

Where are the sound recordings of a nation? An inquiry addressed to cultural heritage institutions in Spain

¿Dónde están los documentos sonoros de un país? Una encuesta dirigida a instituciones españolas de patrimonio cultural

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Abstract

In its beginnings, the western concept of cultural heritage focused on buildings and the environment. Only later were document assets granted the right to be considered an essential part of that heritage. It was a milestone in the path that, towards the end of the 20th century, would lead the same concept to encompass intangible realities as well. Consequently, UNESCO created a register of the most important documents of mankind. It already includes collections of sound recordings, a reminder that countries need to safeguard this kind of heritage. A first step in that obligation is to gain a knowledge of the whereabouts of document collections, a task calling for detailed, broad surveys that up to now have hardly been undertaken in Spain. As a help in counteracting that situation, we carried out a project aimed at assessing the number of heritage sound archives in Spanish Autonomous Communities. Our study wanted to know how many of those archives were already recognized as such by the most relevant heritage institutions in each geographical area; but it also wanted to know the number of cases that institutions thought *might* be hosting heritage sound documents but could not prove. As a first step, several projects implying surveys of document collections were examined as possible references; based on them, a taxonomy of archive classes and subclasses was devised; and according to that taxonomy, an inquiry was carried out as to the presence of each sound archive type in Spanish geographical areas. Data provided by a selection of institutions to which the inquiry was addressed have shown a significant distribution of Spanish sound archives in the different categories proposed by the taxonomy. Furthermore, the small percentage of confirmed

¹ Movie Museum of the Philippines. Author: <http://flickr.com/photos/hellochris/146778318/> Taken from https://commons.wikimedia.org/wiki/File%3AMovie_Museum_of_the_Philippines_2.jpg under a CC license (BY-SA 2.0, <https://creativecommons.org/licenses/by-sa/2.0>)



sound archives in the total number of cases, as observed by the inquired institutions, indicates that most collection holders may, in practice, be unknown. The study is offered as a reference for any future research aimed at identifying sound collections and archives, be they in Spain or in other nations.

Keywords: Cultural heritage safeguarding, Sound heritage, Phonogram holdings, Archive surveys, Taxonomy of sound archives.

Resumen

En sus comienzos, el concepto occidental de patrimonio cultural se centró en los edificios y el entorno. Sólo más tarde les sería concedido a los bienes documentales el derecho a ser considerados parte esencial de ese patrimonio. Era todo un hito en el camino que llevaría a que, a finales del siglo XX, también lo intangible quedara abarcado bajo el mismo concepto. De manera consecuente con ese reconocimiento, la UNESCO creó un "registro" de los documentos más relevantes de la humanidad. En él figuran ya colecciones de grabaciones sonoras, un recordatorio de que los países necesitan salvaguardar ese tipo de patrimonio. Para ello, primero deben averiguar dónde se encuentran las colecciones sonoras, tarea que implica censos detallados y exhaustivos, que en España apenas han sido emprendidos. Para ayudar a remediar esa situación, hemos llevado a cabo un proyecto de cuantificar los archivos sonoros de carácter patrimonial existentes en las distintas Comunidades Autónomas españolas. Se trataba de averiguar no solamente cuántos de ellos eran ya conocidos por las principales instituciones de cada zona geográfica, sino también cuántos más era probable que existieran. Fueron tomados como referencia y analizados varios proyectos dirigidos a censar colecciones documentales; en base a ellos, se creó una taxonomía de clases y subclases de archivos sonoros; y, tomando esa taxonomía como herramienta de trabajo, fue realizada una encuesta sobre la presencia de cada tipo de archivo sonoro en las diversas áreas geográficas del país. Los encuestados fueron una selección de instituciones documentales, cuyas observaciones han puesto de manifiesto, para un buen número de Comunidades Autónomas, una distribución significativa de archivos sonoros conforme a las categorías propuestas en la taxonomía. Además, el pequeño porcentaje que representan los archivos sonoros confirmados como tales, sobre el total referido por las instituciones, indica que la mayoría de ellos son, en la práctica, desconocidos. El estudio se propone como una referencia para investigaciones futuras que tengan como objetivo localizar archivos y colecciones sonoras, sea en el ámbito español o en otros países.

Palabras clave: Salvaguardia de patrimonio cultural, Patrimonio sonoro, Colecciones de fonogramas, Censos de archivos, Taxonomía de archivos sonoros.





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1.- Introduction

The historical heritage of any country may encompass a large variety of cultural assets: “buildings and physical objects with an artistic, historical, paleontological, archeological, ethnographical, scientific or technical interest [...], the archeological sites and areas, as well as the natural landscapes, gardens and parcs having an artistic, historical or anthropological value”. (Spain, 1985, Título preliminar, Disposiciones generales, art. 1).

Such highly valuable assets may include those of documentary type, sound recordings among them. Nevertheless, no documents at all were considered by the very first definitions of cultural heritage, such as the one given by UNESCO in 1972, as part of a *Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage*. That definition dealt with three main classes of assets: monuments, groups of buildings, and sites. The latter seemed to be designed mainly for any sites that could not be included in previous classes, such as archaeological sites or ‘works of art’ -their type unspecified- created either by man alone or jointly by man and nature. Therefore, that *Recommendation* did not seem to include assets in whose creation human beings had not been instrumental (UNESCO, 1972, Definitions, art. 1). No mention was made of documents, nor of less ‘material’ heritages such as popular customs, traditions, festivities and other manifestations; they would still have to wait until being accepted as ‘intangible heritage’ (UNESCO 1989; UNESCO 2003).

Only well into the second half of the 20th century would cultural assets of documentary type be assigned the importance they deserved, being regarded as essential from then on. In fact, not until the 21st century would the Council of Europe publish a *Framework Convention* dealing with a very broad cultural heritage: “a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions” (Council of Europe, 2005, Art. 2).

Echoing that European agreement ten years later, UNESCO redefined cultural heritage in a much more ambitious way than it had done in 1972. In a *Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in society* (2015), cultural heritage was not confined to architecture or ‘sites’, not even to material things; on the contrary, many classes of assets, both tangible and intangible, were considered by the new text:

a set of tangible and intangible values, and expressions that people select and identify, independently of ownership, as a reflection and expression of their identities, beliefs, knowledge and traditions, and living environments, deserving of protection and enhancement by contemporary generations and transmission to future generations. (UNESCO, 2015, *Definition and diversity of museums*, 6)

In a similar way to what had happened with definitions, the first official lists for protected cultural assets did not encompass those of a documentary kind. For “historical or environmental places”, UNESCO would start in 1972 its *World Heritage List*², in slow but steady growth ever since (Fernández Salinas, 2008:39). It has turned itself into an “object of renown and desire for nations, willing to have their historical or environmental sites recognized and promoted in the international arena” (Maurel, 2017). But documents of outstanding cultural value would still have to wait until 1995 to have a list of their own: the *Memory of the World Register*³, a component of the project under the same name (Edmondson, 2002). Lastly, and now regarding cultural assets that constitute the so-called intangible heritage, only in 2003 would UNESCO start for them a list -or, more precisely, a group of lists- as a counterpart to those already created for other heritages⁴.

