir* catalogue system.

In 1994 – 1999 catalogues were compiled on language courses' material and films preserved in the Archive. A special catalogue of films and videos was published in 1999 and is still in use and available for visitors in the Archive (Landsbókasafn Íslands – Háskólabókasafn. Skýrsla um starfsemina desember 1994-1999). In 2000 a classified catalogue of the video recordings compiled by Anna Jensdóttir and Monika Magnúsdóttir was published (Landsbókasafn Íslands – Háskólabókasafn, 2002). Concerning the older collections of foreign classical music, there is a typewritten paper catalogue of the Skúli Hansen record collection, but the *Háskóli Íslands* record collection of classical music has not been catalogued (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006).

In 1996 a research project *The Preservation of Icelandic Music Heritage* was carried out at the AV Department by two university students. As a part of their work, they also

compiled a catalogue of published Icelandic music recordings for the AV Department since no comprehensive list of these recordings existed, not even in the Archive of the National Broadcasting Service (*RÚV*). According to the report they documented about 95% of the music recordings ever published in Iceland (Sigurgeirsdóttir og Sigurðsson, 1997).

3.4.7 Digitization

In the recent years the National and University Library of Iceland has placed emphasis on becoming a digital national library and a digital research library.

In June 2008 the NULI published a policy document “National Digital Library. Policy for retroactive digitization and preservation of digital objects” (*Íslenskt stafrænt þjóðbókasafn. Stefna um stafræna endurgerð og varðveislu stafrænna gagna*). The aim of the policy is to provide improved access to Icelandic collections owned by the Library by:

- systematic retroactive digitization,
- collecting and receiving published digital material,
- preserving digital material for the future,
- making the digital collections available through the Web.

Among the future projects of retroactive digitization the document also names the music collection of NULI (*Landsbókasafn Íslands – Háskólabókasafn*, 2008). The workgroup of 2006 pointed out the necessity of transferring the oldest holdings of the collection and those on obsolete carriers to digital form. Whether the NULI could do the digitization itself or in cooperation with other institutions, also needed consideration according to the workgroup’s report (*Tón- og myndasafn. Framtíðarstefna og endurnýjun tækjakosts*, 2006).

In their report “The Preservation of Icelandic Music Heritage” Sólveig Ýr Sigurgeirsdóttir og Karl Sigurðsson (1997) suggest that the AV Department could receive one or two digital copies of music recordings from the *RÚV* as the latter was to embark to transfer material on older carriers to digital format. This view was shared by the Head of the *RÚV* Archive Elín Kristinsdóttir as it would have spared the AV Department duplicating the work done in the *RÚV*. Unfortunately, the idea did not result in any practical work and by the autumn of 2008 the AV Department had not been able to digitize any analogue recordings in its collection. As seen by the Head of the Archive

the most important problem for the AV Department is the digitization of the collection and the long term preservation of it. So far, no conclusion has been reached whether it would be worth digitizing the material in-house or to outsource the work to some other institution, even to specialists abroad.

3.4.8 Storage

As mentioned before, in 1996, two university students worked on a research project at the AV Department. As part of their work, they cleaned the older gramophone records and set them into new sleeves (Sigurgeirsdóttir and Sigurðsson, 1997).

The audiovisual collection is stored in two locations in the building of the National and University Library of Iceland. The 4th Floor premises is comprised of office space and an open area for viewing and listening facilities, shelves for sheet music, music books and video tapes, all in all about 290 square metres. The user copies are stored on Floor 4, either in drawers or on shelves. The storage room for the preservation copies is in the basement of the NULI.

No special conditions have been created for the audiovisual collection, neither on Floor 4 nor in the basement storage room. For example, it is not possible to control the temperature and the humidity levels. On Floor 4 the AV material is stored at room temperature. In the basement the audio recordings and video material have been stored together with the other collections of the NULI (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006). In the basement storage room the temperature is kept lower, about 18 degrees Celsius, as suitable for the preservation of paper-based material.

The basement storage room is about 20 square metres in size. The collection is stored in 13 locked cabinets, seven of which are used for the preservation copies of CDs, cassettes and vinyl records. The material is arranged chronologically. The workgroup of 2006 found it necessary to acquire suitable shelves for storing the collection and to monitor humidity and temperature in the storage area. The workgroup also suggested digital storage in cooperation with other institutions, e.g. the National Broadcasting Service RÚV. (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006).

The workgroup of 2006 suggested that the preservation copies should be relocated to Reykholt storage facilities of NULI that were taken into usage in 2001. However, in the annual report of 2007 the idea was dismissed (Landsbókasafn Íslands – Háskólabókasafn. Ársskýrsla 2007). According to the staff of the AV Department the reason for postponing moving the preservation copies to Reykholt was that the

ventilation system together with temperature and humidity monitoring was completed only in 2008. It was considered wise to gain more experience of the Reykholt facilities before moving the sensitive audiovisual collection there.

As revealed in the interview, the Head of the AV Department has no satisfactory overview of the condition of the collection. The condition of older depositions, e.g. material on cassettes and CDs needs to be checked. However, with the present number of staff the necessary checking of the condition of the older carriers is out of reach. So far the AV Department has no formal preservation programme for its collection.

3.4.9 Access

With the establishment of the AV Department in 1994 the Icelandic sound recordings became available for listening for the first time since the Legal Deposit Act of 1977 (Jensdóttir, 1998).

The audiovisual collection is available for on-site use on Floor 4 with special facilities, screens and headphones, provided by the library. The material can also be listened to and viewed in the lecture-rooms of the NULI as well as in the lecture hall on Floor 2 which is provided with excellent viewing and listening facilities.

The majority of the collection is only available for on-site use, including all material acquired through legal deposit. Since 1997/98 foreign films have not been on loan except for the lecturers of the University of Iceland (Jensdóttir, 1998). The University teachers can submit lists of the film material they need for teaching purposes to the AV Department that takes care of the purchases. The users can search for the audiovisual material in the Gegnir database and in the printed Bibliography of Icelandic Sound Recordings (*Hljóðritaskrá*).

The AV Department has playback equipment for listening and viewing minidisks, VHS tapes, CDs and DVDs. According to the Head of the Department recordings on old lacquers cannot be listened to as there is no playback equipment and they have not been digitized.

3.4.10 Users

The university students have been the most active users of the audiovisual collection of NULI. Currently moving image material is more used than the music recordings. Generally, the latter are used by people engaged in some kind of music research, while moving image material is mainly used by university students and lecturers. Evidently, the collection could be interesting and useful to a more versatile user group.

Already in 1998 the former Head of the AV Department expressed the hope that the Archive would very soon open its own homepage that would also provide access to the music recordings (Jensdóttir, 1998, p.52). The report prepared by a NULI workgroup in September 2006 stressed the necessity to introduce the AV Department to a wider user group like musicians, filmmakers and the academic circles. The same idea was expressed by the Head of the Department in the interview conducted for the present research in October 2008.

In the spring of 2009 a small exhibition about the AV Department introducing Icelandic recordings from different periods was set up in the foyer of the NULI. In the autumn of 2008 the AV Department opened its own page on MySpace with the aim of introducing itself among the younger generation of musicians and establishing contacts. In less than a year, the MySpace page had gained 351 friends among Icelandic musicians and music publishers. For the sake of communication and feedback, the Head of the AV Department has entered comments on the MySpace pages of the “Friends of AV Department” to thank them for their deposits. However, the dream of the AV Department’s own website had not realized by the spring of 2009.

3.4.11 Copyright

Copyright has not been an issue for the AV Department. According to the information received from the staff the digital music service *Tonlist.is* that provides access to the largest collection of Icelandic music on its webpage, has transferred recordings from the AV Department collection to its site and has received permission to scan the sleeves of some CDs. Otherwise, the AV Department has received very few requests to have some recordings copied from its collection. The few requests have regarded only a few items, but nothing on a large scale. The rule is that anybody who considers copying and using the audiovisual material in the AV collection has to seek permission from the copyright holder and present it to the AV Department.

There has been practically no cooperation between the Icelandic Composers’ and Performing Rights Society *STEF* (*Samband tónskalda og eigenda flutningsréttar*) and the AV Department. The latter sent *STEF* booklets with legal deposit information to be distributed among the members, but still many producers and publishers of music seem to have no idea of the legal deposit obligation.

3.4.12 Staff and cooperation

For the most part of its existence the AV Department has been able to employ only one full-time staff. The Department has received assistance from other departments of the NULI, e.g. the Information Department, in cataloguing and maintaining the legal deposit material (Landsbókasafn Íslands – Háskólabókasafn, 2002). Shortage of staff has considerably hampered the retrospective cataloguing of the collection which has been a top priority for the AV Department for some time (Jensdóttir, 2001).

In 2006 the AV Departments employed seven staff members engaged in cataloguing, classifying and other related tasks. Still, only one staff was fully employed, while the others were working part-time (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006). In 2008 eight people were working for the AV Department, most of them part-time. Recently, however, or between December 2007 and December 2008, the Department was forced to cut the staff almost by one third. As for the educational background of the staff, those engaged in cataloguing the collection have a degree in Library and Information Science. One staff member has a degree in both Music and Literature.

The work group of 2006 that compiled the report on the future development of the Archive stressed the necessity to cooperate with other institutions that are collecting and preserving similar audiovisual material, for example, in order to prevent multiple cataloguing of the same material.

About the time of the merger of the National Library and the University Library there were some discussions between the National Library and SPOR ehf., a publishing company keeping the publication rights of most of the Icelandic music recording of 1930-1980, about the preservation of the masters owned by SPOR. These sensitive negotiations were broken off as some people in the National Library did not consider the preservation of audio material to be the agenda of the National library (Sigurgeirsdóttir and Sigurðsson, 1997).

A very large part of the Icelandic music recordings are preserved in the Archive of the National Broadcasting Service (RÚV) and are catalogued in a couple of in-house databases that cannot be accessed by the staff of the AV Department of the NULI. The work group suggested two ways of solving the problem, either

- the RÚV would catalogue its music recordings into the *Gegnir* database as well, or

- the staff of the AV Department would gain access to the RÚV catalogues (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006).

So far, neither of these proposals has become a reality. Over the years the AV Department has received a printed list of Icelandic music publications from the RÚV Archive using it as a check list for legal deposit material. It has proved beneficial to the AV Department as it has helped to keep track of the recordings that are under legal deposit but have not been delivered by the publisher. Although the RÚV is not a depository institution, music publishers see their benefit in promoting their production by sending copies to the RÚV Archive (Tón- og myndsafn. Framtíðarstefna og endurnýjun tækjakosts, 2006; Landsbókasafn Íslands – Háskólabókasafn, 2002a). In May 2009 the AV Department joined the workgroup on the preservation of digital material formed in October 2008 that unites some leading Icelandic libraries.

The AV Department has been a member of IAML (International Association of Music Libraries, Archives and Documentation Centres) since 1995. In 1996 the Department became a member of IASA (International Association of Sound and Audiovisual Archives) as well as an official member of IASA Nordic Branch. According to the former Head of the AV Department the Department had not been a very active member but nevertheless, attending the IAML and IASA conferences had proved useful for broadening the perspectives of their archival work (Jensdóttir, 2008). In 1999 she participated in the IASA conference and the next year she took part in the meeting of the IASA Nordic Branch in Copenhagen (Landsbókasafn Íslands – Háskólabókasafn, 2002a).

Concerning further international cooperation, the Head of the Archive was interested in getting acquainted with measures and practices of claiming legal deposit elsewhere, e.g. in the other Nordic countries. She also indicated that as the digitization of the collection has become a pressing problem, she considered it necessary to visit similar institutions abroad that have a wide experience in the migrating analog audiovisual material to the digital domain.

In case of some technical problems the AV Department receives assistance from the technical staff of the NULI or specialised firms. Any problems concerning the preservation of the collection are solved in cooperation with the custodian of the NULI.

3.5 Icelandic Academy of the Arts: Library of the Department of Music

The Icelandic Academy of the Arts (IAA) (*Listaháskóli Íslands*) was established in 1999. The same year foundation was laid to the Library and Information Service of the IAA that today operates three branch libraries for different departments of the IAA, for the Departments of Design and Architecture, for the Departments of Music and Theatre and for the Department of Fine Arts.

The common branch library of the Department of Theatre and the Department of Music (*Bókasafn Tónlistardeildar Listaháskólans*) is situated in Sölvhólgötu 13. The library holds a large collection of music books, sheet music both classical and contemporary, audio discs, DVDs and videotapes.

3.5.1 Collection

The basis of the music collection of the IAA Library was the collection of music books, records, discs and videos owned by Halldór Hansen, a doctor in Reykjavík. In his will, Halldór Hansen left his collection of 10.000 song records and music books as well as all his other possessions to the IAA. This generous gift formed the basis for Halldór Hansen Foundation established in December 2002, the purpose of which was to support the establishing and the further development of the music collection of the Department of Music of the IAA and to pay a yearly grant to an outstanding music student. The first allocation from the Foundation was granted the IAA in February 2005. The money has been used to buy music discs, sheet music and music books for the Library of the Music Department.

Halldór Hansen music collection is preserved in the branch library in Sölvhólgata. Gramophone records, the total number of which is approximately 8000, form the largest part of the donated collection. The collection holdings also include over a thousand CDs that have all been catalogued into the national library database *Gegnir*, and many videotapes of opera music, the majority of which has not been catalogued.

The holdings of the audiovisual collection of the library also include DVDs produced by foreign theatre and dance companies that record their performances and either sell or donate the discs. The library purchases a considerable number of discs directly from the theatre and dance companies, but also from Amazon.com. All this audiovisual material is catalogued into the national library database *Gegnir*.

One of the objectives of the library is also to preserve material connected with the history of the IAA.

3.5.2 Music and Theatrical Performances Recorded at the IAA

Besides commercial and published audiovisual material the library of the Departments of Music and Theatre also preserves the recordings of the student concerts and theatrical performances. However, in reality the library has little to do with the music and video recordings made both in the Department of Music and the Department of Theatre, since the technicians are in charge of the maintenance of these recordings. The library staff has no exact information how much is recorded annually, but it could be 10 to 15 theatrical performances and about 70 music recordings. As a rule all concerts held in the IAA, i.e. the graduation, Christmas and spring concerts, and the festival concerts of *Mýrkir Músíkdagar*, are recorded.

As far as the concerts are concerned, a permanently employed and experienced recording technician records all the students' concerts and migrates them to the computer disk, thus making the material accessible for the students. The recording technician also stores the audio recordings on the computer hard disk. As a rule, the library receives a user copy from him.

There is little communication between the recording technician and the library. As a result, the library staff has minimal information of how the storage and the preservation of the recordings have been organized. Consequently, the librarian knows nothing of the actual condition of these audio recordings. According to a staff member, during the first years of the library the technician made the recording and delivered the master disc to the library where it became into daily use. The students could borrow it for copying or for migrating it to the computer. This work routine was practiced for three to four years until the discs began piling up in the library and the staff had no idea what to do with them. As a result, the practice was changed and since then the recording technician has preserved the recordings on computer hard disks. However, some discs from the period are still preserved in the main library of the IAA at Skipholt. According to the librarian these discs have no other purpose except being part of the history of the IAA.

The student performances of the Department of Theatre are also recorded by the technicians of the department. The library receives the recordings in DVD format and stores them. For the time being, both the music recordings and theatrical performances are treated as the teaching material of the IAA.

The preservation of the music recordings, i.e. whether the Library of the Music Department or the recording technician will be in charge of them, is still unresolved. According to the librarian, it has been discussed for some time what to do with the music recordings, and whether they should be considered a part of the Academy's history. But so far, no decision has been taken. As the situation is, the staff is very busy with the daily library routines and is therefore not really interested in taking over the maintenance of the music recordings from the technician. According to a library staff member they try to avoid handling the audiovisual recordings as they are not qualified for doing it.

3.5.3 Digitization and cataloguing

In the autumn of 2008 the project of digitizing Halldór Hansen's gramophone records collection was underway in the IAA. The Computer and Web Services of the IAA have been in charge of the project and it was estimated to take two to three years to complete. The digitization began in January 2007 and the library staff expected the work to be ready by the spring of 2009 (Bókasafns og upplýsingatjónusta LHÍ. Ársskýrsla 2006-2007). Before the digitization of the gramophone records began, the Halldór Hansen collection (6.338 entries) was catalogued into the FileMaker database system meant for internal use in the IAA (Bókasafns og upplýsingatjónusta LHÍ. Ársskýrsla 2005-2006).

There is no overview whatsoever of the concert recordings since they have not been catalogued. The student performances of the Theatre Department, however, have been catalogued into the Gegnir library database. Nevertheless, no information on the total number of them was available for the research.

3.5.4 Facilities access and users

In the autumn of 2005 the library facilities were greatly improved as it was moved to the basement of the Sölvhólgata building (Bókasafns og upplýsingatjónusta LHÍ. Ársskýrsla 2005-2006). Prior to the movement, new shelves and other equipment like a new video and DVD player were purchased (Bókasafns og upplýsingatjónusta LHÍ. Ársskýrsla 2004-2005).

In the autumn of 2008 the library had a video player, a DVD player and four record-players that were used for digitizing the Halldór Hansen record collection. According to the librarian they needed a computer with a disc drive but it was not available. The technicians working for the IAA have done the necessary maintenance and repairs of the equipment in the library.

The main user group of the library are the students of the IAA. They can access the recordings through the Academy's network or play the discs using the facilities available in the library. In 2007 the library was opened to the general public for the first time. Nevertheless, the music recordings and the DVDs with the theatrical performances of students are treated as teaching material and are therefore only for internal use, i.e. only the students and teaching staff of IAA have access to them. The same rule applies to the records of the Halldór Hansen collection. According to the regulation of the Halldór Hansen Foundation the collection should be solely used as a teaching aid in the IAA. After the digitization has been completed the recordings will not be lent and can be only accessed on-site.

3.5.5 Storage

The masters of the Halldór Hansen song music collection are preserved in a special storage room next to the library where nobody except the staff has access to them. The storage room is not climatized but has fireproof doors. According to a staff member the storage conditions might be better. During the digitization the recordings are transferred to computer hard disks that are stored at the main library in Skipholt.

Some discs from the three-year period when the masters were deposited with the library, are still stored in a storage room at the main library in Skipholt. The recordings of students' theatrical performances are stored in the library in Sölvhólsgrata together with other material of the library.

3.5.6 Staff and cooperation

In the recent years, as the music recordings made in the IAA have been preserved by the technician, in the staff of the Music Department library has had very little to do with them. The librarian has, first and foremost, been busy with reference tasks at the Music Department library and one day a week she has been engaged in cataloguing and classifying the material in the main library in Skipholt. The librarian has a degree in Library and Information Science. One staff member has been cataloguing the music discs and sheet music purchased for the funds from the Halldór Hansen Foundation.

In January 2007 a staff member was employed part-time to digitize the gramophone record collection of Halldór Hansen (Bókasafns og upplýsingatjónusta LHÍ. Ársskýrsla 2006-2007). She has no training in handling audiovisual material except for the instruction in digitization she received from the technician of the IAA.

The library of the IAA is a member of IAML (International Association of Music Libraries). The librarian has participated in the conferences of Nordic music libraries in Helsinki in 2005, in Göteborg in 2006, and in Reykjavík in 2008. There has been no cooperation with any other audiovisual collection or archive in Iceland. Inside the IAA the library staff has limited cooperation with the technicians and computer specialists. It is therefore interesting to quote the recommendation of the international expert committee that compiled the Accreditation Report of the IAA in 2007: “Consideration might be given to joining the various parts of the Library with Computer and Web Services into an extended Information Department, and to centralising all workshops and related equipment” (Expert Committee. Accreditation report: arts: Iceland Academy of the Arts, 2007).

3.6 National Theatre of Iceland

The National Theatre of Iceland (*Þjóðleikhúsið*) has a collection of audio and video recordings of the theatre’s performances and some concerts. The collection is maintained by the staff of the Sound Department where three people are employed permanently.