² <http://whc.unesco.org/fr/list/arb>

³ <http://www.unesco.org/new/fr/communication-and-information/memory-of-the-world/register/>

⁴ <http://www.unesco.org/culture/ich/fr/listes>



Nevertheless, cultural assets that countries must take care of are not only those that make their way into the UNESCO lists. These gather topmost cultural achievements but not everything worth being admired and preserved. It is each nation's responsibility to take care of the full set of cultural assets that deserve to be safeguarded, studied and disseminated to the highest possible degree. As regards their documentary heritages, an essential part of these will consist of sound recordings, the so-called *phonograms*⁵. These documents show a broad variety of types as to their contents (music, spoken word, soundscapes, effects, etc., and their combinations), their carriers (wax cylinders, piano rolls, analogue recordings made of different materials, magnetic tapes or threads, digital discs, etc.) and their state of conservation or digitization -if not born digital. A diversity of sound documents that asks for a highly complex safeguarding.

Phonograms were initially regarded as a mere help in administrative tasks; later, they experienced a transformation as mass entertainment 'tools', but their historical, testimonial importance was questioned in comparison to that recognized to other classes of documents (Gitelman, s.f.). During the second half of the 20th century, not only international guidelines but also scholarly journals increasingly granted phonograms a first-rate cultural importance (Edmondson, 2004:12). Nowadays, they are expressly included in the ensemble of assets embodying the cultural heritage that future generations are to receive; assets that are fundamental for understanding a country's identity, preserving it, and ensuring its historical memory (Spain, 1985, art. 50)⁶. Other important decisions regarding that heritage also took place in the same period; among them, the decision to celebrate a yearly World Day of Audiovisual Heritage -sound documents included. In a UNESCO report on such a World Day, its Director-General mentioned among its expected consequences "the potential for raising awareness of the fragility of this [audiovisual] heritage and the need for measures to ensure its long-term accessibility" (UNESCO, 2006, 2).

Researchers have been increasingly alluding to the difficulties that have to be faced when trying to study sound recordings. They ask for more relevance to be given to such documents, so that they are regarded as self-sufficient historical testimonies. For instance, Pérez Sánchez (2015) has stressed the value of sound documents for studying performance styles of musical works. Even though this issue is far from what will be exposed here, it takes place amid a global claim for having sound recordings managed in ways that make them more accessible: "It is necessary that musicologists devote themselves to studying the cultural legacy of the recently-ended century. In that sense, sound recordings must be identified as the main testimony of the 20th century [...] [because] they provide a sharp image of musical activities in a given time span" (Pérez Sánchez, 2015, 82).

Sadly, an important portion of sound document heritage is scattered and hidden, even to specialists. The most relevant institutions of certain countries have managed to gather an important amount of sound holdings; but there does not seem to be enough information about the whereabouts, condition and content of other holdings, to judge from the scarcity of publications about them. Such a weakness was described in a *Resolution of the European Council for a European Cultural Agenda* (European Council, 2007), a document that underlined the high value that should be accorded to documentary heritage, amid a general discussion on the financial concerns of a whole continent⁷.

Researcher María Gembero Ustároz described in 2009 many problems that affected Spanish musical heritage – not the same thing as sound heritage, but so very related to it. We will now briefly comment on the parts of that study that are closer to our own research, though observing that they had different objectives and that the heritages under study were only partially coincident.

⁵ See Ramos-Simón and Miró-Charbonnier (2021) for details on expressions phonogram and sound recording.

⁶ An example of phonogram collections included in the Memory of the World Register is in <http://www.unesco.org/new/fr/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-4/historic-ethnographic-recordings-1898-1951-at-the-british-library/>

⁷ <https://www.europarl.europa.eu/sides/getDoc.do?type=REPORT&reference=A6-2008-75&language=EN> [retrieved 29.05.2021]



Gembero observed that some classes of musical assets were not expressly mentioned by the Spanish law (Ley 16/1985); as a result, only assets labeled as 'Culturally Interesting' would enjoy full protection in practice (Gembero, 2009, 147). The same can be said about the sound heritage we were to study, albeit with a slight difference: sound recordings are expressly included in the above law, articles 49 and 50. Because of certain heritages not being given enough recognition, Gembero witnessed a dispersion of collections and a scarcity of catalogues and studies (2009, 148)⁸, what would explain her not having found any official lists of musical heritage assets (2009, 148). Among these, she included music sound recordings (2009, 148), providing three lists related to them "among the few catalogues of audiovisual material published in Spain" (2009, note 32). Faced to the absence of lists with names of Spanish centers with musical documents, she dealt with their abundance but without giving any figures; she stressed the diversity of the types of existing centers and proceeded to enumerate some of them, though did not propose a structured taxonomy that could have allowed to study them systematically (2009, 151). She underlined the sharp heterogeneity that centers were showing in many respects such as: organizational and financial models; functions assigned to centers, and their degree of continuity; financial support from state organizations at different levels, and its frequency; cooperation with other public or private institutions; etc. (2009, 151). Gembero then pointed out how rarely were actions ruled by guidelines previously agreed upon; and she noticed a huge, recent increase in the number of institutions dealing with cultural assets, though that increase was, for her, unaccompanied by either a homogeneous body of management criteria or a thorough survey of centers. All of it would be causing a public unawareness on the whereabouts of many Spanish sound heritage assets (2009, 153). Consequently, as part of her advice regarding holdings with musical assets of any kind, she encouraged institutions to aim for global, collaborative activities (2009, 175).

Ten years later, Spanish institutions related to sound heritage were, with a few important exceptions, experiencing the same needs Gembero had pointed out (Miró-Charbonnier, 2020). In the early stages of our research, we noticed many shortcomings analogous to those mentioned above for musical heritage management. They involved aspects such as: legal status; preservation measures; in-depth studies; search tools; surveys on centers or on assets; classification of sound archive types; ways in which specialized tasks were undertaken; guidelines or coordination initiatives; etc. Design and development of our research activities were strongly shaped by it all. Much as Gembero had been in the need to prepare her own shortlist of relevant musical heritage institutions (2009, 181), so were we forced to make a personal selection of institutions relevant for sound heritage [see Section 4 below]. Incidentally, a significant percentage of institutions chosen by Gembero were also considered by our research, and most of them would end being inquired by us.