The National Theatre of Iceland was opened formally on 20 April 1950. Between ten and fourteen plays are premiered each season, comprising a varied repertoire of contemporary works, Icelandic and foreign classics, musicals, operas and children’s productions (Website of the National Theatre of Iceland).

3.6.1 Collection

The aim of the audiovisual collection of the National Theatre is to preserve the recordings for the sake of information that might be needed for the theatre’s re-productions.

The oldest material in the collection is from about 1950. Over the period of 1950 to 1991 the performances of the National Theatre were only audio-recorded with a few exceptions of video recordings. In practice it meant that the recording did not take place in the theatre hall but in the office of the Sound Department, the sound reaching the office through the loudspeakers. Roughly speaking, today about half of the holdings are audio recordings.

The year 1991 was a kind of turning point for the archive. In 1991 the Sound Department started videorecording of the performances. At the same time the consistent

preservation of the recordings began by cataloguing the holdings into Lotus database. Before 1991 the sound technicians preserved their own recordings. Sigurður Garðarson, the former Head of the Sound Department, went through all the recordings in the collection, the task that took him half a year, and documented them into the Lotus database. Since then the archive has been well maintained.

As a rule, the performance as a whole is not recorded, only details like make-up and costumes. The recording is made from the back row of the theatre hall using a simple camera. Understandably, the quality of the recordings is not good and it is not possible to show the recording as a whole, for example on TV. The working rule is, not to record later than the third performance in order to have the original cast.

However, there have been a few cases when the performance has been videorecorded as a whole. These recordings have been done on the director's initiative as he/she also pays the expenses of it. The most recent example is the musical *Leg* directed by Stefán Jónsson in 2007.

3.6.2 Digitization

According to the Head of the Sound Department the collection is well organized and documented which makes it easy to find the right recording. However, for the sake of long-term preservation he considers it necessary to digitize the older recordings. In the autumn of 2008 approximately 30% of the archive's material was on digital carriers.

The digitization of the archive was seriously discussed for the first time in the autumn of 2008. It is an earnest wish of the staff to transfer the material to digital form since they are preserving the Icelandic theatre heritage that would be important to have in 50 or 100 years time. Currently the collection consists of the master recordings, but the staff would prefer to have user copies as well. According to the Head of the Sound Department they would like to preserve the recordings on the hard disk, and for safety reasons, to keep the user copies in a different location.

As estimated by the staff, the digitization of the whole collection would probably take half a year. Fortunately, the Sound Department has all the necessary expertise to carry out the migration. Even though the National Theatre does not have all the necessary equipment, it could be found elsewhere in the country. However, the problem is that the digitization project would mean daily work from nine to five for half a year and could only be executed with extra funds and staff.

3.6.3 Cataloguing, access and copyright

The recordings are transferred to the computer and burnt on DVDs. The sleeves are marked with the initial information like the title, the director and the leading actors, and recently a photo from the performance has been added. Subsequently, the recording is catalogued into the Lotus database. The information catalogued about each performance includes the title, the author of the work and the country of origin, the director of the performance, the year, the genre and possible comments. The catalogue of the archive can be accessed in the computer of the Sound Department. In November 2008 710 performances and concerts were catalogued into the archives database.

The collection is only meant for internal use in the National Theatre. Generally, the material cannot be taken out of the theatre due to copyright restrictions. However, according to the staff the audiovisual material in the collection could theoretically be accessed through the same channels as the items in the sound effect data unit. The PR and Marketing Department would contact the copyright holder to seek permission for the usage of the recording. The permission would be delivered to the Sound Department where the user copy is made. It is also the responsibility of the Sound Department to monitor that the copy would be returned to the National Theatre.

3.6.4 Storage and staff

The archive is kept in a storage room on the Fourth Floor of the National Theatre. It is not climatized, the temperature and humidity levels are not monitored. Nevertheless, the Head of the Sound Department values it as a good dry and locked storage room. The main building of the National Theatre where the collection is located has recently been renovated. Before the renovation there had been leakages but fortunately the storage room escaped.

The staff is not aware of the condition of all the recordings they preserve. The sound recordings are on DATs and the old two-track quarter-inch reel-to-reel tapes. The condition of the latter cannot be checked as the theatre does not have the necessary playback equipment. First the performances were videorecorded on VHS tapes, then it was switched over to the DVDs.

As mentioned before, there are three technicians working permanently at the Sound Department. The Head of the Department is mainly in charge of the archive, i.e. he is in charge of the recording, cataloguing and maintaining the material. According to him the archive takes 1% of his total work time. The Head of the Department is with a degree in

Recording Arts from Great Britain and his main job involves designing sound for the performances, videoprocessing and running the data unit of the Sound Department.

3.7 National Film Archive of Iceland

The National Film Archive of Iceland (NFAI) (*Kvikmyndasafn Íslands*) preserves the largest moving image collection in Iceland. At the same time it is probably the best technically equipped audiovisual collection in Iceland. The National Film Archive of Iceland operates according to the Cinema Act No. 137/2001 (*Kvikmyndalög, nr. 137/2001*), the Legal Deposit Act No. 20/2002 (*Lög um skylduskil til safna nr. 20/2002*), and Directive of Legal Deposit (*Reglugerð um skylduskil til safna nr. 982/2003*).

3.7.1 Historical overview

The National Film Archive of Iceland (NFAI) was founded by the Act of National Film Archive of Iceland and Film Fund of Iceland (No. 14/1978) adopted in 1978. The archive was governed by a five-member board. The main objective of the new archive was to collect and preserve Icelandic films and foreign films related to Iceland. The first tasks were to gather information on the nation's moving image heritage, to make a survey of Icelandic films, track them down and catalogue. It was known that there had been a considerable number of little-known or practically unknown films about Iceland abroad, especially in Denmark. Becoming a member of the FIAF (The International Federation of Film Archives) in 1979 helped the NFAI to establish contacts with film archives abroad which was beneficial for many reasons, but also for tracking down the Icelandic films (Bernharðsson, 2008). In spite of financial concerns, right from the beginning the NFAI started collecting material related to Icelandic cinematographic history, e.g., photos, cinema programmes, film projectors, and film-making equipment.

The NFAI moved into its first premises at Skipholti 31, Reykjavík, in the beginning of 1980. Though the NFAI acquired a fairly good storage room, the technical equipment of the archive was inadequate. Concerning the staff, it was only in 1981 that permission was gained to employ part-time staff to the post of the director of the NFAI. As the financial situation improved the NFAI was able to purchase equipment for 35mm, 16mm and 8mm films. It was hoped for that the NFAI would become a properly functioning film archive by 1986 (Sveinsson, 1981).

In his article *Kvikmyndasafn Íslands* Erlendur Sveinsson (1981), at that time the Director of the NFAI, envisaged the role and future development of the archive. He

advanced the four equally important tasks: to collect, to preserve for the future, to catalogue and to offer services like regular screenings of the best of Icelandic and foreign films. Additionally, he stressed the need for proper storage facilities, monitoring of the condition of the moving image material, acquiring screening facilities for the Archive, annual publication of the Icelandic Filmography and good cooperation with the film producers that would guarantee the deposition of films with the NFAI.

The new Cinema Act (No.94/1984) adopted in 1984 brought along organizational changes for the NFAI. The post of the Director of the NFAI and Director of the Icelandic Film Fund (*Kvikmyndasjóður*) were united (Bernharðsson, 2008). In reality the NFAI became a department of the Icelandic Film Fund. Besides receiving special funding from the state budget, the Archive's finances were drawn from the Film Fund's budget, a situation that the filmmakers were not enthusiastic about as they saw their resources cut. According to the Director of the NFAI there was little understanding for the need of preserving films and the importance of the NFAI during these years, even among some of the filmmakers themselves who considered it unnecessary to preserve the films after they had been shown publicly.

In 1987 the NFAI moved to *Laugavegur* 24, but part of the collection was housed in the premises of the National Archive of Iceland in a small storage space. The same year an archivist in a full-time position was employed in the NFAI (Bernharðsson, 2008). Shortly afterwards the NFAI started a project of reconstructing nitrate films that expanded over several years.

The shortage of both finances and staff made the proper functioning of the NFAI difficult. The facilities for viewing and researching the film material were inadequate. It was paramount for the NFAI to become more independent in order to be able to solve the pressing problems like the reproduction of films, housing matters, regular film screenings, etc. The new policies were discussed and approved of by the board of NFAI in 1994.

Over a ten year period from 1987 to 1997 the office of the NFAI and its storage facilities were in two different locations in *Reykjavík*. The situation was considered rather unfortunate in regard to access to film material and research opportunities. Late in 1997 the NFAI moved to a larger and more suitable building in *Hafnarfjörður*, a neighbouring municipality of *Reykjavík* that rented the premises to the NFAI. Due to the improved facilities the Archive was able to receive for preservation the rapidly growing film collection of the National Television (*RÚV*) (Bernharðsson, 2008). As the new

building became properly equipped, working conditions in the NFAI greatly improved and the archive could start functioning properly. After having opened its own Cinematek nearby, it seemed that the NFAI had eventually found its future home. However, once again, in 2004 the Archive had to move to a new location in *Hafnarfjörður*.

The present building is 1800 square metres and has modern climatized storage facilities. Currently the NFAI has the only storage rooms for moving image material in Iceland that confine to international standards in the field. The building houses four offices, a meeting room, library with viewing facilities, a studio with clipping boards and 3 viewing boxes, premises for the reception of film material and several storage rooms.

In 2007 the budget of the NFAI was 47 million ISK. The director of the NFAI estimates that about 35 million ISK go for the necessities like payroll, rent and energy bills. Consequently, not much, or about 12 million ISK is left for the actual work the NFAI has been established for.

3.7.2 Bæjarbíó-cinematek

It had been an aspiration right from the beginning that the National Film Archive of Iceland would open a cinematek for regular screenings to show the Icelandic film heritage and foreign film classics as well as to introduce the work of outstanding film directors.

In November 1996 an agreement was signed between the Icelandic Ministry of Culture and the Municipality of *Hafnarfjörður* that guaranteed the NFAI the usage of the town's old cinema *Bæjarbíó*. The NFAI could begin the reconstruction and restoration of the *Bæjarbíó* to its original appearance.

In December 2001 the NFAI began regular screenings in the renovated *Bæjarbíó*-cinematek with the seating capacity for 255. It was for the first time that the NFAI was able to show the Icelandic film heritage in its collection as well as foreign film classics borrowed from the film archives abroad (Bernharðsson, 2008). Due to the smallness of the Icelandic society it is not unusual that attendances of the *Bæjarbíó*-cinematek screenings are round 20 to 30 people. So far, there have been two weekly film shows. There is no hope to make some profit by the screenings as it is expensive to get the films to Iceland. To give an example, the cost of an express delivery from a Nordic country can be 50 to 60 thousand ISK.

However, according to the director of the NFAI the future of the *Bæjarbíó*-cinematek is unclear and it is not known whether or how long the NFAI can continue its regular

screenings. Therefore, the staff of the NFAI has an aspiration to turn one of the halls in their building, now used as a storage room for technical equipment, into a small cinema.

3.7.3 The New Cinema Act of 2001 (*Kvikmyndalög nr. 137/2001*)

At the beginning of the new millenium the Icelandic Ministry of Culture was working on the revision of the Cinema Act (*Lög um kvikmyndamál nr. 94/1984*) from 1984. The NFAI commented on the draft and suggested that its own independence be increased (National Film Archive of Iceland. Annual Report 2000).

Considerable changes awaited the NFAI as new Cinema Act (*Kvikmyndalög nr. 137/2001*) came into force in 2003. The revised law dissolved the Icelandic Film Fund in its old form and replaced it with two independent bodies: the Icelandic Film Centre and the National Film Archive. The NFAI received direct state support and its own annual budget. The law defined the role of the NFAI more specifically and added more tasks to its agenda. Article 8 of the Cinema Act defines the role of the NFAI:

1. To collect, catalogue and preserve Icelandic films, cooperative film projects of Icelandic and foreign filmmakers as well as foreign films made in Iceland, including the preservation of legal deposit moving image material according to the Legal Deposit Act
2. To monitor the legal deposit of moving image material according to the Legal Deposit Act
3. To organize screenings of Icelandic and foreign cinema art
4. To be in charge of the maintainance and reconstruction of the films in the NFAI collection
5. To provide researchers and film professionals with facilities for cinematic studies
6. To promote cinematic culture in Iceland

(*Kvikmyndalög, nr. 137/2001*).

According to the Cinema Act all Icelandic film producers who had received a grant from the Icelandic Film Fund are obliged to deposit two copies of the film, one of them the master, with the NFAI within seven years from the first screening. The producer has also to deliver to the NFAI all other material related to the film. The new law allows the NFAI to charge for its services, e.g. for lending the film material from its collection, for screenings, specialized reference services and any type of copying and reproduction.

3.7.4 Legal deposit of moving image material

The adoption of the Legal Deposit Act No. 20/2002 (*Lög um skylduskil til safna nr. 20/2002*) in 2002 led to a huge increase in the moving image material deposited with the National Film Archive. According to the Legal Deposit Act the NFAI is obliged to receive:

1. All transmitted programmes of the State Radio and Television in one copy and monitor the delivery of them
2. Two copies, one of them the master, of all Icelandic films that have been published or shown publicly. The producer is responsible for the deposition
3. Three copies of all published Icelandic films released on tapes, discs or other comparable format. One copy will be sent to the AV Department of NULI
4. One copy of foreign films with an Icelandic text or dubbed into Icelandic screened in the cinemas. However, the NFAI is allowed to make the selection which films to preserve
5. Two copies of foreign films with Icelandic text or dubbed into Icelandic distributed publicly on videotapes, discs or other comparable formats
6. Two copies of promotion material like photographs, posters and other printed material related to a film

According to the Legal Deposit Act the *RÚV* is obliged to deposit the masters of its TV programmes. However, an agreement was reached between the *RÚV* and the NFAI with the participation of the Ministry of Culture that the *RÚV* is allowed to deliver its TV material on DVDs

Concerning the responsibility for the legal deposit, the producer is answerable for the deposit of Icelandic films while the obligation of depositing foreign films lies with the distributor of the film. Claiming the legal deposit material has not gone without problems. The Director of NFAI considers the legal deposit legislation to be strict and it has proved financially tough for film-makers. According to the Legal Deposit Act the producer is obliged to deposit a high-quality copy within two years of the release of the film and the master not later than seven years after the release. It can be financially impossible for some, and especially for one-man production, which is often the case in Iceland, to fulfill the legal deposit obligation. The cost of a film copy is high, and often there is only one or a couple of copies made.

The obligation to deposit foreign films has been disputed. According to Eggert Þór Bernharðsson (2008) it is based on the logics that once a motion picture has been screened in an Icelandic cinema it became part of Icelandic cinematic culture. The director of the NFAI described the deposition of foreign films as relatively time-consuming. In recent years the number of foreign films screened annually has been somewhat over 150 titles (Hagtölur Hagstofu Íslands, 2007). Usually the NFAI preserves one or two copies after the staff has selected the best ones from among the four to six copies delivered to the NFAI. Besides, the annual deliveries of this size quickly use up the storage space, compared to that four to six films can be stored per cubic metre.

As pointed out by the Director of NFAI, publishers of video tapes and DVDs often send all their production to the Archive, not only those with the Icelandic text. Once again, it is left for the NFAI staff to select the right DVDs from the whole sending.

3.7.5 The collection

The first film the NFAI acquired was a copy of a Danish documentary by Peter Elfelt from the year 1906 showing the visit of 35 Members of the Icelandic Parliament to Denmark (Bernharðsson, 2008).

Over the years the number of films acquired by the Archive has been uneven, from only a few titles to sizeable collections. In the beginning the collection increased slowly, but as the NFAI became better known more and more moving image material became deposited with its archive. According to the director there has been an explosive increase in moving image material received by the archive since the revised Legal Deposit Act came into force in 2003.

As mentioned before, the archive has shown great initiative in tracing Icelandic films both at home and abroad. The work has continued up to the present day. Over the years the NFAI has received Icelandic films from laboratories abroad, especially from the Nordic countries that the production companies have wanted to dispose of. Currently, there is a project underway that involves bringing home Icelandic films from the development laboratories abroad. First and foremost, it concerns the films made during the so-called Icelandic Film Spring that began some time in the 1970s. The director of the NFAI estimated the number of these films amounting to approximately 100 titles. The whole process is expensive and it would be possible to carry it out only with the financial assistance from the state or the producers themselves. By October 2008 the

NFAI had received one film from a laboratory abroad, as indicated by the director, to test the cost and the routine of such delivery.

During the first 20 years of the NFAI it proved difficult to acquire Icelandic films as there was no legal deposit obligation of moving image material and the archive had no funds to buy the film copies from the producers (Bernharðsson, 2008). As mentioned above, the importance of moving image preservation was little acknowledged among the Icelandic film-makers. By the end of 1980 the archive preserved 200 film titles. After the period of five years, in 1985, the number of film titles preserved had come up to 800 including movies, documentaries, advertisement films, etc. on 8 mm, 9,5 mm, 16 mm, 35 mm and 70 mm films (Bernharðsson, 2008). The NFAI has also collected amateur moving image material and its holdings include amateur footage on 8 mm, 9,5 mm and 16 mm films. In this aspect the NFAI differs from many film archives abroad which concentrate on the preservation of feature films and do not preserve amateur films.

In 1998 the National Broadcasting Service (*RÚV*) signed a contract with the NFAI about the preservation of the film material from its TV collection (*Ársskýrsla Ríkisútvarpsins* 1998). As a result, all the film material of the *RÚV* from 1966 onwards, both news and other programmes, has been deposited with the NFAI. The *RÚV* film collection includes 10.427 news programmes and 1.831 other programmes, all of them masters. Since 2005 the NFAI has received the legal deposit of the State Radio and TV programmes. Legally, the *RÚV* ought to deliver the TV programmes in broadcast quality. However, due to an agreement between the two institutions and the Ministry of Culture, the NFAI receives the *RÚV* TV broadcasts on DVDs which is a considerably cheaper solution. On the other hand, the voluntary deposit material the NFAI has received from the TV Channel *Skjár 1* has been on high quality, or so-called broadcast quality tapes. By May 2009 only one TV station except the *RÚV* had deposited part of its programmes with the Archive. According to the Director of the NFAI they cannot encourage voluntary deposition of moving image material due to shortage of staff.

Another important aspect of the collection policy is to deposit all cinematographic material donated to the archive for preservation. In 1992 the NFAI was donated the collection of Icelandic films by the American film-maker Hal Linker. The film and photographic collection of the U.S Army cameraman and photographer Samuel Kadorian who had been working in Iceland during the Second World War, was donated to the NFAI in 2005 (Website of the National Film Archive).

In the years 2004 to 2006 the NFAI received the largest collection ever donated to the archive. The Iceland – Soviet Union Culture Union (MIR) film collection includes about 1800 titles on 7500 film reels. These are mainly films made in the former Soviet Union. However, some of the films are of Icelandic subject matter, either taken in Iceland by the Soviets or about the trips of Icelanders to the Soviet Union. Some of the films have been dubbed into Icelandic (Bernharðsson, 2008).

The NFAI preserves the film collections of the Icelandic film-making pioneers like Magnús Jóhannsson, Vigfús Sigurgeirsson and Ósvaldur Knúdsen that the Icelandic Government has purchased. A number of Icelandic film-makers, e.g. Vilhjálmur Knudsen, Friðrik Þór Friðriksson and Hrafn Gunnlaugsson have deposited their personal collections with the NFAI for preservation (National Film Archive of Iceland. Annual Report 2000).

Besides moving image material, the NFAI has collected everything connected to films and film-making in Iceland, e.g. film-making equipment, filmscripts, posters, programmes, photos, etc. Over the years the NFAI has acquired a very representative collection of film-making equipment, most likely the best in Iceland. According to the director, it has often been the matter of just rescuing the equipment from being thrown away. The older technical equipment of RÚV that so far had been preserved at the National Museum of Iceland, has also been moved to the storage rooms of NFAI (Bernharðsson, 2008).