2.- Objectives and methodology

Spain has been an instance of countries lacking enough information on their sound heritage, and to a certain extent it still is. The relatively few results that we could retrieve during a five-year period (2015-2019), when searching for data on the whereabouts of Spanish phonogram collections, sharpened the need to take measures towards a better situation. A highly valuable institutional resource had been recently launched, a *Spanish Music Heritage Map* (2014)⁹. Since its second edition (2018), this map allowed to expressly look for 'sound archives'; but the list that was thus retrieved, besides being limited to musical issues, did not seem to be based on thorough surveys -a fact that made the tool still provisional in that respect. This is still so in a third edition of the map, issued in the autumn of 2020, which has nevertheless been enriched with much information on other features of Spanish musical heritage. Many of these were long expected to have more presence in search interfaces and underlying data bases such as those the Map made use of (Miró-Charbonnier, 2020).

⁸ "Colecciones de discos antiguos de pizarra o vinilo acaban con frecuencia dispersadas y vendidas en mercadillos. Salvo excepciones puntuales, no hay catálogos publicados ni estudios serios sobre las colecciones de grabaciones musicales y vídeos existentes en los archivos de emisoras de radio y televisión".

⁹ <http://cdmyd.mcu.es/mapatrimoniomusical/>



Roughly six years before, we had to face the design and undertaking of a set of basic actions towards a better knowledge of the location of sound archives in Spain¹⁰. Although these actions were adapted to the country's administrative division in Autonomous Communities, Regions, or Cities, they may be taken as a reference for future research in other geographical areas. In this belief they will be described below. Four were the main objectives of those actions: (1) to analyze preexisting projects aimed at surveying document collections, with the triple intention of getting to know the projects' methodologies, profiting from their virtues, and avoiding their eventual weaknesses; (2) to establish, on the basis of that analysis, a typology of organizations that may be curating heritage-quality sound holdings; (3) to consult, using that typology of classes, a selection of document-related institutions, in order to know how many sound archives of each class could be assessed for the corresponding geographical area -and how many sound archives were supposed to exist there but could not be ascertained due to lack of sufficient information¹¹; and (4) to assess the usefulness that such an inquiry could have when designing any new studies on the subject.

The research that will now be described had two main stages. The first one analyzed previous projects that had intended to localize cultural heritages -either sound documents or related holdings- in various geographical areas. Stemming from that analysis, a taxonomy of institutions was prepared by us, as a basis for designing and undertaking a nation-wide inquiry that would constitute the core of the following, second stage of research.

3.- First stage: a study of preexisting survey projects

3.1) Selecting projects

As a first step in preparing our inquiry, we decided to identify and analyze pre-existing projects aimed at locating sound collections and their holders, i.e., surveys of any of those populations. Consequently, projects dedicated to sound heritage were searched for in the first place, but without neglecting projects related to different, related heritages. Among these, emphasis was on the audiovisual and photographic, the latter because of the many resemblances between its present safeguarding needs and those of sound heritage in Spain. All those projects supplied valuable information, even if only some of them had been successful in gathering enough results and extracting convincing conclusions; others had been launched but their end dates were not clear; and a few of them had not been able to go beyond a planning stage. Mention shall be made now of the eight main projects in our review; they are to be grouped below according to the type of documents involved¹².

Among projects devoted to sound, attention was paid mostly to six of them. These were of various scopes as to geographical areas involved, which ranged from international to regional, if not smaller. They will be briefly described, by decreasing size of their areas:

A.1) *CASAE*, acronym of the Spanish name for an executive committee in charge of surveying and assessing sound and audiovisual ethnographic archives in the Andean countries. It was promoted by institutions in France and South America and was operative between 2006 and 2008-2009 -the latter date unclear from available sources, the promoting committee's web site among them¹³.

¹⁰ Due to its limited means, our research to restrict itself to sound heritage holders in Spain. Future studies should also encompass collections under foreign holders that can nevertheless be considered part of that heritage. Two of such instances, as diverse as relevant, are (1) sound collections recorded in Spain in the 1950s by American musicologist Alan Lomax (held by the U. S. Library of Congress, <https://www.loc.gov/resource/afc2004004.ms030239/?sp=1>) and (2) the 1965 radio interviews forming a series called 'Sound observed' that included several lectures by Catalan composer Robert Gerhard (data retrieved from the British Library's online catalogue, explore.bl.uk).

¹¹ The expression "sound archive" shall be used here for referring to any holdings formed by sound recordings, not necessarily an 'archive' but any set of one or more collections, preserved by any kind of institution, company, association, or individual, and formed by any number of recordings having heritage value.

¹² Further description of those survey projects, and their comparative analysis, is the subject of a different publication.

¹³ http://casae.org/index_007.php



A.2) *Vox nostrum*, described as a “Project for an online directory of sound archives of oral heritage in the Mediterranean region”. Its aim was to identify and locate the highest possible number of sound collections, as well as the people or centers related to them¹⁴. It was promoted by the sound library (*phonothèque*) of the *Maison Méditerranéenne des Sciences de l’Homme* (MMSH), in Aix-en-Provence (France)¹⁵.

A.3) *Le Patrimoine Sonore et Audiovisuel Français*, a survey of sources about sound and audiovisual documents in France. It took place in the first five years of the 21st century (Callu and Lemoine, 2005)¹⁶. It was coordinated by Agnès Callu and Hervé Lemoine, with support from three national institutions: the Ministry of Culture and Communication, the Ministry of Defense, and the Institute of Sound Archives (INA)¹⁷.

A.4) Save Our Sounds, a project started in 2015 for the United Kingdom (England, Wales, and -to a lesser extent- Scotland and Northern Ireland). Promoted by the British Library, the project’s main objective was to get to know as many heritage phonograms as possible in the United Kingdom and safeguard those most endangered first. Its starting phase, in 2015 and 2016, intended to locate the highest possible number of sound collections, thanks to a new nation-wide survey¹⁸.

A.5) A study about sound heritage in Basque-tradition areas, undertaken between 2012 and 2013 by Eresbil, the Basque Music Archive¹⁹. It was restricted to sound documents, explicitly excluding any audiovisual material. Its aim was “to be a first step towards establishing a map of sound archives in the Basque Autonomous Community, Navarra and the French Basque country” (Bagüés and Landaberea, 2013).