Unavailability of older equipment is one of the great problems of audiovisual preservation all over the world. The Director of the NFAI admitted that they would like to receive more of the older technology. Fortunately, the NFAI has been able to put some of its collection items into use.

3.7.6 Preservation and Digitization

As mentioned before, the NFAI has been collecting and preserving not only commercially produced moving image material but also amateur films and tapes on various formats.

Over the years, but mostly in the period between 1987 and 1992 the reconstruction project of nitrate films was underway in the NFAI. The work was outsourced to a company in Sweden. The nitrate films the NFAI has acquired have been sent abroad for proper storage as no necessary facilities exist in Iceland. Currently the NFAI stores its nitrate films in the special storage rooms of the National Library of Norway built in the

mountain rock in Mo in Rana. In the year 2000 a duplicate of the three hour long documentary by Óskar Gíslason *Reykjavík of Our Times* (*Reykjavík vorra daga*) as well as of three footages from the Alþingishátíð (Parliament Festival) in 1930 and of Zeppelin's flight over *Reykjavík* were completed in Denmark and Sweden (National Film Archive of Iceland. Annual Report 2000).

Concerning the reconstruction and restoration of moving image material, the hindrances are shortage of finances and lack of specialist knowledge. It would be very costly to do the restoration in Iceland and therefore the films are usually sent abroad, mainly to the Nordic countries or to England. As for the restoration of the very inflammable nitrate base films, those have been sent to Italy and Holland. Sending the films abroad has also proved extremely expensive and due to the lack of funds the NFAI has not been able to have as many films reconstructed and restored as would be necessary from the preservation point of view. Preservation work, e.g. repairs of films, has been supported by private contributions and support funds. In the year 2000 the NFAI received a grant of \$15.000 from the UNESCO to make duplicates of Icelandic feature films (National Film Archive of Iceland. Annual Report 2000).

In case of film reconstruction which has been done a few times, a good spare copy on the 35mm film and a high quality digital copy are made for preservation and for screening in the Cinematek. The Director of the NFAI expressed the view that probably the most important task the NFAI faces in the future would be the transfer of moving image material to new carriers.

The NFAI has no systematic digitization programme since the archive has no capacity to do it. All cases are considered individually and if necessary, the decision for migration is taken. All high quality digitization of the moving image material has been outsourced to specialists abroad. The NFA has equipment for the most common types of tapes that have been used in Iceland. However, there are a few types, e.g. the two-inch tapes and some short-lived formats that they cannot transfer in the Archive and have to send abroad for migration.

The digital format used by many film archives abroad is Digital Betacam. The NFAI has had no resources to purchase either digibeta equipment or the tapes and has therefore used the cheaper digital alternative.

A few years ago the NFAI cooperated with the *RÚV* in preparing the *RÚV* news programmes for digitization. The work was performed using the facilities of the NFAI while the *RÚV* provided the technician. Subsequently, the news programmes were

transferred to Digibetas in Denmark. Unfortunately, this project has come to a standstill due to funding difficulties. So far, one fifth or about 4000 news films of the *RÚV* have been digitized. The NFAI also transfers analog material to digital format, but this is done on request and is charged for.

3.7.7 Cataloguing

During the first ten years of the National Film Archive of Iceland all new acquisitions were manually entered into a log book. In the year 1990 experimental computerized cataloguing began. To begin with, a simple database was used. Very soon relational database 4D designed in France was installed and has been used ever since. The multipurpose database was adjusted to the needs of the NFA and has been improved and developed over the years. It offers several search possibilities, e.g. the time the material was received, who delivered it and the title list. It is also possible to search using keywords, though not all material in the collection has been indexed.

The audiovisual material from the *RÚV* has not been catalogued into the NFAI's database. The users can search for the *RÚV* programmes in the databases and catalogues of the *RÚV* at *Efstaleiti*. As it is, the staff of NFAI has no access to the databases of the *RÚV*.

Since the 4D database is quite complicated, only the staff of the NFAI can access it. Otherwise every single user would need searching instruction, thus adding unnecessary workload to the staff. There is another reason for limited access. Unlike the AV Department of the NULI that preserves titled moving image material, the NFAI receives a lot of footage without any title. In order to be able to catalogue these items the staff has to give them some kind of a working title which, on the other hand, would be of little help for an ordinary user.

By the end of 2007 the majority of the holdings of the NFAI, films, videotapes and discs, had been catalogued amounting to over 39.000 items. (Bernharðsson, 2008). According to the information received from the NFAI, in June 2009 the moving image collection of the NFAI included 11.910 titles. The archive does not have data on the quantities of specific formats.

3.7.8 Storage

According to the director of NFAI the collection has been stored in some kind of climatized storage room since about 1980. In the beginning these facilities were rather primitive. During the ten year period of 1987 to 1997 the collection was stored on the

premises of the National Archive of Iceland in a small freezer room, the system of which often did not function properly. In addition, there were problems with the fluctuating relative humidity. On the whole, it was difficult to monitor the storage conditions as the office of the NFAI was in another location in Reykjavík. The storage facilities the archive started renting in Hafnarfjörður in 1997 were described as “...specialized storage rooms for films and video Iceland has never had before.”(Ársskýrsla Ríkisútvarpsins 1997). Only in 2004 in its present premises in Hafnarfjörður did the NFAI acquire storage facilities that complied with the international standards in the field and are comparable to those of many film archives abroad.

The current NFAI building is 1800 square metres in size, about 300 square metres of which are under office space (Varðveislu-og geymslumál menningarstofnana, 2006). For the preservation of moving image material there are two fridge rooms, about 170 square metres each, and one freezer room of 40 square metres. The climatized storage rooms are equipped with electronically operated shelves that were installed a couple of years ago. The shelves are 12 metres long and 5 metres high. One of the fridge rooms has been used to almost full capacity. The other fridge room was not taken into use in autumn 2008. The director of the NFAI estimated the full capacity of the two fridge rooms to be 400 tons. The masters of the Icelandic films are stored in the freezer room at - 5 degrees Celsius and at a relative humidity (RH) of 35%. All other types of moving image material and the sound tapes are stored in the fridge room at + 5 degrees Celsius.

In general, the Icelandic climate is quite favourable for the preservation of audiovisual material: the weather is relatively cold with relatively small temperature fluctuations over the year. In spite of Iceland being an island, the air is comparatively dry. As power cuts are rare, it is easy to keep temperature and humidity levels constant.

According to the director of the NFAI the whole collection is in a relatively good condition. Problems like vinegar syndrome are rare, possibly for two reasons. First, there are not many very old films, the earliest one being from the year 1906. Secondly, the collection has been well monitored, e.g. the presence of vinegar is evaluated by means of indicators.

As mentioned above, the nitrate films in the collection of NFAI are not stored at the Archive, but in the storage vaults of the National Library of Norway in Mo i Rana.

There is a special storage room for film-related printed material, e.g. originals of Icelandic filmscripts, cinema programmes, etc. Film posters are stored in a separate room. Among them are some unique hand-painted originals like the poster by a well-

known Icelandic artist *Muggur* for the Icelandic film “The History of the Borg clan” (*Saga Borgarættarinnar*).

3.7.9 Copyright, users and access

The NFAI has copyright only for the film material donated to the Archive, and for the few moving image collections the Icelandic State has purchased. In all other cases the copyright holder is the producer of the material. The NFAI provides the prospective user of the material with the necessary information on the copyright holder, while the client has to seek permission for usage her/himself. However, the NFAI has signed the so-called fifty-fifty agreements with a few film producers. Accordingly, the producer provides the permission for the usage and gets 50% of the sales income, while the other half goes to the NFAI. These fifty-fifty agreements have little been practised, but are financially more fair towards the deposition institution and the director would like to see more of them. As it is, claiming legal deposit and all sales agreements demand a lot of work from the NFAI staff. It is all done for the tax-payers’ money, therefore it would be fair if the NFAI shared the profit with the owner of the material.

The users of the MIR collection material have to contact MIR for the permission. Still, the material from the MIR collection can be viewed in the NFAI and screened in the Cinematek.

The main users of the NFAI collection are students and researchers. The news programmes of RÚV have been excessively used, especially by media people making TV programmes who buy the material. The NFAI does not deal with the copyright information of the RÚV collection and the clients have to turn to the RÚV Archive. So far, the RÚV has not set any rules concerning the access to its film collection. However, preparing special rules was on the agenda before the deliveries of the film material to the NFAI began (Ársskýrsla Ríkisútvarpsins 1998).

The NFAI does not lend any material from its collection. Still, the staff makes user copies on request that have to be returned to the NFAI after usage.

3.7.10 Staff and cooperation

For the most of its existence the NFAI has felt the pressures of staff shortage. Three years after the foundation of the NFAI, in 1981, the first staff was employed in the NFAI, though part-time (Sveinsson, 1981). In twenty years time the number of full-time staff had come up to three (National Film Archive of Iceland. Annual Report 2000).

In October 2008 the NFAI had four staff members working full-time and two working part-time which is not sufficient for the workload the NFAI faces. For instance, with the present manpower the NFAI cannot encourage voluntary deposition of moving image material. The director of the NFAI expressed the view that at present the Archive was well-provided with necessary expertise. The staff has background in film-making, TV production, electronics, sound recording, film-projecting, film-editing and history of cinematography. It is also quite common, according to the Director, that other institutions seek technical assistance to the NFAI. The one field the NFAI is short of expertise is the reconstruction of moving image material.

The National Film Archive of Iceland has been an associate member of the FIAF (The International Federation of Film Archives) since 1979 (Bernharðsson, 2008). According to the Director of the NFAI there are very good contacts and considerable cooperation between the NFAI and the other Nordic film archives both, directly and through the channels of the FIAF. The Nordic film archives hold annual meetings and seminars that the NFAI staff has participated in and gained valuable experience, e.g. in the restoration of black and white films.

The Nordic film archives produce DVD copies of films from their collections and sell them either in the archive shops or on the Internet. The Director of the NFAI hopes to launch a project of a similar kind in Iceland, for example, to produce DVDs of some documentaries or Icelandic vintage films. The NFAI hopes to start a cooperation project with the Film Archives of Denmark and Sweden to publish films on Icelandic sagas shot in Iceland. Such production would be financially impossible in Iceland though there seems to be demand for the DVDs from the NFAI film collection.

The FIAF membership allows the NFAI to borrow film copies from film archives abroad for screenings in the Cinematek. The main cooperation partners have been the Film Archives of the Nordic countries as well as private collections in some European countries.

The cooperation with the National Broadcasting Service RÚV began in 1997 as the NFAI sent a formal application for cooperation to the RÚV (Ársskýrsla Ríkisútvarpsins 1997). The next year an agreement was signed between the two institutions on the preservation of the RÚV film collection in the storage rooms of the NFAI. The RÚV paid for part of the equipment and a rent for 15 years (Ársskýrsla Ríkisútvarpsins 1998).

3.8 Archive of the Icelandic National Broadcasting Service (*RÚV*)

The Icelandic National Broadcasting Service (*Ríkisútvarpið RÚV*) is a public limited company owned by the Icelandic state and financially independent. From January 1st 2009 the *RUV*'s main source of income is a special fee that directors of taxation impose, though revenues from advertisements also play a major role. The *RÚV* operates one television channel and two radio channels that cover the whole of Iceland. According to the Broadcasting Act the main obligation of RUV is to promote the Icelandic language and history, and Iceland's cultural heritage.

The *RÚV* archive holds thousands of hours of audiovisual material ranging from music recordings to radio and TV programmes of news, daily affairs, culture and sports. The formats range from lacquer discs made in the 1930s to the latest digital media.

3.8.1 Historical overview

3.8.1.1 The Icelandic National Radio

The Icelandic National Radio was founded in 1930. During the first years of *RÚV* it was broadcast live and thus no radio programmes from this period exist. It was around 1935-1936 that the National Radio started to record its programmes on records (Hauksson, 1989).

Until 1930 Icelandic music was only recorded abroad by foreign gramophone companies (Garðarsson and Barðason, 2007). The year 1930 marked a considerable awakening in the Icelandic music life. Among the first commercial recordings made in Iceland were the recordings of some local choirs organized on the initiative of the representative of Columbia Record Company in Reykjavík in 1930 (Stefánsson, 1997). The same year, in connection with the Millennium celebrations of the Icelandic Parliament (*Althingishátíð*), music, poetry and readings were recorded on lacquer discs and were subsequently published on 78s.

The National Radio of Iceland was a pioneer in introducing Icelandic music to the general public. In the very first years of the National Radio, music programmes made up the bulk of the broadcasting time. As very few Icelandic records had been published by that time, mainly foreign gramophone records were used for broadcasting. Therefore, it was a dire necessity for the National Radio to acquire more records to its collection (Stefánsson, 1997).

In the beginning of the 1930s publishing Icelandic records increased considerably thanks to the enthusiasm of Jónas Þorbergsson, the Director of the National Radio. As a

result of his efforts considerable amount of Icelandic choral music was recorded for the National Radio in 1933. These new records became into intensive use in the music programmes (*Ársskýrsla Ríkisútvarpsins* 1980).

The oldest recordings of spoken word, made by the National Radio, date back to 1936. These include extracts from the Parliament discussions, and an interview conducted with workers in *Ljósafoss*. A considerable amount of recorded music and spoken word has been preserved from the 1940s (Stefánsson, 1997). For instance, the oldest recording of a radio play dates from 1946 (Sigurðsson, 2002).

In the spring of 1947 the *RÚV* contacted the largest recording company on the British Isles to seek offers for transferring material recorded on lacquer discs to more durable formats. In a letter Jónas Þorbergsson, the Director of the *RÚV* sent to the Ministry of Culture it appears that the *RÚV* had also turned to the recording department of *Radíotjänst* in Stockholm and had in mind considerable business contacts over a longer time period in the future. The Director also expressed his concerns about the poor condition of audio material in the possession of the *RÚV* including the voice recordings of late prominent public figures, complete recordings of the Independence Declaration festivities of 1944, *Snorri Sturluson* Festival at *Reykholt* in 1941, etc. At the same time the *RÚV* was planning to increase its recording of Icelandic music as there had been requests from the Icelandic Ministry of Foreign Affairs to acquire such recordings and send them to the diplomatic representations of Iceland abroad. The goal was to introduce Icelandic culture abroad as well as to use the records in exchange projects with broadcasting companies of neighbouring countries (Letter by the Director of *RÚV* to the Ministry of Culture. Dated Aug. 19th, 1947).

The National Radio continued to record spoken word and music on discs until 1959. As it was not possible to erase and reuse the records, most of this audio material has been preserved. Wire recordings began round 1946-1947 and continued up to the beginning of the 1950s when the *RÚV* bought the first magnetic tapes.. Wire was only used for recording spoken word. Due to the fact that the wire was reused for new recordings, only few of these recordings have been preserved (Hauksson, 1989).

The late 1940s and the beginning of the 1950s was a financially difficult period for the National Radio, and in 1952 it had nearly become bankrupt (Stefánsson, 1997). Nevertheless, the development did not stop and at the very beginning of the 1950s the *RUV* acquired its first tape recorder. The arrival of the magnetic tape marked a historic change in the development of the National Radio. For the first time, it was possible to

work on the broadcast material, e.g. to cut, mix and edit. And last but not least, the portability of the equipment made recording anywhere in the country possible (Stefánsson, 1997).

In 1959 the National Radio moved to new facilities in *Skulagata*. This event marked a considerable improvement in recording conditions in RÚV as new equipment was purchased and the training of recording technicians began. With the arrival of new technical equipment for the RÚV the era of recording on discs came to an end (Garðarsson and Barðason, 2007).

With the foundation of the National Television (*Sjónvarpið*) TV broadcasting in Iceland officially began in 1966, making Iceland one of the last countries in Western Europe to launch television.

As it appears in the annual report of the RÚV, in 1973 the film collection of the National Television stored already 4800 domestic and 3500 foreign news items. The holdings also included 600 Icelandic films and TV programmes, among them film material from the pre-television era, e.g. the first Icelandic films *Nýtt hlutverk* and *Síðasti bærinn í dalnum* by Óskar Gísason, *Milli fjalls og fjöru* by Loftur Guðmundsson and *Saga Borgarættarinnar*, documentaries shot in Iceland between the World Wars and during the Second World War. The video tape collection amounted to about 500 tapes. However, it was the period when considerable quantities of the recorded material were erased to enable the reuse of expensive tapes (Ársskýrsla Ríkisútvarpsins 1973).

3.8.1.2 The RÚV Archive is founded

Until 1987 different audio, film and video collections of the National Radio and the National Television had been managed by different departments of the RÚV. In 1987 the National Radio moved into the new building in *Efstaleiti* in Reykjavík. In June of the same year the Archive of the Icelandic Broadcasting Service was established.

With the establishment of the RÚV Archive the audio collections of the National Radio and the film and video collections of the National Television were organized into one administrative unit (Ársskýrsla Ríkisútvarpsins 1987). However, the National Radio and the National Television continued to operate in different locations. The National Television remained at *Laugavegur 176* until the year 2000 when it was also moved to *Efstaleiti*. Following the merger of the audio and video collection, the staff of the RÚV had better access to the material and the efficiency of the Archive increased (Ársskýrsla Ríkisútvarpsins 2000).

3.8.2 Legal responsibilities of the National Broadcasting Service concerning the preservation of national heritage

In the Act of *Ríkisútvarpið ohf.* (*Lög um Ríkisútvarpið ohf. nr. 6/2007*) and the Agreement on Public Broadcasting Service (*Samningur um útvarpsþjónustu í almannapágu 23.mars 2007*) between the Ministry of Culture and *Ríkisútvarpið ohf.*, the responsibilities of RÚV concerning the preservation of broadcast material are defined. The Act is a special public service contract covering the objectives and scope of public service broadcasting in Iceland. In Chapter II Articles 3 and 4 of the Act of *Ríkisútvarpið ohf.* the following has been said about preserving broadcast material:

- To preserve original broadcast material for the future as contracts allowing permission for it have been signed with other copyright holders
- *Ríkisútvarpið ohf.* is allowed to put together, publish and distribute, free or for a fee, all kinds of material that helps to mediate previously produced material owned by RÚV, e.g. in written form, on records, tapes, CDs, videotapes and in multimedia

The Agreement on Public Broadcasting Service (*Samningur um útvarpsþjónustu í almannapágu 23.mars 2007*) provides a more detailed description of the role and objective of the RÚV. According to the agreement, *Ríkisútvarpið ohf.* holds the following responsibilities in preserving the cultural heritage of the Icelandic nation:

1. RÚV is obliged to preserve original radio and TV programmes for the future. It is the role of the RÚV to preserve all material of cultural heritage value as well as broadcast material characteristic of the RÚV production during each time period, not covered by the Legal Deposit Act No.20/2002.
2. RÚV has to organize access for the general public, either free or for fee, to audio and video material and the accompanying scripts.
3. RÚV is obliged to compile a schedule by Dec. 31st, 2007 for the transfer of older broadcast material, e.g. records, tapes and films, to accessible carriers for preservation and future usage.
4. RÚV is not allowed to sell items of cultural and historical value preserved by the company. RÚV is not allowed to sell or dispose of broadcast material or items that the company sees no reason in preserving, without the consent of the Ministry of Culture as well as without offering the material to other institutions for preservation.

5. It is the objective to reach a comprehensive agreement with the copyright holders during the contract period on increased usage of older archive material in order to make it more readily accessible for the general public.

(Samningur um útvarpsþjónustu í almannabágu. 23. mars 2007)

In the Agreement important aspects of audiovisual preservation have been dealt with: the preservation of broadcast material and sharing the task with other institutions, the transfer of older material to new carriers, accessibility of the material, and solving copyright problems in order to open the way to increased rebroadcasting of older archive material.

It is the role of the *RÚV* Archive to maintain and preserve the audio and video collection as a permanent source of material for future programming. As revealed in the above-mentioned Act of *Ríkisútvarpið ohf.* and the Agreement on Public Broadcasting Service, the *RÚV* is also fulfilling a public service requirement to view the holdings of the Archive as a part of the Icelandic cultural heritage.

Over the years *RÚV* has been collecting and preserving Icelandic music recordings. Although the collection of Icelandic music has not proceeded to the extent it used to be before the Legal Deposit Act of 1977, when the National Library of Iceland became responsible for the Icelandic audio recordings' legal deposit, the *RÚV* Archive still excels in very precise cataloguing of music.

3.8.3 Preservation

The National Radio of Iceland was set into operation in 1930. The recording on records began around 1935-1936 and continued until 1959. Over the period of more than twenty years both, music and spoken word were recorded on different types of records in the National Radio. As it was not possible to erase and reuse the records, most of this audio material from this period has been preserved. As soon as in 1947, as mentioned above, the Director of *RÚV* Jónas Thorbergsson expressed his concerns about the condition of the audio material from the 1930s and actively sought for possibilities in Great Britain and Sweden for transferring the material on lacquer discs to more durable formats (Letter by the Director of *RÚV* to the Ministry of Culture. Dated Aug. 19th, 1947).

There is little evidence available on the preservation activities that the *RÚV* was engaged in over the years. The magnetic tape era began in the 1950s and from that time onwards much of the broadcast material was lost as the open reel tapes were very

expensive and had to be reused for economical reasons. Even after the magnetic tape had been taken into use, some programmes were still broadcast live (Hauksson, 1989).

Nevertheless, by 1973 some of the oldest audio and film material preserved by the *RÚV* had been migrated to new carriers. The oldest Icelandic films preserved in the film and video collection of *RÚV* that had been transferred to videotapes. Many of the audio recordings on 78 rpm records had been transferred to audio tapes (Ársskýrsla Ríkisútvarpsins 1973).

In the 1980s the usage of two-inch tapes by the *RÚV* decreased rapidly. The *RÚV* Annual Reports of 1984 and 1986 stress the dire necessity to transfer TV broadcast material on two-inch tapes to one-inch tapes (Ársskýrsla Ríkisútvarpsins 1984; Ársskýrsla Ríkisútvarpsins 1986,). In 1986 the first CDs were bought for the *RÚV* and the Technical Department of the National Television acquired its first Betacam equipment (Ársskýrsla Ríkisútvarpsins 1988; Ársskýrsla Ríkisútvarpsins 1986).

The first digitization project was launched in 1997-1998 to migrate some audio material on discs and tapes to CDs, a format that was considered more accessible for rebroadcasting. For this purpose new technical equipment was purchased (Ársskýrsla Ríkisútvarpsins 1997). The autumn of 1999 marked the beginning of cooperation between the *RÚV* and the National Film Archive of Iceland (NFAI). In 1996 the NFAI had moved into new facilities and had thus acquired modern climatized storage rooms for film and video preservation. Shortly afterwards, the NFAI made the *RÚV* an official offer for cooperation in the preservation of the *RÚV* film collection. The following year a contract was signed between the two institutions according to which the *RÚV* paid for part of the equipment and rent for 15 years. As a result, the film collection of the *RÚV* was sent to the NFAI for future preservation (Ársskýrsla Ríkisútvarpsins 1997; Ársskýrsla Ríkisútvarpsins 1998; Ársskýrsla Ríkisútvarpsins 1999).

3.8.3.1 Previous preservation policies

During, what might be called the “disc-recording period” from the mid 1930s to the 1950s, when the first magnetic tapes arrived, music and spoken word were recorded on different types of discs that were not suitable for reuse. Consequently, most of the audio material on these formats has been preserved.

In his article *Varðveisla heimilda á Ríkisútvarpinu* Magnús Hauksson (1989) comes to a conclusion that the preservation of broadcast material in the *RÚV* had not been well organized since there had been no comprehensive rules to go by. The decision and

selection what to preserve had depended on the knowledge and judgement of a few individuals in the management of the institution.

In the National Radio, it was up to the heads of separate departments, like the News Editor and the Music Director, what material to preserve. As for the TV material, it was the Director of the National Television who took the decision which programmes to preserve. The general idea was to preserve the material that had rebroadcast or historical value. For a short time period, it was up to the Programme Managers (*útsendingarstjórar*) to judge upon what was to be preserved of the daily TV news programmes and the decision was usually taken right after the broadcast.

The selection of the material to be preserved was relatively random at least until the late 1980s. In the very first years of the National Television many domestic TV programmes were not preserved due to the necessity to reuse the expensive tapes (Hauksson, 1989). In the second half of the 1980s preservation policies were discussed and as a result a decision was taken to preserve all broadcast material. This change of policies did not prove entirely successful as the Archive was growing rapidly but lacked sufficient organization and a preservation programme (Hauksson, 1989).

As a rule, there were no additional copies of the broadcast material, only the master of the recording. With the arrival of CDs the policy changed and as a result two copies were made, the master and the user copy.

3.8.3.2 Current preservation policies

In recent years the *RÚV* preservation policy has been to retain practically all broadcast material. However, some radio material of little evident value and prospect of re-usage has not been preserved. The Director of the Archive pointed out that it is not the responsibility of the Archive staff to decide what broadcast material should be disposed of. In 2008 the *RÚV* followed the selection policy where it was the common decision of the Directors of *RÚV* and the Director of the Archive what broadcast material should be disposed of.

According to the Director of the Archive, the TV programmes and the Radio Channel 1 (*Rás 1*) programmes have always been a priority when it comes to preservation. First and foremost, the programmes of cultural value, like various interviews, have been preserved. Compared to Radio Channel 1, many of the programmes broadcast on Radio Channel 2 (*Rás 2*) that first went on air in 1983, have been disposed of. For example, the radio plays produced by Channel 2 have not been

preserved. After the adoption of the new digital broadcasting system in February 2008 no programmes have been disposed of.

As it stood in the autumn of 2008, the Archive had no preservation programme. However, the Director of the Archive pointed out that the work on compiling it had already begun and the programme should be ready some time in 2009.

The *RÚV* Archive has, according to the Director, more or less exact documented data on the collection size by audiovisual medium. However, the author of the present research could not gain access to this document. The information that was made available on the holdings of the *RÚV* archive gives a rough division by carrier type (See Table 4). The largest category of holdings is audio tapes of music, concert recordings and radio programmes amounting to 35.000 items. Some material exists on different analog formats or on both, analog and digital formats, and has therefore been catalogued more than once. The film masters preserved in the National Film Archive of Iceland, 1831 programmes and 10427 news films, include all the production of the State Television from the so-called film era beginning with 1966.

Table 4. Holdings of the *RÚV* Archive in March 2009

Type of carrier	No of items
Lacquer discs (music and radio programmes)	7.500
Audio tapes (music, concerts, radio programmes)	35.000
Audio CDs (radio programmes)	10.700
Audio CDs (recordings of Icelandic and foreign music)	28.000
Audio discs	Not available
1" tapes	3.806
Betacam tapes	Over 23.000
Films (stored in the National Film Archive)	12.900

The size of the collection has not been measured in hours recently. Though, judging by the Annual Reports of *RÚV*, it seemed to have been the practice for some time in the past (*Ársskýrsla Ríkisútvarpsins* 1973; *Ársskýrsla Ríkisútvarpsins* 1974). The Archive has also compiled a schedule for transferring older broadcast material, e.g. records, tapes and films to accessible carriers for long-term preservation and future usage. Unfortunately, the document was not available for study for the present research.

According to the Legal Deposit Act the *RÚV* is obliged to deposit both its Radio and TV programmes with the National Film Archive for long-term preservation. However,

RÚV has come to an agreement with the National Film Archive to preserve the masters itself while the NFAI receives the DVD copies of the TV programmes.

3.8.4 storage

The former Director of Programme of the National Radio Jón Þórarinnsson, admitted on the 50th anniversary of the National Radio in 1980 that the collection of recordings on lacquers and magnetic tapes made by the National Radio was to a certain extent not accessible and inadequately stored. Due to shortage of storage space the collection was located at different places in *Reykjavík*. Jón Þórarinnsson considered it a urgent cultural necessity to bring these collections into safe storage under one roof for the sake of researching and working with them (*Ársskýrsla Ríkisútvarpsins* 1980).

In 1988 new permanent storage facilities for the film collection were taken into use in *Laugavegur* where the National Television was located (*Ársskýrsla Ríkisútvarpsins* 1988). In the mid 1990s storage space for the collections had come to its limit, both in the National Radio at *Efstaleiti* and the National Television in *Laugavegur*. New shelves bought in 1997 considerably improved the conditions as the storage capacity for TV collections increased by 75% and that of the Radio collection by 61% (*Ársskýrsla Ríkisútvarpsins* 1997).

The *RÚV* Archive has two storage rooms. The main storage room is 900 square metres and can be used by all the staff of *RÚV*. It is not climatized and does not meet the international standards for the preservation of audiovisual media. According to the staff there is a special climatized storage room for the lacquers in the basement with an access limited to the staff of the Archive. The master copies of CDs are stored in a special metal cabinet and can be accessed only by the Archive staff. Since 1999 the masters of the TV programmes from the film era have been stored at the National Film Archive where excellent storage conditions are provided for.

3.8.5 Cataloguing

The audiovisual collection preserved in the *RÚV* Archive consists of three smaller collections that are catalogued separately, namely, the collections of the National Radio and the National Television and the music recordings' collection. The staff of the Archive is specialised in cataloguing individual collections, i.e. music, radio programmes and TV material.

3.8.5.1 The National Radio Collection

During the first decades of the National Radio not much thought was given to preserving the radio programmes (Hauksson, 1989). In the beginning the documentation was in the form sheets of paper bound into folders and the card catalogue.

Before the foundation of the *RÚV* Archive in 1987 the radio broadcast material was divided between disc collection and magnetic tape collection. In these collections the material was not classified. The catalogue was inadequate since only the title, author and performer had been documented. The situation improved after the foundation of the Archive when the classification of all the broadcast material was introduced (Hauksson, 1989).

For more than sixty years the cataloguing of radio programmes had been done manually into a paper catalogue which made searching for the material time-consuming. In the middle of 1991 the experimental computerized cataloguing of music and the radio programmes and music began. As admitted in the Annual Report of 1991-1992, the beginning was difficult and the staff faced various problems. However, in 1992 the new computerized catalogue system for the National Radio came into full use. The efficiency clearly improved and for the first time since 1987, the staff managed to catalogue all new material according to the plan (*Ársskýrsla Ríkisútvarpsins 1991-1992*). During 1993-1994 cataloguing into the card catalogue stopped altogether (*Ársskýrsla Ríkisútvarpsins 1993-1994*).

These improvements had been introduced in spite of the financially difficult period the National Broadcasting Service had faced for some years. In 1991-1995 the funding of the State Radio (*Útvarpið*) had decreased considerably, even up to 20% for Radio Channel 1 (*Rás 1*) and about 8% for the Radio news programmes (*Ársskýrsla Ríkisútvarpsins 1995*).

It was stressed in the Annual Report of *RÚV* of 1993-1994 that one of the main targets of the *RÚV* Archive was to make the preserved audiovisual material as accessible as possible (*Ársskýrsla Ríkisútvarpsins 1993-1994*). In 1995 coordinated cataloguing system for the Archive was designed in cooperation with the Computer Department. However, reorganizing the whole catalogue system into one was postponed until 1996 (*Ársskýrsla Ríkisútvarpsins 1995*). More than a decade later, searching for the radio programmes still means using a few catalogues. In the staff's opinion it is the biggest problem they face in their work. Sometimes the retrieval of certain material can take very long time, even up to three to four hours if it is a complicated search for old

material. According to the staff it helps to know the time the material dates from in order to be able to exclude a catalogue or two.

At present there are five catalogues for radio broadcasts – loose paper sheets in folders for the oldest radio material, card catalogue, the *Garmur* and FileMaker databases, and the digital system Dira (Digital Radio). The oldest existing catalogue is from the first years of *RÚV*, most likely from the mid 1930s when the recording of broadcasts began, to the beginning of the 1940s. It is just loose sheets bound into folders. The sheets have not been arranged in any way, neither alphabetically nor chronologically. Broadcast material produced after 1955 can be searched in the computerized catalogues *Garmur*, FileMaker and Dira. *Garmur* is an in-house computer system designed for internal use in *RÚV*. For example, audio tapes and CDs have been catalogued into *Garmur*. The FileMaker was in active use for some time around 2002 to 2005. Currently it is only used for searching the material.

From about 2002 onwards the use of audio CD increased on the cost of tapes. The choice of audio format depended on the type of programme. Daily programmes were recorded on audio CDs while tapes were used for programmes like some serials and book recitals. Nevertheless, tapes were not entirely out of use and were being recorded on even in 2008. These tapes are still catalogued, as it used to be, into the *Garmur* database.

Most of the broadcast material is now born digital and is catalogued into the new digital broadcasting system Dira that was introduced at the beginning of 2008. According to the staff cataloguing the radio broadcast into Dira began in May 2008. Representatives from the German company VCS came to Iceland to introduce the system and to train the *RÚV* staff in using Dira. The technical staff of *RÚV* began to work in Dira approximately a year before the system was introduced for cataloguing in the *RÚV* Archive.

Currently the staff of the Archive receives the programme material through the digital system. It is catalogued into the same system according to the reports provided by the programme producers. As the Archive began to use Dira, several problems emerged. It took a few months to change the system so that it could be used for cataloguing. Dira is a broadcasting system and thus not designed for cataloguing in broadcast archives. However, there is an accompanying digital catalogue system Dila that the *RÚV* initially intended to buy by the end of 2008. Still, in autumn 2008 it was not known when the planned purchase would go ahead.

The Dira system needed to be adopted for the needs of the *RÚV* Archive. In the autumn of 2008 the system was still being developed and adjusted. The staff had experienced many problems in working with it and was not expecting the difficulties to be solved in the nearest future. According to the staff cataloguing into the broadcasting system can be somewhat confusing and time-consuming. The staff is not happy with the situation but expects it to improve with the arrival of the cataloguing system Dila.

The staff also pointed out that much of the radio broadcast material has not been catalogued. For example, the number of tapes that have not been documented is still considerable and the lacquer discs are not well catalogued.

According to the information received from the staff there are about 10.300 audio CDs and about 20.000 tapes that have been catalogued. The production of Radio Channel 2 (*Rás 2*) has not been catalogued due to shortage of staff, though the most recent material since spring 2008 is in the digital broadcasting system Dira.

3.8.5.2 The TV Collection

The Icelandic National Television came into operation in 1966 and this also marks the beginning of its film collection. During the first years the film collection grew quite rapidly. The holdings included domestic and foreign news, Icelandic films and TV programmes on film and magnetic tape (See Table. 5).

Table 5. Holdings of RÚV film collections 1973-1974

Holdings	1973	1974
Domestic news programmes	4800	5400
Foreign news programmes	3500	3900
Icelandic films and filmed TV programmes	600	740
Magnetic tapes	500	600

(Based on Ársskýrsla Ríkisútvarpsins 1973, 1974)

In a way, television became “theatre in the living-room”. During the first decade of the National Television a total of 72 TV dramas were broadcast, all of which are preserved in the film and video collection of the *RÚV*. Television drama proved popular as most of the televised plays were re-broadcast during the ten year period after the National Television was launched (Ársskýrsla Ríkisútvarpsins 1976).

The film era in the *RÚV* continued to the beginning of the 1980s. In 1980 the *RÚV* made its first experiments to record news programmes on video (Ársskýrsla 1981).

According to the Annual Report of 1982 the use of video in recording news had greatly increased that year, though outside the *Reykjavík* area films were still used (Ársskýrsla Ríkisútvarpsins 1982). By 1984 the use of two-inch tapes had decreased rapidly (Ársskýrsla Ríkisútvarpsins 1984).

In 1986 the first Betacam equipment was bought for the Technical Department of the National Television (Ársskýrsla 1986). It was not until 1993-1994 that Betacam tapes became the sole format for TV news broadcasting, though the raw material could still be on different types of tapes like Betacam, U-matic, VHS or Hi-8 (Ársskýrsla Ríkisútvarpsins 1993-1994).

Cataloguing the film and video collection has changed over the years and new catalogues have been taken into usage. For more than twenty years the cataloguing of TV material was done manually into paper-based catalogues. TV broadcasts were catalogued into a card catalogue. According to Magnús Hauksson (1989) each programme was documented on a card with a short contents description. Domestic news, foreign news and domestic TV programmes were classified according to titles, key words and person names. The list of keywords, compiled in the first years of the National Television, and generally based on Sears List of Subject Heading (Ed. 9th), had already become outdated in the 1980s. It was first in 1988 that the *RÚV* Archive introduced the computerized cataloguing of domestic TV news (Ársskýrsla Ríkisútvarpsins 1988).

According to a staff member, currently only native broadcast material is being catalogued, either produced by the *RÚV* itself or some other Icelandic company. The catalogue for domestic TV production has been designed in the *RÚV*. In the autumn of 2008 three staff members are working on cataloguing TV programmes. Each catalogue entry is provided with data like the time of broadcasting, the length of the programme and a short contents description. Instead of keywords that were once used, more information from the script is catalogued. As the material on analog formats is digitized the accompanying documentation from the card catalogue is transferred to the digital system. According to the information received from the Director of the Archive the card catalogue of TV broadcasts currently includes 122.547 cards.

It is the task of the Technical Department to add all the specific technical information to the catalogue entry. Currently, news programmes, both domestic and foreign, are being catalogued into the same system the news reporters are working in, the I-news system.

According to a staff member the TV material is well documented. However, the existence of three separate catalogues, a card catalogue, in-house computer catalogue and the new digital Dira system, makes searching for the material complicated.

3.8.5.3 *The Music Collection*

In the very first years of the National Radio foreign gramophone records were used for broadcasting music since there were Icelandic records were very few in numbers. More Icelandic records were published from about 1930 onwards and became into intensive use thanks to the enthusiasm of Jónas Þorbergsson, the Director of the National Radio. The first recording equipment, disc-cutting machine for recording on lacquers, came to Iceland shortly after the end of the Second World War, and was intensively used for recording music for the National Radio (Ársskýrsla Ríkisútvarpsins 1980). Up to the 1950s the Icelandic music was published on 78s. The first 45s were published in 1954 and the 33 1/3s became common after 1960 (Garðarson and Bárðarson, 2007). In 1986 the first CDs were bought for RÚV (Ársskýrsla Ríkisútvarpsins 1988).

For years the Music Department of the National Radio had also collected records and discs with Icelandic music. The Radio bought the records both directly from producers and from record shops. At the beginning of the 1980s the practice was to buy three copies of each record, one of which was stored for preservation. For example, in 1981-1982 210 published records with Icelandic music were deposited with the Archives (Ársskýrsla Ríkisútvarpsins 1981). Although since 1977 the National Library of Iceland has been responsible for the legal deposit of published Icelandic music, the RÚV Archive has continued to purchase most of the Icelandic music recordings.

Table 6 is based on the statistics retrieved from the Annual Reports of the RÚV and shows the annual growth of the RÚV music collection over a 16 year period between 1981 and 1997. The peak year was 1988 when approximately 3500 items were acquired by the RÚV Archive. During the next couple of years recording on audio records quickly died out.

Table 6. Annual growth of RUV audio (music) collections in 1981-1997

	1981	1982	1987	1988	1990	1991	1992	1993-94	1995	1996	1997
Audio records	1299	1645	3188*	1583	93	48	3				
Audio discs**				1929	1417	1835	1138	3929	1172	1787	1618

*Overall number of audio records and discs

**Possibly include both published music and programme discs

In the middle of 1991 the experimental computerized cataloguing of music and radio programmes began and the next year the new system became into full use in the National Radio. At the same keyword list for cataloguing music was compiled to be used with the new database (*Ársskýrsla Ríkisútvarpsins* 1991-1992).

Over the years the RÚV has been involved in recording various concerts. For example, all concerts of the Icelandic Symphony Orchestra have been recorded. Before the digital system was introduced in 2008, concerts were mostly recorded on magnetic tapes, though, some on audio CDs.

The staff specialized in music cataloguing documents concert recordings, audio records and CDs. The computerized catalogue of music recordings can be accessed in the Archive. However, according to the staff, many older music tapes have not been catalogued, or are catalogued insufficiently in some old paper folders.