A.6) An initiative from the Institute for Spanish Cultural Heritage (IPCE) under the name “Map of Non-Musical Sound Heritage. It was a pilot project aimed at locating oral-tradition sound archives and visually showing the results. Its first and, for the time being, only phase was started in 2016²⁰. In less than twelve months it was able to gather data about collections and centers in the Autonomous Communities of Castilla-La Mancha, Castilla y León, and Madrid²¹.

As to surveys in cultural heritages not specifically devoted to sound assets, particular attention was paid to a couple of initiatives that shared several key features with sound safeguarding:

B.1) The Mercosur Audiovisual Program, that took place from 2013 onwards in countries forming part of MERCOSUR (i.e., Argentina, Brazil, Paraguay, and Uruguay), with some neighboring countries eventually adding up. Promoted by the *Specialized Meeting of Film and Audiovisual Authorities of the MERCOSUR* (RECAM), its general objective was “to define, for nations forming part of MERCOSUR, strategic guidelines to be taken as recommendations regarding conservation, restoration and digitization of their audiovisual heritage” (RECAM, 2013)²².

B.2) INFOCO (Institutions with Photographic Holdings and Collections), a project that should include making a survey of photographic collections in Spain, Portugal and Latin America (or part of it). A website was to be created for the project as well as a database containing results of the corresponding research actions (Olivera Zaldua, Sánchez Vigil

¹⁴ <http://dakirat.hypotheses.org/archives-ramses2/archives-sonores/veronique-ginouves-enquete-archives-sonores>

¹⁵ <https://www.mmsh.univ-aix.fr>

¹⁶ <https://www.belin-editeur.com/guide-du-patrimoine-sonore-et-audiovisuel-francais-coffret>

¹⁷ <https://www.ina-expert.com/e-dossiers-de-l-audiovisuel/le-patrimoine-sonore-et-audiovisuel-francais-pour-de-nouvelles-pratiques-historiennes.html>

¹⁸ <http://www.bl.uk/projects/save-our-sounds>

¹⁹ <http://www.eresbil.eus/>

²⁰ <http://www.mecd.gob.es/planes-nacionales/planes-nacionales/conservacion-patrimonio-cultural-sigloxx/actuaciones/mapa-sonoro-not-musical.html>

²¹ https://www.google.com/maps/d/edit?mid=1HhW_rzRE36w1mOeuGVuP0IBFf98&ll=40.006127202455132C-4.066676874999985&z=6

²² <http://www.recam.org>



and Marcos Recio, 2013). It was promoted by the FOTODOC research group (Universidad Complutense, Madrid), after an idea expressed by Sánchez Vigil in 2012, in the sense of devising an instrument for surveying photographic holdings and collections (Salvador Benítez, Martínez-Comeche and Arias Coello, 2014:365).

3.2) Conclusions from analyzing the selected projects

The main ideas that resulted from studying the survey initiatives cited above were as follows:

- 1) In spite of the diversity of geographical areas and document holdings, there were strong similarities between the projects' objectives, for they were all aimed mostly at: (1) knowing the location and type of centers and document collections; (2) determining the conservation state of involved holdings; and (3) undertaking, when possible, definite steps for a better preservation and dissemination of heritage phonograms.
- 2) Analogous similarities existed between many of the projects' difficulties: as to the whereabouts of many collections, lists of centers or of assets were frequently missing; there was generally little consciousness of the importance owed to the documents involved; the need to react urgently for safeguarding them was not always felt; and human or financial resources were insufficient.
- 3) The fact that the selected projects were mainly *surveys* did not limit their attention to quantitative aspects –certainly interesting in themselves- but, on the contrary, extended to qualitative issues such as the social dimension of heritages under study.
- 4) Design features of the surveys, as well as methodologies put into action, gave useful insights for attempting new safeguarding strategies. Past successes or relative failures, all could all be profited from. In some of the projects, their uncompleted state or the lack of sufficiently satisfying results stressed the need to optimize any actions that might be attempted in the future.
- 5) Almost none of the projects gave in to have been inspired by other surveys. Was that really the case, or was proper acknowledgement missing, it seemed better to adopt a different attitude.

4.- Second stage: inquiry to institutions of cultural heritage

4.1) Fundamentals and objectives of the inquiry

Analysis of the projects mentioned above, plus a study of the most salient features of sound heritage management in Spain, was the basis for designing and developing a new nation-wide inquiry that would try to know the approximate number of sound archives that existed in each of the country's Autonomous Communities. The inquiry, including a thorough analysis of retrieved replies, took place from 2017 to 2019. It was addressed to a set of Spanish institutions, mostly of autonomic rank and chosen due to their relevance in the field of cultural documentation. Their known activities suggested an ability to inform on the presence of sound archives in their respective geographical areas [see Section 4.2 below and Appendix I]. Our aim was to get in touch with each institution and, more precisely, with members of their staff that were most familiar with the kind of archive under study.

Institutions showing an obvious involvement with sound were first considered, for that suggested their higher capacity of informing about the chosen object of study. But they needed not be phonogram holders themselves, because the inquiry's main objective was not to retrieve information on documents but to quantify their holders by Autonomous Community. Additionally, we wanted to assess the degree of knowledge that addressed institutions had about heritage sound documents in their respective geographical areas. The purpose of that assessment was not to award any good or bad marks depending on those institutions' abilities or knowledge, but



to check if they were already acting as hubs of local networks related to sound documentation - or could act as such in surveys that our study desired to foster [see Appendix II below].

As to the inquiry's methodology, its two stages will be described below; one deals with how the inquiry's addressees were decided upon, and the other explains what kind of information was retrieved from them and how.

4.2) Methodology for deciding the inquiry's addressees

The first step in this research stage consisted in finding and querying information sources about Spanish institutions related to sound documents. Upon planning our research, from 2014 to 2016, there were no available figures, inventories or catalogues providing a reasonably full account of those organizations. Therefore, our choice of institutions had to be based on several factors: the presence of sound documents in holdings managed by institutions under study; the visible engagement that these had with producing or studying sound documentation; their staff's motivation for the issue; evidence of having some experience in coordinating sound document management activities in their geographical area; etc. Therefore, selected institutions could or could not be holders of sound document collections. Besides, they could fall into any of three broad categories: individuals, associations, or larger organizations.

In order to make a fitting selection of addressees for our research objectives, very different sources had to be queried. They were of two kinds: documents and individuals.

Among documentary sources, those most relevant were; Databases provided by the *Centro de Documentación de las Artes Escénicas y la Música* (CDAEM, then called *Centro de Documentación de Música y Danza*), a section of INAEM (National Institute for Performing Arts and Music, itself a part of the Spanish Ministry of Culture); The first two editions of the *Spanish Music Heritage Map* (Mapa de Patrimonio Musical) del INAEM; Other official information sources. These, despite their high relevance, could not yet offer sufficient information on sound assets for the needs of our research [see Appendix I below]. Among them were a collective catalogue for bibliographic heritage (CCPB), a survey or guide on archives in Spain and Latin America (*Censo-Guía*), and a website on Spanish archives (PARES); and information from the *International Repertory of Musical Sources* (RISM) headquarters in Frankfurt, expressly requested for this research.

As to individuals that were asked for information, they included the following: Members of the Sound Commission, Spanish association for music documentation (AEDOM); Librarians and data managers at CDAEM (see above); Staff members in institutions holding sound documents that were visited by the researcher; and Officials at the *Subdirección General de Archivos*, Spanish Ministry of Culture.

Querying all those sources resulted in a provisional contact data list of experts in Spanish public or private institutions.

4.3) Methodology for retrieving proper information from addressees

Experts thus shortlisted were sent e-mails and eventually interviewed, either by phone or -if possible- at their institutions. The general guidelines of the inquiry that was to be carried out were then explained to them, in order to know if they could respond to it -and were willing to do so- or, on the contrary, would rather not, eventually pointing to somebody else for doing so.

The inquiry was part of a larger one addressed to selected institutions. It took the shape of a text document where institutions were asked to register mainly numerical values that would show how many sound archives existed, or could be existing, in their area. Due to restrictions in time and means, it was necessary to forget about retrieving detailed data on collections and their holders; but there was hope in that later research would attempt that more easily, once the desired quantifications were achieved. These should allow for better targeting future research



projects, as they would be based on information not only about attested phonogram holders but also about others that could be so but remained to be checked²³.

The document that was addressed to institutions started explaining the inquiry's aim, the document's structure, and how to fill the tables it contained. These were offered to addressed institutions instead of questions, so that they could fill them with estimates. The document included four tables, corresponding to as many classes of sound archives: "Memory institutions", "Academic institutions", "Companies", and "Individuals or associations (professional, amateur, or hybrid)". These classes were decided after examining the survey projects cited above and comparing them with what was then known about their presence in Spain²⁴.

Each table featured several subclasses, their amount depending on the archive class under discussion. That diversity should help addressed institutions in their remembering, or eventually inquiring about, the cases that they were to quantify. In order not to excessively increase the number of options per table, some subclasses were merged in one. In all, 31 sound archive subclasses were taken into account, a relatively high number though manageable enough due to its being distributed among four main categories. Replies from institutions showed that the archive taxonomy proposed to institutions was very well suited to the variety of sound archives that existed in Spain²⁵.

For the first of those four classes, *Memory institutions*, ten subclasses were considered: Administrative archives; General libraries; Specialized archives and libraries; Sound and audiovisual libraries; Museums; Documentation or research centers; Oral History centers; Cultural foundations; Digital repositories; and other memory institutions.

The second class, dealing with academic institutions that preserved or could be preserving phonograms, gave rise to four subclasses: Centers for music learning; Centers for dance or theatre learning; Universities; and other academic institutions.

For the third class, devoted to sound-related companies (public, private or hybrid), the corresponding table differentiated nine subclasses: Music ensembles (orchestras, choirs, chamber ensembles)²⁶; Dance or theatre ensembles; Festivals of performing arts; Broadcasting companies; Recording studios; Publishers (printed material); Digital newspapers; Rights management companies; and other companies.

To end with, there were eight subclasses for other individuals or associations in charge of phonogram preservation: Authors or performers associations; Scientific or technical associations; Guilds and political or workers associations; Thematic associations (e.g., Opera lovers); Archives of personalities; Private collectors' holdings; Other individuals or associations; and other holders.

For each of the 31 subclasses above, respondents were asked to write down two quantities, both referring to their geographical area (Autonomous Community, etc.), but the first one should state how many sound archives could be assessed, while the second one should indicate how many more they believed to exist but could not ascertain yet.

²³ The inquiry was one of a set of investigations; another one took the shape of a questionnaire that wanted to know how institutions rated the present management of sound collections in their corresponding geographical areas. For more information, see the author's publications in the Bibliography below.

²⁴ The general label 'memory institution' must not be mistaken with the concept of 'historic memory' that in Spain is usually associated with the Civil War that took place from 1936 to 1939.

²⁵ As a favorable fact to the proposed taxonomy, one of the addressees explained, when interviewed, her decision to use the tables present in the questionnaire, for keeping a personal register of all sound archives she could identify from then on in the autonomous community of the institution she was representing.

²⁶ The label 'Companies' was intended to encompass all kinds of 'Music ensembles' even if many of these did not have financial reward as their main objective. Such a distinction was not relevant to the aims of our research and would have brought unnecessary complication to the taxonomy's general outline. This needed to be very clear for institutions to quantify sound collection holders.



Instances of the inquiry ended in one of the following ways:

- a) The tables document was filled out -completely or in part- and sent back to the researcher. Some cases asked for certain aspects of the inquiry to be clarified before.
- b) The tables document was not answered but explanations were given as to why no further reply should be expected. Such explanations were considered by the researcher when analyzing the inquiry.
- c) No reply came from the person to which the inquiry had been addressed. Implications of this case are discussed in Appendix II.

4.4) Replies to the document

Fifteen forms of the 'tables' document were filled out and sent back by respondents. The most represented community was Andalucía, with three replies (two from *Centro de Documentación Musical de Andalucía*, in Granada, and one from *Centro Andaluz del Flamenco*, in Jerez de la Frontera), Then followed, with two replies each, Castilla y León (*Biblioteca de Castilla y León*, in Valladolid), and *Fundación Joaquín Díaz* in the same province), Madrid (*Biblioteca Musical "Victor Espinós" - Ayuntamiento de Madrid*, and *Biblioteca Regional "Joaquín Leguina" - Comunidad de Madrid*), and Región de Murcia (*Biblioteca Regional* and *Conservatorio Superior de Música*). One reply came from the Valencian Community (*Instituto Valenciano de la Música*, formerly *CulturArts Música*), Extremadura (*Biblioteca de Extremadura* in Badajoz), Balearic Islands (*Arxiu del Só i de la Imatge, Consell de Mallorca*), La Rioja (*Biblioteca de La Rioja*), Basque country (*Eresbil /Basque Music Archive*) and Principado de Asturias (*Biblioteca de Asturias*). No form was returned by institutions in other communities, though some of them did send comments that were duly taken into consideration.