At the time the interviews were conducted, in September 2008, two part-time staff members were working on music cataloguing. However, the process was underway to employ one more staff. Though the music collection of RÚV has grown considerably during the last 27 years, still, the cataloguing is managed by the same number of staff. Namely, in 1981 there were three staff members of the National Radio's Music Department (*Tónlistardeild Hljóðvarpsins*) engaged in cataloguing music records (*Ársskýrsla Ríkisútvarpsins* 1982).

3.8.6 Digitization

The first digitization project of RÚV was carried out in 1997-1998 with the participation of both the RÚV Archive and the Technical Department (*Tæknirekstrardeild*). The RÚV acquired special equipment for this transfer project that involved the migration of older audio material to CDs and other digital formats (*Ársskýrsla Ríkisútvarpsins* 1997). The aim of the project was twofold: to improve access to the material and to prevent the deterioration of its condition. According to the Annual Report (*Ársskýrsla*

Ríkisútvarpsins 1997) the priority was to transfer the music recordings on DB-tapes, TD-tapes and records. It was planned to migrate the material on lacquer discs, 78s and other similar formats later that year. The technicians of the Technical Department not only transferred the recordings to digital master tapes but also cleaned and restored them. Alongside with the digitization, information in the card catalogue was reviewed and, if necessary, corrected before the entering into the computer system of the Archive. According to the Annual Reports of RÚV analog material, mainly music recordings, was transferred to 62 CDs in 1998-1999. (Ársskýrsla Ríkisútvarpsins 1998; Ársskýrsla Ríkisútvarpsins 1999).

Digitization also went ahead in the TV collection and by the year 2000 all TV material on two-inch videotapes had been transferred to Betacam tapes (Ársskýrsla Ríkisútvarpsins 2000).

Saving the lacquer discs is a task that has been waiting its time for a number of years. Already in 2000 the Archive had drawn up a schedule for the transfer project of lacquer disc recordings, including cataloguing them into the computer system. The estimated cost of this migration was 34.4 million ISK. Due to the moving of the National Television to *Efstaleiti* in 2000, and the financial difficulties the RÚV faced in 2001 and 2002, the Archive could not keep up the necessary pace of cataloguing. As a result, the digitization of the lacquers dragged on (Ársskýrsla Ríkisútvarpsins 2000, Ársskýrsla Ríkisútvarpsins 2001, Ársskýrsla Ríkisútvarpsins 2002).

Currently there is no systematic digitization programme for all the analog material in the Archive. In the autumn of 2008 there was one digitization project underway to transfer audio material on the old lacquer discs, about 7.500 in total, to the digital system Dira.

Occasionally, the recordings on tapes and discs are also transferred to the digital system Dira. As the staff described it, these are first and foremost programmes on analog formats that are to be rebroadcast or used in new productions. These transfers are made on request by the same staff that digitizes the material on the lacquer discs. After the migration the original analog recording is preserved, but not used for production any more. In the end, the objective is, to transfer all material on older carriers to the Dira database.

A couple of years ago another migration project was launched in collaboration with the National Film Archive. According to the contract signed between RÚV and the National Film Archive open reel tapes with older news material were sent to the

National Film Archive to be prepared for digitization in Denmark. The Film Archive provided the facilities while the *RÚV* employed the technician for the work. As the contract ran out some time in late 2007 and the project came to a stop and no new staff was employed by the *RÚV*. The masters of the news programmes were stored in the National Film Archive, while the *RÚV* kept the copies on Digital Betacam. So far, according to the information received from the NFAI, one fifth or about 4000 news films of the *RÚV* have been digitized.

The main reasons for digitization are to improve access to the audiovisual material that is preserved in the archive. Some of the material is clearly deteriorating, e.g. the lacquer discs. Though, on the whole, the staff considered the condition of the collection to be quite good.

The bulk of the material that needs to be transferred to digital format are radio programmes, though some TV programmes are also on the list. In 2007 calculations were made about the digitization cost of the audiovisual material in the *RÚV* Archive. According to the Director of the Archive the estimated cost was 500 million ISK, not including cataloguing and possibly having some of the digitization done abroad. To give some idea of the scope of the work, the card catalogues for the radio programmes and music collection hold approximately 500.000 cards, while the card catalogue of the TV collection includes 122.547 cards. Supposing the material would be digitised abroad, transportation costs have to be added to the initial sum. However, the author has no information what kind of digitization process was born in mind while calculating the expenses.

So far, the funding has been insufficient. According to the staff the most severe problem and the main hindrance to digitizing the holdings has been serious lack of resources. In 2007, for example, the Archive received 10 million ISK from the state for the digitization project. Several times the Archive has applied to the authorities for funds to digitize more analogue material but has been denied resources. In 2007 the Archive received a demonstration of digitization equipment that could perform the simultaneous transfer of 5 tapes. Still, the problem remains for the Archive who is cataloguing the material at the same pace as there has been constant shortage of staff.

3.8.7 Access and Users

The *RÚV* Archive provides onsite public access for listening and viewing the broadcast material and is open for the public on working days from 9 a.m. to 5 p.m. According to

the director most of the material can be listened to or viewed in the Archive's workstation as the necessary equipment is available. The Archive does not have playback equipment inch tapes and in such cases the Archive contacts the Technical Department for assistance.

According to the Director daily about 70 people are using the material from the Archive. It is mainly „in-house” usage and the most frequent customers are people from the National Radio. Older news programmes are frequently used by the staff of the National Television, and people making TV programmes for other broadcasters, both home and abroad. Foreign news agencies are also buying news clips and documentary film material, e.g. of volcanic eruptions, and of the Reykjavík Summit in 1986. Copies of considerable amount of documentary material were sold to the Reuters and APTN in the summer of 2008 (Ársskýrsla Ríkisútvarpsins ohf. 1. sept. 2007- 31. ágúst 2008). The customers also involve general public, but to a much lesser extent. The material is available for listening and viewing, but is not lent. According to the director the Archive does not gather information about the re-use of the Archive material. The RÚV has provided online access to some of the treasures preserved in its Archive by setting up six thematic websites where resources from the RÚV collection have been used. In two of the sites, *Passíusálmavefurinn* (Hymns of Passion) and *Íslandssöguvefurinn* (the Icelandic Emigration), recordings from the Folklore Collection of the Árna Magnússon Institute have been used and the sites were developed in cooperation with the Institute. The website about the Independence Declaration of Iceland in 1944, *Lýðveldisvefurinn*, was prepared in collaboration with the National Film Archive using audio and film material from both the RÚV Archive and the NFAI. In the remaining three sites, *Hernámsvefurinn* (Years of Occupation), *Vefurinn um Jón Leifs* and *Bókmennntaverðlaun Nobels árið 1955* (The Nobel Prize in Literature 1955) audio recordings and film excerpts from the RÚV Archive can be listened and viewed.

In 1987 the RÚV began to publish and sell selected audiovisual material from its Archive. In the first year, ten titles were published on VHS (Ársskýrsla Ríkisútvarpsins 1987). Currently it is possible to buy TV material on VHSs and DVDs as well as radio broadcast and music recordings on CDs.

3.8.8 Copyright

The National Broadcasting Service RÚV does not own the audiovisual material preserved in its Archive. It has the legal responsibility to preserve it according to the Act

of Ríkisútvarpið ohf. (*Lög um Ríkisútvarpið ohf. nr.6/2007*). Copyright ownership for individual programmes and other broadcast material is held by a number of different parties.

According to the information provided by the Director of the Archive copyright ownership does not restrict listening and watching the audiovisual material in the Archive's workstation. Contracts signed between the RÚV and the copyright owners determine to what extent the material can be used or whether it can be sold.

In case the customer wants to use the audiovisual material preserved by RÚV, he/she has to contact the copyright holder and apply for permission. The Archive provides the necessary copyright information and sells the requested material after the permission has been granted.

As the RÚV's Annual Report of 1976 indicates, at that time a contract existed between the RÚV and The Union of Icelandic Actors (*Félag íslenskra leikara*) which encouraged the re-broadcasting of TV plays. During the first ten years of the National Television, between 1966 and 1976, a total of 72 TV plays had been televised and preserved in the film and video collection of the RÚV. Most of them had been re-broadcast, usually within three years from the premiere (*Ársskýrsla Ríkisútvarpsins 1976*).

In 1999 the National Radio signed a contract with the Union of Icelandic Musicians (*Félag íslenskra hljómlistarmanna*) concerning the publication of the recordings of Icelandic musicians from 1935 to 1972. The contract offered an opportunity for the experimental publishing and selling of historical recordings on CDs. The first CD called *Útvarpsperlur 1940-1953* proved to be a success and was quickly sold up (*Ársskýrsla Ríkisútvarpsins 1999*).

According to the Agreement on Public Broadcasting Service between the National Broadcasting Company and the Icelandic Ministry of Education from 2007, RÚV is supposed to aim at a comprehensive agreement with the copyright holders on the increased usage of older broadcast material (*Samningur um útvarpsþjónustu í almannapágu 23.mars 2007*). Consequently, at the beginning of 2008 the most recent contract with copyright holders, a so-called buy-out contract, was signed with the Union of Icelandic Actors (*Félag íslenskra leikara*) and the Union of Icelandic Musicians (*Félag íslenskra hljómlistarmanna*) about the unlimited re-broadcasting of older TV programmes and musical production produced by the RÚV. The General Director of RÚV considered it a remarkable victory for the public as it allows the re-broadcasting of

both, the already existing audiovisual material and the future production. Earlier the reuse of the Archive material had been too complicated and expensive for the *RÚV* (Morgunblaðið, March 13, 2008).

3.8.9 Staff and cooperation

The annual reports of the *RÚV* provide very limited information on the staff in charge of the audio and video collections of *RÚV*. In 1981 three staff members in the Music Department of the National Radio worked on cataloguing music records (Ársskýrsla Ríkisútvarpsins 1981).

In 1987, the year the *RÚV* Archive was established, it permanently employed eight staff members (Ársskýrsla Ríkisútvarpsins 1987). Generally, the number of people working in the Archive did not change much over the years. Between 1987 and 1994 the Archive employed eight to eleven permanent staff and additional few under contract (Ársskýrsla Ríkisútvarpsins 1987; Ársskýrsla Ríkisútvarpsins 1988; Ársskýrsla Ríkisútvarpsins 1991-1992; Ársskýrsla Ríkisútvarpsins 1993-1994). No information has been available on the education and training of the staff.

At the end of 2008 the staff members of the Archive were 13, some of them working part-time. Four members of staff had no specialist training. Eight staff members had a degree in library and information science. Three of them were cataloguing television broadcast material. Two part-time staff members were working on music cataloguing and the employment of a third was underway. Two people were in charge of cataloguing radio programmes. As it is, no staff has been specially trained for working with audiovisual collections.

The archive is a member of the IFLA and the IASA. The former director of the Archive and her deputy had participated in international meetings and conferences. The present Director who was appointed to the post in August 2007 considered it necessary to participate in conferences in the field of broadcast archiving.

According to the director cooperation with the Technical Department has increased recently. Since 2008 the *RÚV* has been using digital broadcasting system, but so far the Archive has not acquired a special digital cataloguing system. For the time being, the situation has been solved by adopting the broadcasting system to the needs of cataloguing work in the Archive. The adoption process has required close cooperation between the Technical Department and the Archive.

The Archive has held a course for the technical staff, while the Archive staff has attended meetings of the Technical Department and there have been e-mail contacts. The Archive has also developed the work procedures that have then been introduced to the Technical Department. According to the director it has actually been the Archive that has set the course for the technical staff in adopting the new digital system.

In the summer of 2008 some of the staff visited two broadcasting companies in Germany - *Deutschland Radio* and *Norddeutscher Rundfunk* - as well as VCS, the producer of the new digital broadcasting production and playout system Dira (Digital Radio).

Formally there has been no major collaboration with other institutions preserving audiovisual material except for the National Film Archive of Iceland. In 1998 the RÚV signed a contract with the National Film Archive of Iceland on the preservation of film material from the RÚV's TV collection. According to the contract the RÚV paid for a part of the technical equipment and rent of 15 years (*Ársskýrsla Ríkisútvarpsins* 1998)

There have been no formal contacts with the private broadcasting companies *Stöð 2* and *Skjár 1* but the Director of the Archive did not exclude some kind of cooperation in the future.

3.9 Archive of TV Channel *Stöð 2*

The TV Channel 2 (*Stöð 2*), founded in 1986, is an Icelandic television channel of 365 - *ljósvakamiðlar*, the broadcasting part of 365 corporation. It was the first privately owned television station in Iceland, established following the lifting of the state monopoly on television broadcasting. Besides *Stöð 2* the 365 - *ljósvakamiðlar* runs a few more TV channels and radio stations (Wikipedia.Stöð 2).

The *Stöð 2* archive preserves the shows and programmes produced for *Stöð 2* and the foreign production that the TV channel airs. Administratively the Archive, or the Film Collection, as called formally, is a unit of the Import and Translation Department of 365 (*Flutnings-og þýðingadeild 365*)

The main aim of the archive is to keep the broadcast material of *Stöð 2* and serve the needs of the TV channel. From the very beginning the News Room of *Stöð 2* has run its own archive for the Channel's news programmes.

Legally, according to the Broadcast Act of 2000 (*Útvarpslög 53/2000*) *Stöð 2* is obliged to preserve its broadcast material no longer than 18 months. The practice, however, has been to preserve the majority of the programmes. In case there has been no

valid reason for preserving some serial shows, at least one programme has been kept, or for preservation an example of the programme has been made (Svar menntamálaráðherra... um varðveislu sjónvarpsefnis, 131. löggjafarþing 2004–2005).

3.9.1 Preservation

From the very beginning the News Room archive of *Stöð 2* has been a separate unit maintained and run by the News Room. It has also operated its own database. The News Room has preserved its programmes in broadcast quality: on U-matic, VHS, DVD, and currently the new material are preserved in the server. Some of the unedited footage is also kept in case it has some potential value for new production.

It is on the agenda to send the oldest news programmes on VHSs to the National Film Archive of Iceland. At the time of the interview in November 2008, the staff hoped to be able to deliver the programmes in the spring of 2009.

Before the betacam era, it was the practice in the *Stöð 2* archive to preserve a sample of the programme, and especially if the whole programme was considered unsuitable for rebroadcasting. From 1992 onwards more of the broadcast material was preserved due to the interest and personal enthusiasm of the newly employed archivist. The staff were often under a certain pressure to have the material erased as the expensive tapes had to be reused. On these occasions the staff tried to have the decision verified by applying for a written permission for the disposal of the material from the General Director of *Stöð 2*.

However, all programmes have been preserved since the betas came into use. There is no exact information about the actual condition of the collection since it has never been systematically checked.

The *Stöð 2* archive has kept all the children's programmes they have shown since 1986, all dubbed into Icelandic. According to the staff, the collection takes a lot of space in the storage room, even more than all the Icelandic programmes put together. Some of the children's programmes are clearly past their prime and unsuitable for rebroadcasting. However, this collection has never been weeded since in its time it was very expensive to acquire the programmes.

The *Stöð 2* archive has no preservation programme. The stocks review of the Archive is carried out once a year and gives an overview of the material by carrier type: inch tapes, U-matic, Betacam SX, Betacam SP and DVD (See Table 7). The total of Icelandic programmes is 18.579 items. The size of the archive has not been measured in hours.

Table 7. Original Icelandic video material in the Stöð 2 Archive in 2008.

Carrier	No of items
DVD	3.801
U-matic	19
Small inch tapes	156
Medium inch tapes	301
Big inch tapes	1.458
Big beta	4.747
Small beta	8.097
Total	18.579

3.9.2 Digitization

The *Stöð 2* archive has no systematic digitization programme underway. The broadcast material is usually transferred to digital format on request. The main reasons for digitization are rebroadcasting or reusing the material in new programmes. According to the staff the older inch tapes might need migration to newer carriers. However, the staff consider these tapes to be a more trustworthy media than digital formats.

The transfers and digitization are done by the four members of technical staff that have their work premises on the same floor as the archive. The material has mainly been transferred to Betacam SX.

No restoration work is done in the course of the migration, and the material is transferred from the master as it was. After the transfer the master tape is preserved. The idea is to send the masters to the National Film Archive for long-term preservation and *Stöð 2* would the digital copy.

For some time the staff have suggested the idea of digitization for the sake of saving valuable storage space. The staff is of an opinion that they should choose something that is of more value and transfer in order to spare space. The technical staff, however, has not shown much interest due to the extra workload it would create. There is also the logic – why to do it if there is no legal obligation to preserve the material for longer than 18 months. Consequently, the migration cannot be done in-house due to lack of resources, even though the cost would be 5000 ISK per tape. Outsourcing the work to some specialized firm would be far too expensive.

Meanwhile, the archive has made use of all the transfers made on request to acquire copies for the collection. For example, when the Icelandic band *Sálin hans Jóns mins*

had an anniversary, the recordings of its old concerts were transferred to DVDs and betas.

According to the staff finding sponsors or applying for some grant could possibly help to provide the necessary funds for digitizing at least part of the *Stöð 2* collection.

3.9.3 Cataloguing

For the last 12 years the *Stöð 2* archive has used the internal database Concord which is connected to the transmission system. The database includes only material that has been transmitted by the *Stöð 2* and other stations owned by *365-ljósvalkamiðlar*.

As it is, not the whole routine of cataloguing is done in the archive. A programme is entered into the database the moment it has been produced or purchased. Consequently, the archivist has nothing to say about the titling of the programme, and has to continue to use the title the programme has initially been given. The fact that the titles have not been coordinated between the years can make the retrieval of the necessary material complicated. In such cases, knowing the transmission date would help. As the tape is delivered to the archive, it is connected to the programme and further information is catalogued.

The majority of the material has been catalogued at least minimally, i.e. title, transmission time and format. The complete catalogue entry includes also keywords and contents description that should be provided by the programme's producer. However, not all programmes in the database have been delivered to the archive with contents descriptions and the staff has no time to view and describe the material. Concerning the description of the talk shows, it is often just the name of the interviewee that is documented. Sometimes the staff finds the necessary information on the programme on the Web. According to the staff the database is not convenient for searching the material. The obvious reason is that Concord has not been designed for cataloguing an audiovisual collection.

According to the staff the old news programmes on VHSs were documented in the old database, but unfortunately the information is not retrievable any more. As these VHSs are being prepared to be sent to the NFAI, first, they have to be catalogued in an Excel database according to the instructions received from the NFAI.

3.9.4 Storage

The storage room of the archive is situated on Floor 2 just as the office of the archive. The room is ventilated, and according to the staff, the relative humidity is low and

probably acceptable. There are, however, considerable temperature fluctuations in accordance to the outside temperature. Neither the humidity levels nor the temperature of the storage room have been regularly monitored, though there have been occasional checks. It has been discussed to aim at maintaining the temperature at constant level. The archive keeps only the masters and there have been cases of damaged sound on the inch tapes, most likely caused by inadequate storage conditions.

The storage space of the archive is nearing its capacity. Weeding would be necessary for some part of the collection, for example the dubbed children's programmes.

The programmes of the other TV channels of *365 - ljósvakamiðlar* are also stored in the storage room. Though the legal obligation to preserve is 18 months, nothing has been disposed of. The programmes could be used as evidence in legal disputes, e.g. if the buyer of an advertisement argues that the item never went on the air.

The old VHS tapes of news programmes waiting for to be sent to the NFAI are kept in boxes and arranged chronologically.

Old radio broadcasts, for example, from 1988, are also kept in the storage room. The archive has no playback equipment for listening them. Therefore, the staff knows nothing of their contents except for what has been written on the boxes.

3.9.5 Access and Copyright

The archive is meant for internal use for the staff of the *365-ljósvakamiðlar* and therefore it does not advertise its services. However, media people from other TV stations and a few students have also made use of the archive's collection. In principle, the general public can visit the archive, e.g. come and view the programme they want to purchase, but first they are expected to make an appointment. The archive has a separate room with the necessary equipment for viewing, e.g. the VHSs, betas and inch tapes. If somebody wants to use the collection material for new production, the permission, as a rule, is given by the General Manager of the *Stöð 2* who is familiar with the existing contracts.