To explain the apparently low total number of filled out forms, it must be considered that the population to which it was relevant to address the inquiry was already quite restricted. It was formed by institutions that should meet several requirements: (1) to be notable, if not prominent, in their field of action and in their Autonomous Community or corresponding area; (2) to have information about phonograms in that area -notwithstanding the institution's own holdings-; and (3) to be able to provide data beyond those supplied by other centers of equal or higher status.

The preceding factors, jointly with some others discussed in Appendix II, may have accounted for a lower number of filled out forms, causing an absence of information on certain Spanish areas. This is especially regrettable for some of them whose cultural wealth suggested a varied and abundant sound document heritage. It could be a sign that some areas with very valuable cultural heritages have not witnessed a proper development of the means for managing those assets, a situation that would merit investigating its causes and possible remedies.

Cases where the tables document was not returned at all would have deserved further analysis, but this was not among the research objectives set for the project. Besides, the information we gathered about those cases might have been insufficient for firm conclusions to be extracted. Fuller information seemed not easy to achieve, and in any case would have asked for additional research. Appendix II is offered below as a commentary on factors that could cause inquiries of this kind to get less replies than expected.

4.5) Tendencies and relevance of the replies

As regards the types of data present in the replies, a salient feature was their diversity. Respondents showed two main, opposite tendencies: on one hand, to supply numerical, quantitative data which coincided with the researcher's main target; and on the other hand, to give textual, qualitative descriptions, either for *complementing a numerical information* -and in this way enhancing the quality of the reply-, or for *substituting it* -in spite of a previous remark of us against doing so. Possible causes for such a diverse behavior of addressed institutions were: a will to supply as much information as possible about holders; a difficulty for providing enough



numerical values for some subclasses in the taxonomy; doubts about the correctness or incorrectness of including certain cases in their estimations; paying more attention to collections than to their holders; etc. All in all, some of the textual data supplied by respondents gave important details about the nature of certain classes or subclasses of archives, even if they might not be quantified; but when textual data implied centers that could not be easily estimated, no values could be taken into account for statistics²⁷. The majority of filled out forms proved useful for quantitative analysis, but most helpful were replies supplying numerical estimations. Additional, unexpected data, especially when they included the names of the archives being counted or their internet addresses, deserve additional thanks, for they should facilitate further research.

Some respondents did provide particularly detailed information because their institution was in possession of surveys or data bases about sound archives in their geographical area. Centers that supplied more information were not always the largest in size or means. Some institutions counterbalanced the absence of such surveys with other information in their possession, was it preexisting or expressly retrieved for this inquiry. In that way, they showed a strong implication with the inquiry's objectives: an implication that was sometimes part of their daily tasks but that in other cases obeyed to a personal decision for collaborating with the researcher. But there were other participants that, despite having the same willingness to collaborate, found it impossible to do so due to one or more of the factors mentioned above. Consequently, it would be quite wrong to conclude that any absence of reply implied a lack of involvement in the inquiry.

A few forms had been imperfectly filled out; a fact that made them less immediately useful. One of them could not be put under quantitative analysis because it did not conform to the inquiry's needs; and two others supplied data only about the archive subclass of the inquired institution; or mentioned a certain kind of institution but without stating how many instances existed. Nevertheless, all those who provided or tried to provide information accepted the risk of making mistakes, something that must be acknowledged to them. When they provided numerical data for quantifying archives, they were conferring the label of 'sound collection holder' to corporations, families or persons (CPF) about which they considered to have enough information; sometimes they faced the task to expressly prepare lists of those CPF. Additionally, they were venturing hypotheses as to how many additional holders might exist for each class and subclass of sound archive in their respective geographical areas. Thanks to their accepting all those challenges, a copious information was gathered, highly valuable in itself and for future research.

4.6) Analysis of supplied data

Fourteen documents were received; in practice, they ended being twelve. Two coming from institutions in the same geographical area had been undertaken in a complementary way, a fact that made it adequate to have them merged in a single document. A third one had to be discarded: it was far from complying with the inquiry's prerequisites.

Results will now be summarized along five sections, the first one devoted to global results and the rest to results related with each of the four main sound archive classes listed above.

a) Global results

The number of instances communicated by respondents for each sound archive class was, in increasing order, as follows:

- for *Academic institutions*, 54 attested cases and 258 probable cases; for *Individuals or associations*, 80 attested cases and 514 probable cases; for *Memory institutions*, 164 attested

²⁷ For example, one of the filled-out tables gave the expression "National companies with regional broadcasting" as a value for "Broadcasting and TV companies"; the remark was related to this label but did not provide a quantity for that subclass of holders -at least in the absence of further information.



cases and 564 probable cases; and for *Companies*, 504 attested cases and 2.985 probable cases.

Attested cases reached a total of 801 cases. Equally if not more meaningful was the total of 'probable cases', 4.321, an amount more than five times the former. This fact will be discussed below. Table 1 sums up the results of the inquiry, the most relevant of which are represented in Chart 1.

Class	Cases	Confirmed as sound archives	%	Probable sound archives	%
Companies	3489	504	14,45	2985	85,55
Memory Institutions	728	164	22,53	564	77,47
Individuals and Associations	594	80	13,47	514	86,53
Academic Institutions	312	54	17,31	258	82,69
TOTAL	5123	802	15,65	4321	84,35

Table 1. General results from data provided to the inquiry by institutions. Source: own work.

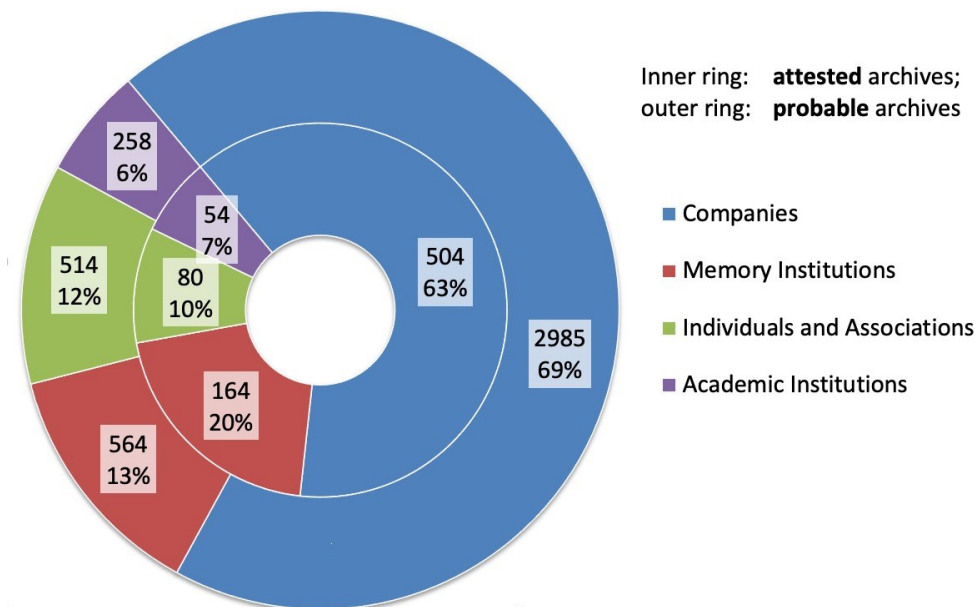


Chart 1. Sound archives according to responding institutions: absolute and relative numbers of archives per class. Source: own work.