Generally, the *Stöð 2* is the owner of the Icelandic programmes they transmit. There have been cases when the staff has found it unfair that the archive pays the expenses of preserving the Icelandic material while they are unable to sell the programmes as the copyright lies elsewhere. In recent times the *365-ljósvakamiðlar* have tried to make contracts that guarantee the *Stöð 2* the copyright.

However, since 2006, when the Production Unit of the *Stöð 2* merged SagaFilm, practically no programmes except the news are produced in the *Stöð 2*. Concerning the Icelandic versions of foreign shows, like *Idol Stjörnuleit*, the copyright holder is the creator of the programme, not the *Stöð 2*. Consequently, the *Stöð 2* could not sell any of the much demanded material of the popular show.

The archive keeps no record on the re-use of the programme material. The staff have noticed that sometimes older material is not used because the format is considered inconvenient in access. For example, young technicians seem to be unfamiliar with older formats and therefore tend to avoid them.

3.9.6 Staff and cooperation

Already in the early days of the *Stöð 2* a professionally trained librarian was employed to maintain the collection. At present the archive is a part of the Import and Translation Unit (*Innflutnings –og þýðingardeild*) of the *Stöð 2*. Formally, there is only one staff member who is simultaneously the head of the archive. In practice, however, the head of the Import and Translation Department is also involved in the daily running of the archive. Both of the staff have a degree in library and information science and have considerable experience in working with television archives. The maintenance of the technical equipment in the archive is the responsibility of the *365 miðla* workshop.

For some time in the 1990s the archive was a member of the IASA, but the membership was not renewed. The staff gained very positive experience from the cooperation and found it important to meet colleagues elsewhere. In recent years extensive workload has been the main hindrance in establishing contacts with colleagues in other institutions preserving audiovisual material.

There exists a service agreement between the *Stöð 2* and the *RÚV* on the limited reciprocal usage of each other's programmes. Other professional contacts have been limited to visits to the *RÚV* and the National Film Archive of Iceland.

3.10 Archive of TV Channel Skjár 1

The TV Channel *Skjár 1* is a free Icelandic TV entertainment channel that began broadcasting in October 1999. It is run with TV commercials revenue only and broadcasts mostly American sitcoms, drama and reality shows, together with a number of home-grown productions. During the first three years the TV channel produced 55

serial shows four of which, *Silfur Egils*, *Djúpa laugin*, *Fólk* and *Innlit-Útlit*, were broadcast over the whole time period (Sigurðardóttir, 2002).

In the autumn of 2008 the *Skjár 1* own production had become very limited. For instance, no news and daily programmes were produced. The home-grown programmes amounted to approximately 10% of the total material broadcast by the Channel.

The Archive of the *Skjár 1* was founded in 1999. The aim of the archive is to maintain, catalogue and preserve all TV programmes produced by the *Skjár 1*. Many of the domestic programmes preserved in the archive are talk shows, like *Silfur Egils*, *Fólk með Sirrý*, and lifestyle programmes like *Innlit/Útlit*. The collection includes not only readymade programmes but also unedited video material.

3.10.1 Preservation and storage

The Skjár 1 Archive does not have a formal preservation programme. In general, all the programmes produced by or for the *Skjár 1* are preserved as well as the material of the Channel *SkjárBíó*. Foreign broadcast material is preserved for rebroadcasting as long as the contracts are valid. According to the Head of the Archive, foreign programmes take a lot of valuable storage space, but keeping the programmes spares the *Skjár 1* high sending costs. The situation with the storage space is expected to improve as more and more foreign programmes are received via satellite. In case the foreign suppliers do not want the programmes sent back, the tapes are cleaned and reused. Since the *Skjár 1* has recently produced relatively little, the archive had build up a whole lager of unused tapes. Practically all the material in the archive is on different types of digibetas, but some are on the analogue video format Betacam SP.

The storage room of 40 square metres is climatized and is located in the basement of the *Skjár 1* headquarters. According to the Head of the Archive, the collection has enjoyed the current storage conditions since about 2005. Before that the material was stored in boxes here and there in the building. However, nobody has the formal responsibility of monitoring the storage conditions, i.e. the temperature and humidity level in the storage room are not checked regularly.

Due to shortage of storage space a contract was signed with the National Film Archive in 2006 according to which the programmes of the *Skjár 1* that have become six years old are sent to the NFAI for long-term preservation. The broadcast material has to be sent with necessary computerized information. The *Skjár 1* can approach its programmes in the NFAI whenever necessary, i.e. either receive the master or a copy. In

case the masters need to be transferred to another carrier the expenses for it would be divided between the *Skjár 1* and the NFAI. The Film Archive is supposed to provide the necessary equipment and specialised staff while the *Skjár 1* would pay for the tapes (*Samkomulag um varðveislu efnis...*, 2006). The first sending was delivered in 2007, and late in 2008 everything produced from 1999 to 2002 had been sent to the NFAI.

According to the Head of the Archive it is difficult to predict the growth of the collection since the annual rate of the *Skjár 1* production is somewhat uneven. The Head of the Archive considers the condition of the archive collection to be good. The material is well organized and catalogued. The programmes are arranged chronologically in the shelves and it is easy for the staff to find the necessary material.

General public can buy DVDs with the production of the *Skjár 1*, and the copies are made on request in the Archive. The copies are only for private use and not for public display. For example, they cannot be set up on the Internet. According to the Head of the Archive the price is similar to that in the National Broadcasting Company RÚV, 5000 ISK per hour plus VAT.

3.10.2 Cataloguing

The whole collection of the *Skjár 1* Archive has been catalogued except for some older programmes. The computerized catalogue system was designed by the Manager of the Technical Department and it is not based on any internationally acknowledged standard. Just the information considered essential and useful for searching is fed into the system.

Cataloguing the material is quite precise, i.e. the title of the programme, the transmission date, the producer, the topic of the programme, who appeared in the programme, and the so-called house number that every programme, either foreign or domestic, receives, etc. It is the task of the producers to provide the programme with the necessary information by filling in a special form (See Appendix 3). However, there is a lot of older material with no accompanying documentation. Hence, the staff has to view the programme in order to be able to catalogue it. The archive has the necessary technical equipment for viewing the programmes.

The staff catalogue the older material as time permits, every now and then, between other daily tasks. As older programmes are sent to the NFAI for long-term preservation, information from the catalogue accompanies the material. So far, no complaints have come from the NFAI concerning the documentation.

3.10.3 Copyright and access

The *Skjár 1* is the copyright holder for most of its production as contracts have been signed concerning the majority of the material produced by the *Skjár 1*. Being the copyright holder the *Skjár 1* can make user copies and sell the broadcast material to the general public for private use. There are, however, some exceptions due to oversights in some older contracts. According to the Head of the Archive, in recent times the *Skjár 1* has been much more aware of the problem and the contracts have been prepared properly. Consequently, as copyright is not a hindrance, the majority of the programmes produced by the *Skjár 1* can be rebroadcast. The collection is solely for in-house use and nobody from outside the *Skjár 1* has access to the Archive.

In view of the economic difficulties Iceland has faced since the autumn of 2008, it is not utterly wrong to speculate on the possible closing down of a TV channel that operates on commercial revenue. In case of the worst scenario for the *Skjár 1*, the Head of the Archive hoped that their collection of domestic programmes would be sent to the National Film Archive for long-term preservation.

3.10.4 Staff and cooperation

The *Skjár 1* archive has one full-time and one part-time staff. They both hold a degree in Library and Information Science. Although there was no specialist staff employed and nobody was formally in charge of the collection from 1999 to 2006, the broadcast material was still more or less maintained. The present head of the archive was appointed to the post in 2006.

The archive staff is not only in charge of cataloguing and maintaining the collection, but also takes care of ordering the foreign programmes. It is also part of the job of the Head of the Archive to make high quality user copies for customers upon request which means transferring the programme from a digibeta to DVD.

The only cooperation partner for the *Skjár 1* Archive has been the National Film Archive. The agreement on the long-term preservation of the programmes produced by *Skjár 1* or other Icelandic TV material transmitted by the *Skjár 1* like music programmes and TV advertisements was signed in October 2006 (See Appendix 2). There has been no formal cooperation with any other broadcast archive or institution preserving film and video.

In 2006, as the present Head of the Archive started working at *Skjár 1*, she visited the RÚV Archive to acquaint herself with the work procedures there and to gain ideas for

developing the *Skjár 1* Archive. Subsequently, a senior staff member of the *RÚV* Archive came to assist her for a few times. The Head of the Archive also visited the Archive of the TV Channel *Stöð 2*. In case of possible problems the Head of the Archive considered the *RÚV* Archive to be the most likely institution for consultation and seeking assistance.

4 Audiovisual Archiving and Preservation in Iceland

This chapter discusses the results of the ten case studies presented in Chapter 3 by following the main themes of the research.

4.1 Audiovisual collections

The audiovisual collections studied in the research greatly differ in age. The oldest institution is the National Museum of Iceland founded in 1863. However, the Museum probably received its first audiovisual material at the beginning of the 1930s. The youngest collection, the Centre of Oral History, was established in 2007.

Three institutions, the National Film Archive of Iceland, the AV Department of the National and University Library and the National Broadcasting Service *RÚV* have specific (legal) tasks for collecting and preserving the national audiovisual heritage, i.e. Icelandic films, state TV and Radio programmes, published music and video.

So far, three collections out of ten, the National Museum, Folklore Collection of Árni Magnússon Institute and the Centre of Oral History, have mainly preserved audio material. However, plans have been made in the Centre of Oral History and in the Folklore Collection of the ÁMI to start viderecording oral tradition.

The National Film Archive preserves films, video and audio as they are in charge of the legal deposit of radio broadcasts of *RÚV*. In one aspect the NFAI stands out among similar collections in many other countries. While the latter concentrate mainly on feature film and 35 mm film format, the NFAI also collects amateur footage on various formats.

As shown in Table 8, five institutions hold both audio and video material.

Table 8. The age, size and contents of the AV collections

Institution and year of foundation	Size of collection	Collection contents
<i>RÚV</i> 1930	More than 121.000 discs, films and tapes	Radio and TV programmes , concert recordings, published music
<i>Stöð 2</i> 1986	18.579 videos and discs	Broadcast quality TV programmes and unedited footage
<i>Skjár 1</i> 1999		Broadcast quality TV programmes and unedited footage
National Film Archive 1978	39.000 films, videotapes and discs; 11.910 titles	Feature films, amateur footage, TV and radio programmes
Árni Magnússon Institute 1962 (<i>Handritastofnun Íslands</i>)	Ca 2000 hours of audio recorded folklore	Recorded folklore (audio)
National Museum of Iceland 1863	Not known	Music recordings, interviews
AV Dep. of National and University Library 1994	Ca 12.000 of Icelandic published music recordings and 7000 foreign; 4000 video and multimedia	Published Icelandic and foreign audiovisual material
National Theatre 1950	710 performances and concerts	Audio and video recordings of NT performances, some concerts
Icelandic Academy of Arts 1999	Not known	Audio and video of students' concerts and performances, published music
Centre of Oral History 2007	530 hours of audio recordings	Various audio recordings

The studied collections greatly vary in size. Though, it is not straightforward to compare them as two institutions measure their holdings in hours while the majority quantifies their materials in items. The Folklore Collection of Árni Magnússon Institute includes approximately 2000 hours of recorded folklore. The Centre of Oral History appears to be the most rapidly growing collection, except for the *RÚV* Archive. Although founded only in January 2007, in more than two years time its holdings have come up to 600 hours of recordings (See Table 8).

By far the biggest collection, which is at the same time, Iceland's largest collection of audiovisual material, is held by the Archive of the National Broadcasting Service *RÚV*. According to the data received from the *RÚV* in the spring of 2009 the holdings amounted to more than 121.000 discs, films and tapes. These quantities can be regarded

only as a rough total estimate of the collection size since some of the material is either not catalogued or provided with inadequate documentation.

The majority of the collections could neither provide exact data of their collection size nor the quantities divided by carrier. There was only one collection, the Archive of TV Channel *Stöð 2* that had this data readily available (See Table 7 in Chapter 3.9.1).

All the collections that participated in the research hold audiovisual material on both analog and digital formats. Among them the broadcast archive of *Skjár 1* founded in 1999, comes closest to being all-digital. In the National Museum of Iceland, for example, the large majority of the material appeared to be on different analog formats.

4.2 Preservation

To gain insight in the preservation problems institutions face in management of their audiovisual collections, the questionnaire included general questions on preservation activities.

The staff was asked about the condition of their collection. Five out of ten collections were considered to be in a good or relatively good condition (Árni Magnússon Institute, National Film Archive, Centre of Oral Histor, *Skjár 1* and *RÚV*) (See Table 9 in Chapter 4.4). In four institutions the staff admitted that either they did not have a satisfactory overview of the condition of their holdings or that they were not aware of in what condition some parts of the collection were. Among them is the AV Department of NULi that functions as a legal deposit body. The AV Department did not have a satisfactory overview of the condition of the material, it needed to be checked but there was not enough staff for the job.

In the NFAI the condition of the film material is systematically monitored, e.g. to detect the vinegar syndrome. In the other institutions no specific monitoring activities were mentioned. Some respondents pointed out that they are unable to check the condition of the carriers as they have no playback equipment. For instance, the National Theatre does not have a two-track reel-to-reel tape-recorder, *Stöð 2* has no playback equipment for U-matic.

In the broadcast archives, in general, the material that was recorded on discs has survived relatively better than the programmes on magnetic tapes that were often erased and reused in production. The same regards the *RÚV* Archive as well as the *Stöð 2* collection. The *RÚV* has followed the policy of preserving practically all its broadcast material since the late 1980s. Earlier the selection what to preserve had depended upon

the judgement of the senior management of the RÚV. Since its installment in 2007 all the RÚV programmes have been preserved in the digital transmission system Dira

According to the law (*Útvarpslög nr.53/2000*) original Icelandic broadcast production shall be preserved for 18 months. Consequently, there is no legal obligation for the private broadcast companies to consider longterm preservation of the original Icelandic programmes they produce and transmit. Nevertheless, the *Stöð 2* and *Skjár 1* archives have followed the policy of preserving practically all their programmes.

It is a fact that sometimes the preservation of the broadcast material has very much depended on the dedicated work and personal enthusiasm of the staff: "...and if I was being pushed to erase something then I always tried to get a written order from the general manager, because we as an archive did not want to be responsible for the destruction of material".

It is difficult to judge, to what extent the programmes have been valued as commercial assets and resources for new production. However, discussions on longterm preservation have often ended without any results: "...it's always said, how much does it cost, yes, a hundred thousand (*krónas*), no, it's not possible. There is no money, let's forget about it".

One of the first major preservation projects to transfer contents from original magnetic tapes to higher quality storage tapes was launched in 1984 in the Folklore Collection of the Árni Magnússon Institute. Currently, the Folklore Collection has archive copies of the majority of its holdings, i.e. of approximately 2000 hours of recorded folklore.

None of the collections that were studied in the present research had a formal preservation programme. In the RÚV Archive, at the time of the interviews were conducted the work of compiling a preservation programme was underway. It appears that 'preservation programme' is a term open to different interpretations. For example, the Centre of Oral History follows the rules of the National Library for the preservation of digital data. *Skjár 1* has entered upon an agreement with the NFAI to deposit all its production with the Film Archive not later than six years after the first transmission (See Appendix 2).

4.3 Digitization

Probably the first project to transfer analog material to digital format was launched in the *RÚV* in 1997. The *RÚV* acquired special equipment for this transfer project that involved the migration of older audio material to CDs and other digital formats.

The results of the present research showed that in the majority of the collections some digitization of the audiovisual material was performed. It appeared that only two collections out of ten were not involved in digitization activities. These were the National Museum of Iceland and the AV Department of the National and University Library. The holdings these collections have in digital format have been born digital. In the remaining collections audiovisual materials were digitized upon request, e.g. when an item on analog format was needed in new production or user copies were ordered by customers. Three institutions out of ten, the *RÚV*, the Árni Magnússon Institute and the Icelandic Academy of the Arts were involved in systematic digitization, i.e. had a digitization project underway in the autumn of 2008. In the *RÚV* the material on lacquer discs was migrated and in the Academy of Arts the Halldór Hansen's gramophone record collection was being transferred. Both projects were executed in-house by specially employed staff. The Folklore Collection of the ÁMI has been digitized in cooperation with the Icelandic Music and Cultural Heritage Society (*Ísmús*) and the material is stored on computer hard disks.

The majority of the institutions admitted the need for digitizing the analog material on analog formats. The main reasons for digitization given by the staff were improved access and preservation, but also "convenience in storage and handling". In *Stöð 2* digitization has been performed only due to rebroadcasting needs. All transfers to digital format are made by the Technical Department. However, their workload and the lack of motivation since there is no legal obligation to preserve the material any longer than 18 months, set limits to how much of the material is digitized for the sake of long-term preservation.

In most cases shortage of funds and staff accounts for why the collections have not been able to launch systematic digitization projects. The NFAI has to consider all cases of migration individually. The NFAI has had no funds to purchase either digibeta equipment or the tapes, and has therefore used the cheaper digital alternative instead of Digital Betacam, the format used by many other film archives. All high quality digitization of the moving image material has been outsourced to specialists abroad.

It has been estimated in the *RÚV* that they would need 500 million ISK to transfer their broadcast material to digital form, not including cataloguing and possibly sending some of the material abroad. However, the author has no information what kind of digitization process was born in mind while calculating the expenses. In 2007, for example the *RÚV* received 10 million ISK for digitization purposes. Unfortunately, several of the *RÚV*'s requests for resources have been turn down by the authorities. In case the annual funding remains the same the *RÚV* will be able to complete the digitization of its collection in 50 years time.

In the course of the present study relatively little data was received about the type of digital formats used by the collections. In several cases the material is preserved on hard disks, beta tapes, MP3, DVDs.

Some of the interviewed staff, however, expressed concern about digital preservation: “.... it is so easy to dispose of it, press delete. But with a tape one has to walk to a waste bin in order to throw it away”. TV advertisements, for example, are now produced in computers and then just deleted when there is no more space in the server. Thus, the existence of TV advertisements as historical source is at risk. One staff member expressed her skepticism quite bluntly: “This vision of a world without tapes, it is like the “paperless office” as was said at the national congress the other day, it is just a distant vision and will never substantiate”.

4.4 Storage conditions

Generally speaking, the Icelandic climate is favourable for the preservation of audiovisual material: the weather is relatively cold with small temperature fluctuations over the year. In spite of Iceland being an island, the air is comparatively dry. As power cuts are rare, it is easy to keep temperature and humidity levels constant in the storage facilities.

Carrier preservation, no matter their type (mechanic, magnetic, digital), requires proper temperature, humidity and safety storage conditions.

In 2006 a report was issued on the problems of preservation and storage in the cultural institutions of Iceland. Unfortunately, the report did not involve the National Broadcasting Service of Iceland as organizational and administrative changes were expected to take within the institution (*Varðveislu-og geymslumál menningarstofnana*, 2006). The problem with audiovisual storage is that very often these collections form just a minor part of the larger heritage collection of the organization. Thus, except for

the National Film Archive, the report did not discuss the preservation and storage issues of the audiovisual heritage.

The brief overview of the storage conditions is displayed in Table 9. In the present study, four institutions out of ten, the National Film Archive, the Ethnology Department of ÁMI, the Centre of Oral History and *Skjár 1*, had all its collection stored under climate controlled conditions. The *RÚV* had climatized storage room for a very minor part of its collection while in the National Museum part of the audio recordings were stored in necessary conditions.