The order of classes according to their relative weights turned out to be the same for attested cases than for probable cases; and the class distribution was quite similar for both types. The class with highest weight turned out to be "Companies", with some two thirds of the total of cases. At the other end was class "Academic institutions", with less than 10% of the total. In between were "Memory institutions" and "Individuals and Associations", similar as to the number of probable cases (each of them some 12%), but the first class doubling the second when attested cases were considered.

The absolute number of probable cases for a given class was, on average, some five times that of attested cases for the same class. This fact led us to an essential conclusion: not enough data were available about the big majority of sound archives that, according to responding institutions, are very likely to exist in their corresponding geographical areas.

It is also interesting to compare the number of cases supplied by respondents for the different subclasses, independently of the class to which they belong (Chart 2). When doing so for cases labeled as 'attested', the notable weight of subclass "Music ensembles (orchestras, choirs, chamber ensembles)", one of the subclasses in class "Companies" (Chart 2), comes to the fore.

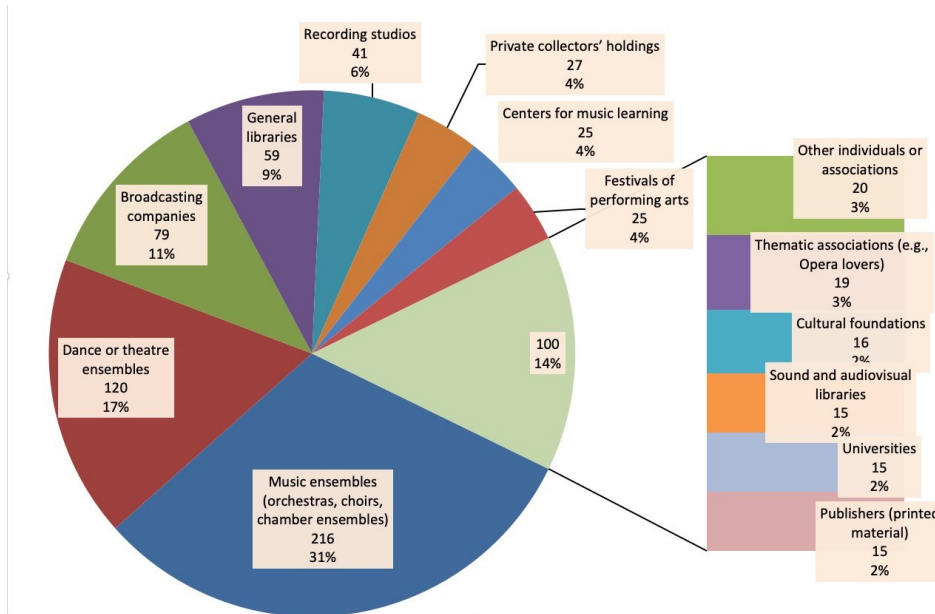


Chart 2. Sound archives: subclasses with highest number of attested cases. Source: own work.

For cases labeled as probable by addressed institutions, predominance of subclass "Music ensembles" was again present. Its weight was even greater than when attested cases had been considered (Chart 3). The order of weights for the rest of subclasses was, however, different.

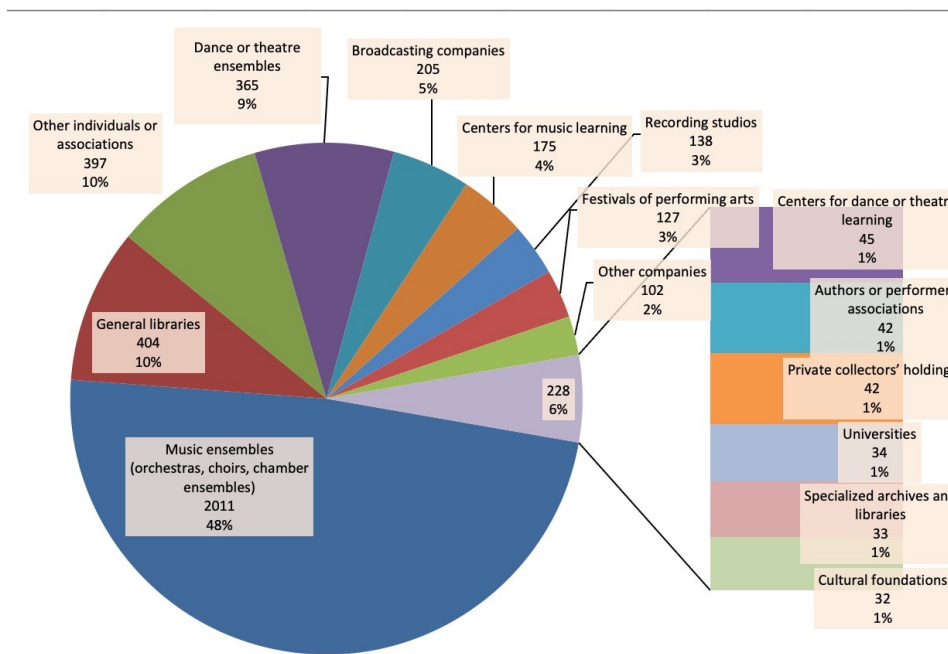


Chart 3. Sound archives: subclasses with highest number of probable cases. Source: own work.

As shown by Table 2, the percentage for "Music ensembles (orchestras, choirs, chamber ensembles)" turned out to be much higher than those for any other sound archive subclass.

	Mode	
	Confirmed cases	Probable cases
In class "Companies"	42,86 %	67,37 %
In any class	26,97 %	46,54 %

Table 2. Percentage of cases for subclass "Music ensembles". Source: own work.

Music ensembles were more than one fourth of the attested cases (216 of 801); more than two fifths of the attested cases for class "Companies" (216 of 504); almost half of probable cases (2011 of 4321); and more than two thirds of probable cases in class "Companies" (2011 of 2985). Table 3 underlines the importance that those percentages have when compared with the second most represented subclass.