Table 9. Storage facilities and condition of the collection

	Climatized storage room	Other storage	Condition of the collection
<i>RÚV</i>	×	×	Not bad. Lacquer discs deteriorating
<i>Stöð 2</i>		×	No exact info, damaged sound on few inch tapes
<i>Skjár 1</i>	×		Good
National Film Archive	×		Relatively good
Árni Magnússon Institute	×		Good
National Museum of Iceland	×	×	Relatively good (part of it), no overview of the interviews
National and University Library		×	Needs to be checked, no satisfactory overview
National Theatre		×	Not aware of the condition of all the material (two-track audio tapes)
Academy of Arts		×	Not known
Centre of Oral History	×		Good

As it appeared, the National Film Archive is the only institution in Iceland that has the storage facilities that comply with the international standards for the preservation of audiovisual material. The audiovisual material can be stored in two fridge rooms at + 5 degrees and in one freezer room at - 5 degrees Celsius. The NFAI has also been able to make use of the specialized facilities for nitrate film storage that the National Library of Norway operates in Mo in Rana.

It is a matter of some concern that the *RÚV*, the institution that preserves the largest collection of audiovisual cultural heritage in Iceland has no climatized storage room for

the majority of its holdings. Since 1999, however, the *RÚV* has been able to make use of the modern storage facilities of the NFAI in *Hafnarfjörður*. All the masters of the so-called film era of the television from 1966 til the 1980s, both news and other programmes, have been stored at the NFAI.

Although according to the Legal Deposit Act the masters of *RÚV*'s TV programmes ought to be sent to the NFAI in broadcast quality, the *RÚV* has reached an agreement to preserve the masters itself while the NFAI receives the DVD copies of the programmes. To compare with, the *Skjár 1* has sent its programmes to the NFAI in broadcast quality and has made an agreement with the NFAI on the terms of approaching its broadcast material (See Appendix 2).

Four collections out of ten were kept in storage rooms where neither the temperature nor the relative humidity could be regulated. At least in one collection the staff had detected material deterioration due to fluctuating humidity and temperatures.

The National and University Library that is responsible for the legal deposit of published audiovisual material has not yet been able to guarantee climate-controlled storage facilities for the preservation copies of the AV Department. This audiovisual material is stored in the conditions suitable for printed material. It is a fact of some interest, that the Centre of Oral History that is located next doors to the AV Department has been making use of the climate controlled storage facilities of the Manuscript Department of NULI.

Although digital preservation is on the agenda, there seems to be little discussion about applying mass storage system for audiovisual material. The Centre of Oral History is the only institution that aims to store its collection in one, namely, to make use of the mass storage system the Manuscript Department of the NULI intends to launch. In one institution the staff emphasised the need to keep preservation and user copies in different storage locations for safety reasons.

4.5 Cataloguing

The studied institutions had a few types of catalogues for documenting their holdings: handwritten logbooks, paper sheets bound in folders, card catalogues and electronic databases of different complexity. In a couple of instances quite old catalogues were still used for searching the material.

Table 10 presents the overview of the types of catalogues used by the collections and the extent of cataloguing. All the ten collections had at least part of their holdings

catalogued into an electronic database. In five institutions practically all the holdings were electronically documented. Two heritage institutions used relational databases. In the NFAI a foreign relational database had been successfully adopted for the needs of the archive. In the Folkloristics Department of Árni Magnússon Institute (ÁMI) a relational database was being developed in cooperation with *Ísmús*.

As early as 1991 the *RÚV* Archive started the experimental computerized cataloguing of music and the radio programmes. In 2008 the Archive began cataloguing its holdings in the database DIRA which in reality is a digital broadcasting system. The DIRA has as much as possible been adapted to the needs of the archive, but nevertheless the staff has experienced certain difficulties in cataloguing into it. The *Stöð 2* archive is also using a database that is not designed for cataloguing archive holdings. The *Skjár 1*, however, uses a database that was designed in-house having in mind the needs of the film archive.

The Centre of Oral History was making preparations to catalogue its holdings according to the TEI P5 standard that the Manuscript Department of the NULI and that of the Árni Magnússon Institute, both in Reykjavík and Copenhagen, are going to take into use. After the system has been taken into use, the COH catalogue will become web-accessed. So far no collection that participated in the research has made its catalogue as such available over the Internet. Though, parts of a couple of collections (AV Department of NULI, the Academy of the Arts) have been catalogued into the national bibliographic database *Gegnir* (See table 10).

Table 10. The type of catalogue system and level of cataloguing

Institution	Type of catalogue	How much catalogued
<i>RÚV</i>	Card index, sheets in folders, databases, digital system DIRA	Many older music recordings not catalogued
<i>Stöð 2</i>	Database Concord	Almost all material with elementary documentation
<i>Skjár 1</i>	In-house designed database	Almost everything catalogued
National Film Archive	Relational database D4	Almost everything catalogued
Árni Magnússon Institute	Relational database in development	Almost everything catalogued
National Museum of Iceland	Handwritten catalogue for music recordings	Interviews not catalogued
National and University Library	Gegnir, Excel for older recordings; paper catalogue for foreign	Collection of foreign music not catalogued Part of the music collection not catalogued
National Theatre	Database Lotus	Everything catalogued
Academy of Arts	Gegnir (performances)	Concert recordings not catalogued; performances in Gegnir
Centre of Oral History	Paper catalogue, database In future: Mass storage	Almost everything catalogued

Besides cataloguing the newest material, some institutions like the AV Department of NULI and the *RÚV* are engaged in retrospective cataloguing of older holdings. One of the first priorities of the AV Department has been to make the collection accessible through comprehensive retrospective cataloguing into the *Gegnir* catalogue system. However, due to insufficient staff they can afford to do it only occasionally.

In a few collections, e.g. the *RÚV*, the National Museum, there is still material that has never been catalogued. The situation is probably the worst in the National Museum where most of the recordings made by the Ethnology Department are either not catalogued or the documentation is inadequate. Consequently, there is no trustworthy information about the age of the recordings, their formats, or the total amount of the audiovisual material the Museum owns.

Sometimes the older documentation, even though it exists, has been inadequate. The latter is especially an issue when analogue material is being digitized and

simultaneously, the documentation in paper-based catalogues is transferred to modern databases.

In some relatively young collections like Centre of Oral History and *Skjár 1*, or small ones like the National Theatre, cataloguing has been a very straightforward matter. The collections are well documented and searching for the material is easy.

In the RÚV archive one of the biggest problems the staff faces in their work is the existence of several catalogues. For example, for the retrieval of radio programmes the staff has to search in five different catalogues.

“It was many systems to search. It was like “What are you looking for?” “It should be in this system”, “this system” ... it was always, you know, instead of moving information between systems, a new system was always being created so the information could get locked within the system. Yes, OK, it is a new system. But is it compatible with the old system?”

While in the majority of the collections the level of cataloguing can be considered satisfactory, there are problems connected to backlogs that need to be documented as well as to the design and use of databases to guarantee more convenient cataloguing and retrieval of the material.

4.6 Access and technical equipment

As discussed previously, over more than a decade the Icelandic Ministry of Culture has issued a few policy documents concerning the information society and how to improve the access of the general public to the cultural heritage of the nation. The present research also looked at to what extent and in what manner the studied audiovisual collections were accessible for research, study and general interest.

The majority of the collections provide at least some public access to all of their holdings or parts of them. The most usual form of access is using internal network onsite (See table 11). For consultation of original (analogue) audiovisual recordings, most institutions can offer some on-site facilities but lack of playback equipment is also reported. For example, the *Stöð 2* does not have equipment for U-matic and in the RÚV Archive inch tapes cannot be viewed due to lack of equipment. The Folkloristics Department of the ÁMI runs a recording studio with listening facilities available for users.

None of the institution lends material from their collections, but almost all respondents involved in digitization provide digital user copies to their users for fee.

The staff of the Ethnology Department of the ÁMI makes uncompressed CD user copies on request. The NFAI provides the customers with digital user copies that need to be returned to the Archive after the usage.

Online access to the audiovisual collections is still practically non-existent. So far, the only institution that has guaranteed web-access to a section of its holdings, or to about 10% of its collection, is the Folkloristics Department of the ÁMI. These recordings which translate roughly into 170 hours, are made accessible over the *Munnleg geymd* database of *Ísmús*. The visitors can also download the files in the MP3 format.

The RÚV has provided online access to some of the treasures in its archive by setting up on its homepage six thematic websites illustrated with sound extracts and film fragments.

In one occasion, other parties than the institution itself, have provided on-line access to the audiovisual material. The digital music service *Tonlist.is* that provides access to the largest collection of Icelandic music on its webpage, and has transferred recordings from the AV Department of NULI to its site

The Centre of Oral History is planning to put its collection online as well as find extra space in the NULI for setting up internal workstations. So far, excerpts from its collections can be listened to on the Centre's website.

Table 11. Access to the audiovisual collections

Institution	Type of access	How to access
RÚV	Public access	onsite
Stöð 2	Public access on appointment	onsite
Skjár 1	For internal use	
National Film Archive	Public	onsite
Árni Magnússon Institute	Public, with some exceptions	onsite, online
National Museum of Iceland	Public (Part of the collection)	onsite
National and University Library	Public	onsite
National Theatre	For internal use	onsite
Academy of Arts	For Internal use	onsite
Centre of Oral History	Public	onsite

Institutions like the Centre of Oral History and Ethnology Department of the ÁMI that preserve interviews, stories, and oral history documents, often resulting from their

own research and field work, have set limitations on the usage of selected material mainly due to requests from the informants.

As shown in Table 11 three audiovisual collections are meant only for in-house use. The collection of the National Theatre that holds the audio and video recordings of the theatre's performances was set up to support new production. In the Icelandic Academy of the Arts the recordings of students' concerts and theatre performances are regarded as teaching aids and meant to be used by the students themselves and the teaching staff. The broadcast collection of *Skjár I* can only be accessed by the staff of the TV channel.

A few institutions have published selected material from their collection. Since 1987 the RÚV has sold selected audiovisual material from its Archive on VHS, CD and DVD. The Ethnology Department of ÁMI has released some choice recordings from its Folklore Collection on CDs, e.g. *Raddir*, *Hlýdi menn fræði sínu*, *Einu sinni átti ég gótt*.

One important aspect concerning access is that collections holding similar material are unable to approach each other's catalogues. Both, the AV Department of NULI and the RÚV have substantial collections of Icelandic published music. However, the staff of the AV Department that is responsible for the legal deposit of Icelandic published music is unable to consult the databases of RÚV. This issue was already raised in the second half of the 1990s (Sigurgeirsdóttir and Sigurðsson, 1997).

In the broadcast archives the holdings are frequently used for new production. However, the staff has noticed that sometimes older material is not used because the format is considered inconvenient in access. The fact that a lot of material is still on analogue format limits access to it and re-use. In one of the institutions the staff pointed out the generation gap that has emerged in the technical know-how. Some young technicians seem to be unfamiliar with older formats and therefore tend to avoid them. There appears to emerge a new generation that only knows how to handle the material on the server. Thus older programmes are not re-used, just "forgotten" and "buried" as put by one of the staff members, since they have not been transferred to digital format.

The participants did not report serious problems with the technical equipment. Nevertheless, there were just two collections that claimed having all the necessary playback equipment. Almost all the other institutions lacked at least one type of equipment (See Table 12).

The NFAI is likely to be the audiovisual archive that is best provided with film and video equipment. Not only has the NFAI collected film equipment for years, but has also utilised it in the archive. Still, the NFAI owns no equipment for two-inch tapes.

Table 12. Technical equipment and its maintainance

Institution	Presence of equipment	Who maintains
<i>RÚV</i>	No equipment for inch tapes, but technical staff has	RÚV workshop
<i>Stöð 2</i>	No equipment for U-matic	<i>365 miðla</i> workshop
<i>Skjár 1</i>	Have the necessary equipment	Skjár 1 technical staff
National Film Archive	No equipment for two-inch tapes	NFAI technical staff
Árni Magnússon Institute	Have all the necessary equipment	Specialised workshop downtown
National Museum of Iceland		
National and University Library	No equipment for lacquer discs	Technical Services of the NULI and specialised workshops
National Theatre	No two-track reel-to-reel tape recorder	NT technical staff
Academy of Arts	No computer with a disc drive	
Centre of Oral History	Lacks equipment, e.g, minidisc player	Technical Services of the NULI

In general, maintenance of equipment is done only in case of malfunctioning. As displayed in Table 12, most collections were able to rely on in-house repairs and maintainance provided either by the technical or the IT staff. A few institutions had the playback equipment repaired in a specialised workshop. One archivist expressed the concern that after some years there would be no technical know-how for handling older formats.

4.7 Copyright

The study made an attempt to find out whether legal rights complicate access to audiovisual collections in Iceland. In its Report on Digital Preservation (2007) the European Commission recognizes that “audiovisual works entail the need for clearances by vast numbers of rightholders, including holders of related rights. Also issues of privacy and of right of publicity may frequently arise”.

On the whole, copyright does not appear to be an issue for the studied audiovisual collections. Evidently, in some of the collections the staff had never come across a case where copyright matters needed to be sorted out.

The National Broadcasting Service does not own the audiovisual material preserved in its Archive. The copyright of individual programmes and other broadcast material is held by a number of different parties with whom the *RÚV* has signed contracts that determine to what extent the material can be used or whether it can be sold. In 2008 a major, so-called buy-out contract, was signed with the Union of Icelandic Actors (*Félag íslenskra leikara*) and the Union of Icelandic Musicians (*Félag íslenskra hljómlistarmanna*) about the unlimited re-broadcasting of older TV programmes and musical production produced by *RÚV*.

The two private TV stations, *Stöð 2* and *Skjár 1*, hold the rights for the majority of Icelandic programmes they transmit. Though, it might not apply to some of the older programmes due to reasons like oversights in contracts.

Concerning the holdings of the NFAI, the general rule applies that the producer of the material is the copyright holder from whom the prospective user has to seek permission. The exceptions are the film material that has been donated to the Archive, and the few moving image collections the Icelandic State has purchased. In a few cases the NFAI has signed the so-called fifty-fifty agreements with the producers. Accordingly, the producer provides the permission for the usage and gets 50% of the sales income. The latter practice is financially fairer towards the archive since a lot of public money has been spent on preserving the material.

The heritage institutions like the Ethnology Department of the ÁMI and the Centre of Oral History (COH) own most of the material they preserve. In the first collection the rule applies that the person who has made the recording has the first right to use it and this right is valid during the recorder's lifetime. The staff seeks a written permission for the usage of the material on behalf of the client. The acquired permission guarantees usage not only in the definite single case, but in general, for research purposes, teaching, publication and non-commercial presentation.

In the COH both, the donator of the material and the interviewee, sign a contract with the COH according to which the COH gets a permission for publishing the recorded material in print, in the media or on the Internet.

Similar to the NFAI and the *RÚV*, customers who want to copy or use the audiovisual material in the AV Department of NULI have to seek permission from the copyright holder and present it to the staff.

In summarising, it can be said in general that copyright has not been an obstacle to the use of the audiovisual material in the collections that participated in the research.

Still, until the RÚV signed the contract with the Union of Icelandic Actors and the Union of Icelandic Musicians in 2008, re-use of the programmes had been complicated and very expensive for the broadcaster.

4.8 Staff and professional knowledge

For the present research fourteen staff members in ten audiovisual archives and collections were interviewed. Thirteen interviewees out of 15 representing ten institutions, had background in social sciences or arts, e.g. in library and information science, ethnology, literature, music and history. The remaining two interviewees had a degree in recording arts and electronics. The majority of the staff in these ten audiovisual collections had a degree in library and information science (See Table 13).

For the most part the staff working with the studied audiovisual collections had no formal training in the preservation of audiovisual documents. Only one interviewee had participated in a course on audiovisual preservation organized by the EU TAPE project. Two collections had staff with technical background and versatile experience in working with audiovisual material.

Table 13. Staff and training in AV preservation

	No. of staff	Specialist background of staff	Formal training in AV preservation
RÚV	13	8 LIS*	No
Stöð 2	2	2 LIS	No
Skjár 1	2	2 LIS	No
National Film Archive	6		Yes
Árni Magnússon Institute	2	1 ethnologist and LIS	Yes
National Museum of Iceland		1 ethnologist + 1 other staff	No
National and University Library	7 , all part-time	1 music and literature, others LIS	No
National Theatre	1	1 recording arts BA	Yes
Academy of Arts	2	1 LIS	No
Centre of Oral History	1 part-time	1 ethnologist	No

*LIS- Library and Information Science

A couple of interviewees mentioned the kind of training they felt they lacked. In one interview the staff member expressed the need for additional knowledge and training in handling older audiovisual formats. Another archivist was interested in seeking knowledge in the digitization of audiovisual material either in Denmark or Norway. One participant used to consult an experienced colleague as a source of additional knowledge.

In a few institutions (Centre of Oral History, Árni Magnússon Institute) the staff had received professional advice and technical assistance from the *RÚV* on matters concerning audiovisual preservation. One interviewee had acquired the necessary knowledge by way of self-teaching. During the process she has also received considerable assistance from the technical staff of *RÚV*.

On the average the staff that participated in the research had not a long work experience in the field. Eight out of 15 people had had the job for less than five years. However, it must be pointed out, that in this group of eight, two people had had longer work experience in the field, though not in the same work position or archive. One interviewee compared the feeling of starting the job without any formal training and with very limited knowledge of audiovisual archiving, to “taking a really deep dive”. The other had to start the job in an office “without even a piece of paper” and used various methods like networking and reading reports.

The common problem for practically all the institutions that participated in the present research seemed to be the shortage of staff. A couple of years ago one of the major archives was even forced to cut the staff almost by one third within one year. “What we only know is time, time and one staff member...the scope of it. It’s just a miracle that it still is as it is...”

Another interviewee pointed out how lack of staff leaves no time for thinking about the development of the collection:

It is such a small department here. And a few staff, it sets a bit strict limits on us. So people are more or less in the daily routines. To do everything in order to keep it going. Maybe there is little time to put it in a wider perspective and contemplate.

Another characteristic feature is that many staff members are working part-time. For example, in one of the larger collections there was no staff employed full-time at the time the interview was conducted. In another archive the only staff was employed parttime as a project leader for one year, and could only spend about half the working day running the collection (See table 13).

Due to shortage of staff the National Film Archive cannot encourage the voluntary deposition of moving image material. For the same reason, the Ethnology Department of the National Museum has not yet been able to catalogue the interviews they preserve as well as digitize the collected material on older carriers.

The way the staff view themselves as professionals seems to vary considerable between different institutions. Some of the interviewees seemed to consider themselves to be first and foremost the cataloguers of the audiovisual material. Others had more the spirit of an audiovisual archivist demonstrating knowledge and interest for example, in the technologies, formats of audiovisual material and the general situation of audiovisual archiving and preservation.

4.9 Cooperation

The researcher was interested in the cooperation the audiovisual collections involved, both in Iceland and abroad. In a few interviews it was mentioned that professionally there is little contact with others in the same field. It coincides with the impression the author of the present thesis got after having conducted 14 interviews in ten institutions maintaining some audiovisual collection. It was quite common that when asked about some other collection the answers revealed limited knowledge of it.

In general, when asked about cooperation with other institutions in the field the staff was very positive. One archivist stressed the need to meet and talk as well as pointing out that there was no competition among the staff in the field that would be an obstacle.

In two collections the staff experienced certain isolation in their work due to lack of outside contacts. One staff with a few years experience of international cooperation in audiovisual archiving admitted missing the opportunity to share problems with others feeling very isolated after the contacts stopped. Nevertheless, only one participant had concrete personal plans for seeking cooperation with other audiovisual collections – to go visit some audiovisual archive in the Nordic countries and learn about their experience in digitizing the holdings.

A few institutions are or have been members of international audiovisual archiving organisations like IFLA, IASA, FIAF and IAML or taken part in the Nordic cooperation of similar institutions. The staff has participated in the conferences, some of them on a regular basis, other just a few times. Currently, the NFAI appears most seriously involved in regular international cooperation as well as the Folkloristics Department of

the ÁMI. No doubt, sometimes it is also the geographical isolation that sets its mark on the scope of cooperation.

One interviewee described how it felt to participate in international conferences: “One finds oneself being alone in inventing the bicycle and then to discover that the others are doing it exactly the same way, wonderful! It’s really an immense support...”

The need for a workgroup for broadcast preservation was mentioned. In another collection the staff stressed the importance of working together and changing information in order to profit from the experience of others: “I’m very much for working together and knowing what others are doing. So that it wouldn’t happen that maybe three persons doing the same thing”.

When asked whom they have approached or would approach in case problems cropped up the response most frequently given by the staff was that it was the *RÚV*. Still, more often it appeared to be the technical staff of *RÚV* rather than the Archive itself. This indicates the importance of the technical support for the audiovisual collections’ staff that has often neither technical background nor training for audiovisual preservation.

There was, however, also criticism towards those who show no understanding for what has been done earlier in the field of audiovisual heritage and do not try to develop it further.

The author has come across some other cases that bear evidence of shortage of cooperation and even serious isolation. In May 2009 the Music Museum of Iceland (*Tónlistarsafn Íslands*) was opened in Kópavogur. Two of the seven objectives the museum has set for itself seem to duplicate the tasks of the AV Department of the NULI (Website of the Music Museum of Iceland):

- Seek to be in a leading position concerning preservation and advise on preservation of sound recordings with Icelandic material, both published as well as recordings in the possession of institutes and individuals.
- To ensure general access to and the experience utilising the newest technology.

Although, the wording of the latter objective is somewhat confusing, the meaning was probably to ensure general access to the music recordings.

Another institution has its official document available on the web where it claims to aim at taking over the maintenance of a considerable part of the nation’s audiovisual

heritage. However, neither of these institutions appears to have sufficient staff or expertise necessary for their planned roles.

4.10 Recognition of AV material as part of Icelandic national heritage

One of the objectives of the present research was to find out whether and to what extent has the audiovisual material been acknowledged as a part of Icelandic cultural heritage by the authorities and in terms of official policies. For this purpose the author studied several legal acts and attempted to find official documents that would discuss matters concerning audiovisual heritage and its preservation.

The Ministry of Culture administrates matters concerning museums and the national cultural heritage. Support by the state is intended to facilitate the preservation of relics pertaining to the national heritage, and to ensure that the Icelandic cultural heritage is passed on intact to the future generations.

In 2001 the Icelandic Parliament passed four legal acts on cultural heritage *Lög um húsafriðun nr.104/2001*, *Lög um menningarverðmæti nr. 105/2001*, *Safnalög nr. 106/2001* og *Þjóðminjalög nr. 107/2001* that, however, refer very little to audiovisual heritage.

The National Heritage Act (*Þjóðminjalög nr. 107/2001*) Article 1 identifies as items of cultural heritage “tangible evidence of national history such as archaeological remains and old buildings, ecclesiastical treasures and memorials, antiquities, works of art and utility objects as well as pictures and other sources of the cultural history of the nation”. It appeared, however, that the previous National Heritage Act (Nr. 88/1989) regarded films and audio recordings as items of cultural heritage. Consequently, in the current National Heritage Act of Iceland it is left to interpretation, whether “sources of the cultural history” could include audiovisual material.

In Article 5 of the same Act it is recognized that the role of the National Museum of Iceland is to collect, catalogue and preserve among other cultural objects also audio recordings of national traditions.

According to Article 5 of the Museum Act (*Safnalög nr. 106/2001*) the National Museum of Iceland is the country’s central museum in the preservation of the national heritage. It is the role of the National Museum “to collect, catalogue, preserve and research the artefacts of the nation’s cultural history”, to set policies and act as an advisor to other heritage museums. If we apply the above-mentioned interpretation that audiovisual material is “a source of cultural history” the National Museum of Iceland

should legally be the coordinating institution for most audiovisual archives and collections in Iceland. The results of the present research show that in practice it cannot be the case neither in terms of expertise and facilities nor funds allocated to the institution. The Ministry of Culture's document from 2003 Museum Policies in National Heritage Preservation (*Safnastefna á sviði þjóðminjafvörslu*) suggests that the knowledge and experience the staff of the National Museum has should be used in collecting oral documents. However, there is the practical problem that subsequently this material needs to be catalogued and maintained for proper access otherwise it will be lost for research and general public.

During the last fifteen years the Icelandic Ministries have published a few policy statements on the developing of the information society. In its document Proposals for the Education, Culture and Information Technology, 1996 – 1999 (*Í krafti upplýsinga. Tillögur menntamálaráðuneytisins um menntun, menningu og upplýsingatækni 1996-1999*) the Ministry of Education sets a general aim for the National Broadcasting Service – to enable the general public easier access to the RÚV's data, programmes and news-related material by using computer technology. The ways to achieve the aim bear evidence of considerable ambition:

- RÚV is to make its programmes accessible for the general public in a computerized format
- RÚV is to set up a database with news, weather forecast and programmes and make it accessible over the Internet
- To set up an archive system that will store information about records, books, films and videos and to make it accessible through Internet
- To make older news material accessible in a computerised format
- To define which programmes should be transferred to a computerised format and to prioritise the material that is most important to preserve

The document also puts emphasis on the collection and computerized cataloguing of cultural treasures, among them audio recordings, and stresses the importance of coordinated cataloguing between the museums and other cultural institutions.

The next document was published in 2004, *Auðlindir í allra þágu*, where a few references were made to the digitization and access to cultural materials:

- To launch a digitization campaign of Icelandic cultural materials, with the needs of the educational system in mind. A policy is to be formulated with regard to preserving digital materials.
- To compile a computerised register of cultural materials in accordance with international standards. The databases of cultural institutions will be co-ordinated and made accessible.

The newest document that sets the Icelandic Government's policy on the information society for 2008-2012, "Iceland the e-Nation" (2008), lists among the objectives of the information services a couple of tasks that have reference to audiovisual collections:

- Access to audio and visual material from the National Broadcasting Service
- Access at a single site to libraries, local heritage museums and art galleries, archives and other collections of material

In summarizing these policy documents it can be stated that the oldest of them from 1996 was the most detailed one in terms of tasks that refer to audiovisual heritage. Quite clearly the emphasis has been put on the digital material and the access to it. Still, even though the audiovisual material is transferred to digital format, there will be the analog masters that need to be maintained. The audiovisual material is scattered among many cultural institutions and usually forms a very minor part of the collection. This very likely the main reason why its technology-based needs have received little attention in the cultural policies.

The Act of *Ríkisútvarpið ohf. (Lög um Ríkisútvarpið ohf. nr. 6/2007* and the Agreement on Public Broadcasting Service (*Samningur um útvarpsþjónustu í almannabágu 23.mars 2007*) define the role of the RÚV in preserving its broadcast material. These two documents have been described in more detail in Chapter 3.8.2.

However, the Icelandic Government has fulfilled some of the important provisions of the *European Convention for the Protection of the Audiovisual Heritage* (2001). By the Legal Deposit Act (*Lög um skylduskil til safna nr.20/2002*) not only the legal deposit obligation of moving image material but also that of radio programmes and published audio recordings was introduced. In the Cinema Act (*Kvikmyndalög nr.137/2001*) a whole chapter is dedicated to the National Film Archive of Iceland, designating it to the preservation, documentation, restoration and availability for consultation of deposited moving image material. In the countries where legal deposit arrangements apply the recipients of the material are most likely to be the National Audiovisual Archives.

Iceland does not have such an institution and the responsibility of the legal deposit material is divided between the AV Department of the National and University Library and the National Film Archive of Iceland. It can be said that in Iceland much of the audiovisual heritage is kept in what Schüller (2005) calls “comparatively small institution which cannot be seen as archives in the narrower sense due their endemic lack of financial resources”.

Apparently, the only audiovisual archive that has some acknowledged status is the National Film Archive of Iceland. Besides being legally defined in the Cinema Act, it is also provided with facilities and expertise. The *RÚV* Archive holds the largest audiovisual collection in Iceland, preserving not only the country’s broadcast heritage but also the largest part of Icelandic music recordings. The material is unique and very significant culturally, historically as well as socially. However, the *RÚV* Archive has not been recognized by the authorities, and especially by the Ministry of Culture, for what it is in practice - the national audiovisual archive of Iceland. The *RÚV* Archive is responsible for preserving a major part of the nation’s audiovisual heritage. Nevertheless, it has not enjoyed an independent budget and has more or less functioned as a service unit for the *RÚV* production. It seems that even the management of the *RÚV* fails to appreciate the immense collection of cultural heritage it is preserving. For instance, in the latest annual report of the *RÚV* (*Ársskýrsla Ríkisútvarpsins ohf.* 1.september 2007 – 31.ágúst 2008) no mention is made of its archive. The truth is that, similar documents from the last decades of the 20th century gave far more credit to the Archive and its holdings.

The efforts to find more policy-making or other official documents that would discuss audiovisual material and their preservation were not successful. Obviously, the discussion is evolving round digital heritage and its preservation. The digitization projects however, aim to optimise access with a focus on traditional text documents. In a way it is understandable since the Icelanders’ self-image as a nation has been strongly based on the literary heritage, especially on the sagas. The cultural institutions that keep audiovisual materials operate in an environment that is largely text-orientated. As a result, the audiovisual collections have been given low priority or simply left unnoticed.

The picture that emerged after studying the legal and official documents has been supported by the interviews with the staff. A few interviewees expressed their concern about how little recognition the AV collections have received from the authorities. The

emphasis has been put on everything that is printed: “There is so much about libraries. It is as if 98% are libraries. And then there are archives and then nothing else.”

Another staff described the attitudes in a text-orientated environment: “To write, the older the better...But what has been recorded last year or two years ago or something like this, not old enough to preserve.”

An opinion was voiced that on the whole, audiovisual material has not been taken seriously as part of the cultural heritage of Iceland - “...the perception of cultural heritage is somewhat biased”, and that the Ministry of Education has been pushing it aside as a minor issue “...there is no cultural institution that contemplates about it, or nobody at all. People have so much been bound to manuscripts here”.

One of the interviewees said that the audiovisual collection “ought to be shown more respect” and that “in the festive speeches things look good”. Some staff members were concerned about the way broadcast material and history has been neglected by the authorities and the society as a whole:

But of course there is so much emphasis on the text you see. Everything associated with printed material, there is much understanding for preserving that. But broadcast history, it’s entirely forgotten.

Without increased awareness proper acknowledgement of the importance of the audiovisual heritage on behalf of the authorities there is little hope for consistent long-term funding for the audiovisual collections. It is very likely, that the Ministry of Culture has little overview of the situation of audiovisual archiving in Iceland. In May 2009 the Music Museum of Iceland (*Tónlistarsafn Íslands*) was opened in Kópavogur. Two of the seven objectives the museum has set for itself seem to duplicate the tasks of the AV Department of the NULI. The latter is responsible for the legal deposit of Icelandic published music and struggling to cope because of shortage of funds. Improved awareness and better overview of the current situation in the field would lead to better organization and use of the resources.

4.11 Conclusion

This research was conducted to gain more knowledge on the preservation of audiovisual heritage in Iceland. The study involved ten very different institution that are in charge of preserving mainly unique film, video and audio documents, ranging from a major

broadcast archive to minor collections with no staff specially taking care of the audiovisual materials.

The study revealed that audiovisual collections have a marginal status and only one of them, the National Film Archive, has gained the legal status of an independent archive. The author is of an opinion that the Archive of the National Broadcasting Service *RÚV* deserves far more recognition from the authorities. Having in mind the size, the scope and the historical value of the *RÚV* collection *de facto* the National Audiovisual Archive of Iceland.

The physical condition of the studied collections appeared to be relatively good. Still, little attention has been paid to the storage conditions of the analog carriers as the discussion about cultural heritage preservation is focused on the digitization of the documents. The only storage facilities for audiovisual material in Iceland that comply to acknowledged international standards are those of the National Film Archive.

After having visited three broadcast archives the researcher also realized that broadcast material and history have not received the acknowledgement they deserve. There is only the legal obligation of preserving the programmes transmitted by the National Broadcasting Service. The long-term preservation of the programmes of private broadcasters is left to the awareness of the managers and the personal enthusiasm of the archive staff.

In Iceland the understanding of cultural heritage has evolved in a largely text-based environment. However, the nation's 20th century history has not only been written but to a considerable extent, also been recorded on various audiovisual media. Therefore, in the future the political, cultural and social research would increasingly be based on audiovisual resources. Lack of finances and staff proved to be the main obstacles to properly operating the audiovisual collections. Plans of large-scale digitization of the holdings that the policy documents of the Ministries envisage cannot be executed at the current funding level. In view of what has been said above the Icelandic authorities have to acknowledge the need for clear policies and practical measures for the preservation of the audiovisual heritage of the nation. Having in mind the short life of some carriers and the obsolescence of the equipment, a large part of the audiovisual heritage might be gone forever in ten years time.

The present thesis is very likely the first attempt to map the audiovisual collections in Iceland. It is just the beginning and hopefully we would see new studies to follow it. Broadcast material and its preservation is definitely one of the topics that deserves more

attention. For instance, while we still have the people who witnessed the early years of the Icelandic television the chance to interview them should not be missed. There are many institutions in Iceland that preserve some audiovisual documents. Unfortunately, practically nothing is known of the contents, condition and size of these collections. Researching these minor collections would help to gain a clearer view of the Icelandic audiovisual heritage.

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6 Appendix 1

Interview guide

A. Survey population

Sector (Archive, Library, museum, research institute, institute, broadcaster, other, commercial company, private collector)

Is your organization member of a national or international (audiovisual) archives/library/museum organization?

Does your organization have a specific (legal) responsibility for collecting and keeping AV materials?

Do you manage and keep all materials in your audiovisual collections yourself?

Do you have staff that has been professionally trained for working with audiovisual collections?

Target audiences (General public, students, academic researchers, media/publishing, other commercial users, special usergroup)?

B. Audiovisual collections - general

1. Collection size by AV-medium (films, audio, video).

2. Expected annual growth rate (films, audio, video).

C. Film collections

Divided by format in hours. Percentage of total

35 mm

16 mm

8 mm

other

Condition ((very) good, acceptable, deteriorating, not known)

Specific problems in film collections (nitrate, mechanical damage, vinegar syndrome, fading, storage, cataloguing, other problems).

D. Audio collections

Divided by format in hours

Condition (by carrier)

Specific problems in audio collections (mechanical damage, lack of playback equipment, storage, cataloguing, other)

E. Video collections

Divided by format

VHS

S-VHS

U-matic

Betacam SP

Betacam Digital

Video8/VideoHi8

DV/Digital8

Other

Condition ((very) good, acceptable, deteriorating, not known)

F. Preservation

Do you store your audiovisual collections under climate-controlled conditions?

Do you have a preservation programme for audiovisual collections?

For analogue materials, do you make separate master copies as well as user/access copies?

When analogue originals deteriorate, do you transfer materials to new carriers?

Is there regular maintenance of playback equipment for audiovisual materials?

Do you outsource work to commercial vendors and if so, what type of work?

Is access to your audiovisual collections complicated by legal rights issues?

G. Digitization

Do you digitize AV materials or are you planning to start digitizing within the next year?

How would you characterize your digitization activities?

What are the main reasons for digitizing materials?

To create copies for browsing on site or online

To provide copies at the request of users

To relieve stress on fragile originals which need to be preserved

To rescue content from original (obsolete) carriers which cannot be saved or consulted (for lack of equipment)

Other

What are the preferred formats and resolutions that you use (e.g. WAV,MPEG1, MPEG2, AVI, WMP, ASF, MPEG4,MP3, AAC,.....)?

Do you produce uncompressed and uncorrected archival masters?

How do you store digital materials?

How can the digital collections be accessed?

Do you keep all the analogue originals after digitization?

H. Access

What percentage of the audiovisual collections has been described or catalogued? (Paper-based catalogue, electronic system, not described or catalogued).

How can your catalogue be consulted? (On site, through internet, other)

Which searches are possible at the present level of description/cataloguing? (Titles, maker, key words, date, full text)

Which (international) standard or guidelines are used for cataloguing / description/metadata? (ISBD (NBM), MARC 21, Dublin Core, FIAF cataloguing rules, IASA cataloguing rules, ISAD (G), METS)

7 Appendix 2

Samkomulag um varðveislu efnis í tengslum við Lög um skylduskil milli Kvikmyndasafns Íslands og Skjás 1.

TU Aðila

Samkomulag um varðveislu efnis í tengslum við Lög um skylduskil, milli Kvikmyndasafns Íslands og Skjás 1.

Skjár Einn samþykkir að afhenda Kvikmyndasafni Íslands til varðveislu, valið íslenskt efni sem sent er út á Skjá Einum, í því formi og á þeim miðli sem það hefur verið sent út, eigi síðar en að sex árum liðnum eftir fyrsta útsendingardag. Samkomulagið á bæði við efni sem framleitt er af Skjá Einum og eins annað íslenskt efni sem sýnt er á stöðinni svo sem tónlistarmyndbönd og auglýsingar.

Skjá Einum er heimilt að afhenda efnið fyrir ef aðstæður til varðveislu hjá sjónvarpsstöðinni verða af einhverjum ástæðum ekki fyrir hendi til að geyma efnið.

Skjár Einn skilar efninu í Kvikmyndasafnið með skrá á tölvutæku formi, sé slík skrá fyrir hendi, þar sem fram koma nauðsynlegar upplýsingar um efnið og aðstandendur þess ásamt heiti og útsendingartíma á Skjá Einum.

Kvikmyndasafn Íslands samþykkir að taka við efninu eftir því sem húsnæði leyfir og varðveita efnið við bestu aðstæður sem völ er á og sem viðurkenndar eru á hverjum tíma.

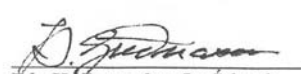
Kvikmyndasafnið samþykkir að virða höfundarrétt/sýningarrétt Skjás Eins eða þriðja aðila sem kann að eiga rétt á efninu.

Kvikmyndasafnið mun kappkosta að afla sér þeirra tækja sem nauðsynleg eru til að afrita efni sem því berst, á það form sem almennt er notað hverju sinni, eftir því sem fjárveitingar og aðstæður leyfa.

Þurfi Skjár Einn á efninu að halda til endurútsendingar í framtíðinni, mun Kvikmyndasafnið afhenda frumböndin til afritunar eða afhenda Skjá Einum afrit á þeim miðli sem bestur er á hverjum tíma (háð því að tæki séu fyrir hendi í safninu til afritunar). Kostnaður við slíka afritun vegna notkunar Skjás Eins á efninu, skiptist þannig að Kvikmyndasafnið ber kostnað af tækjum og tæknimanni en Skjár Einn af böndum og/eða hráefni.

Hafnarfirði 28. feb. 2006.


F.h. Skjás Eins,
Magnús Ragnarsson


F.h. Kvikmyndasafns Íslands
Þórarinn Guðnason

8 Appendix 3

Filmuskýrsla frá Skjá 1.

Filmuskýrsla	
XXXXXXXXXX	
Páttur	Frægir í Form
Nr. Páttar	1. páttur
Útsendingardagur	12. nóvember 2006
Endursýningardagur	
Framleiðandi	XXXXXX
Framleitt fyrir	SKJÁEINN
Upptökustjórn	XXXXXXX
Umsjón eftirvinnslu	XXXXX
Klippari	XXXX
Umsjón framleiðslu	XXXXX
Lýsing á þættinum:	
Pátturinn fjallar um	
I þættinum koma fram:	
xxxxxx, söngvari	
xxxxxxx, stjórnmalamaður	
xxxxxxx framkvæmdastjóri og leikari	
xxxxxxx framkvæmdastjóri	
xxxxxx, tíkusýningadama	
xxxx	
xxxxx	
xxxx	
Lengd páttar:	
45 mín	
Athugasemdir:	
Eftirfarandi myndefni má ekki nota í á neinn hátt annan eða í öðru samhengi en það birtist í þessum þætti nema með leyfi réttihafa	
t.d. er í þættinum efni sem var keypt eingöngu fyrir þennan pátt...Eigandi þess efnis er xxxx	
Dagsetning og undirskrift	
Reykjavík xxx . xxxx 2006	
XXXXXX	