	Mode	
	Confirmed cases	Probable cases
In class "Companies"	23.81 % (Dance or theatre ensembles)	12.23 % (Dance or theatre ensembles)
In any class	14.98 % (Dance or theatre ensembles)	9.35 % (General libraries)

Table 3. Subclasses with the second most important percentage. Source: own work.

Comparing tables 2 and 3 shows that among "Music ensembles" the number of attested sound archives was almost two times that of the following subclass, and that the number of probable phonogram holders was almost five times that of the following subclass in the corresponding list. Those proportions were true in class "Companies" as well as in the ensemble of all classes considered. Such a predominance of 'Music ensembles' as phonogram holders points to a need to study that subclass with special care when planning and undertaking any future surveys of sound archives. A way for achieving it could be to split the class in the following trio of subclasses:

- 1) Instrumental ensembles. These could, if necessary, be further subdivided according to (a) their members' status (professional, amateur, hybrid); (b) the number of performers (i.e., symphony orchestras, medium-sized orchestras, chamber- or small-sized orchestras); and (c) the instrument's family (bowed strings, plucked strings, winds, percussion, etc.).
- 2) Vocal ensembles. These would include standard choirs and their variants, perhaps further subdivided after gender or age.
- 3) Hybrid ensembles obtained combining the two previous types.



As regards those subclasses for which very few cases were signaled by respondents, the causes for the low presence of each subclass should be investigated prior to undertaking any future survey.

b) Analysis of class "Memory institutions"

Replies from eleven institutions included attested cases for "Memory institutions", what made this class the most populated one. When distribution by subclasses is examined (Chart 4), the highest number of attested cases goes for "General libraries", with 59 cases -more than 33% of the total. This high percentage could stem, partially at least, from the fact that most inquired institutions were 'general libraries' themselves. This factor should be considered when planning new inquiries or surveys of holders [see in the Conclusions section below the third of four proposed guidelines].

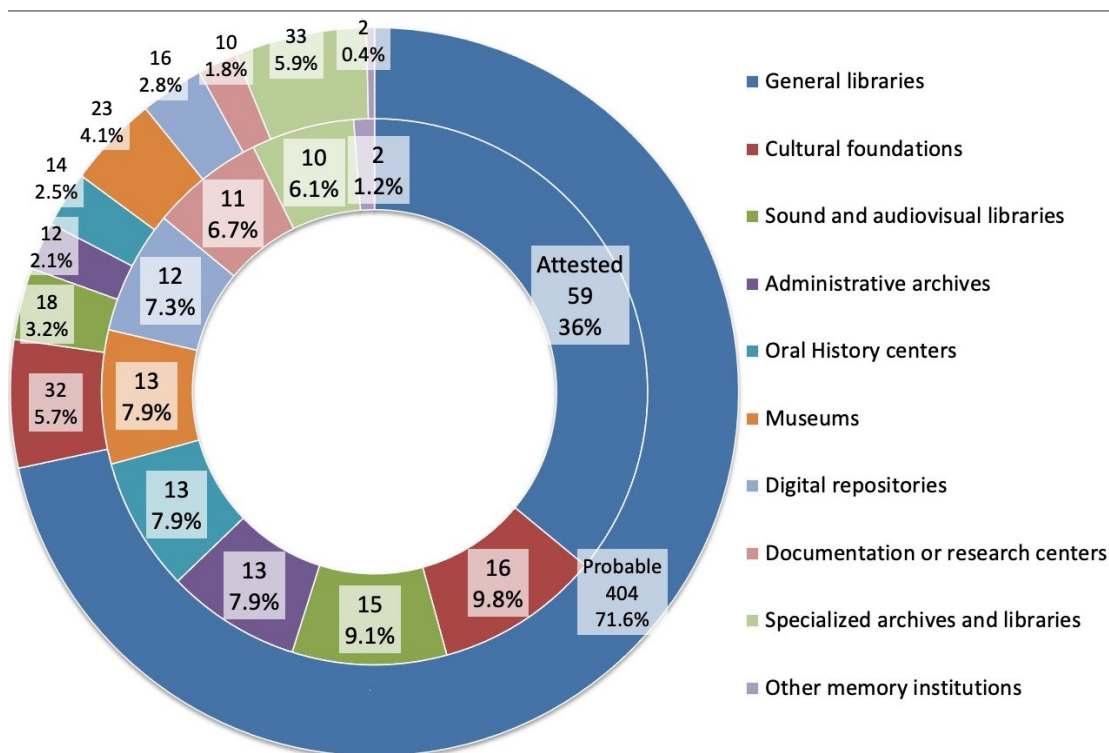


Chart 4. Document-related institutions with sound collections: estimations by respondents. Source: own work.

Following "General libraries" there came several subclasses whose individual percentages did not surpass 10% of the total: "Cultural foundations" (16 cases), "Sound and audiovisual libraries" (15 cases), and six more (ten or more attested cases). The modest position gained by subclass "Documentation centers" is understandable because, by definition, this kind of institutions do not use to hold the documents they study. More difficult to understand is the percentage for subclass "Digital repositories"; reasons for that would be worth studying, and could include a scarcity of such repositories (e.g., because of an equally scarce digitization of phonograms), an insufficient information on existing repositories, etc.²⁸

There was big disparity as to the relative number of cases pointed out by addressed institutions: one of them supplied almost 30% of the 164 cases -the CDMA, with 50 cases. Adding these to those supplied by the next two institutions -the Fundación Joaquín Díaz, with 31 cases, and the Biblioteca de La Rioja, with 25-, 65% of the total was reached. The other 35% were replies from

²⁸ In this and the following sections, charts with two concentric bands will show absolute values in the inner one and relative values -i.e., percentages- in the outer.

eight institutions, headed by the Biblioteca de Castilla y León -with 14 cases, 9% of the total 164 given for the class in question.

As regards sound archives whose existence was suspected rather than known -i.e., cases labeled as 'probable'-, data for class "Memory institutions" came from eight institutions. The order of subclasses here was like that above for attested cases, but differences between subclasses were now sharper: more than 66% of cases went for "General libraries", whereas the couple of subclasses following it represented only 12% of the total.

c) Analysis of class "Academic institutions"

Studying the results obtained for this class was facilitated by its having only four subclasses: "Music schools", "Universities", "Centers for dance or theatre learning", and "Other Academic institutions".

For attested cases instances, replies came from eight institutions. Almost 50% were "Music schools", whereas the other 50% resulted from two subclasses -"Universities" and the so-called "Centers for dance or theatre learning"- which contributed to it in very similar terms (Chart 5).

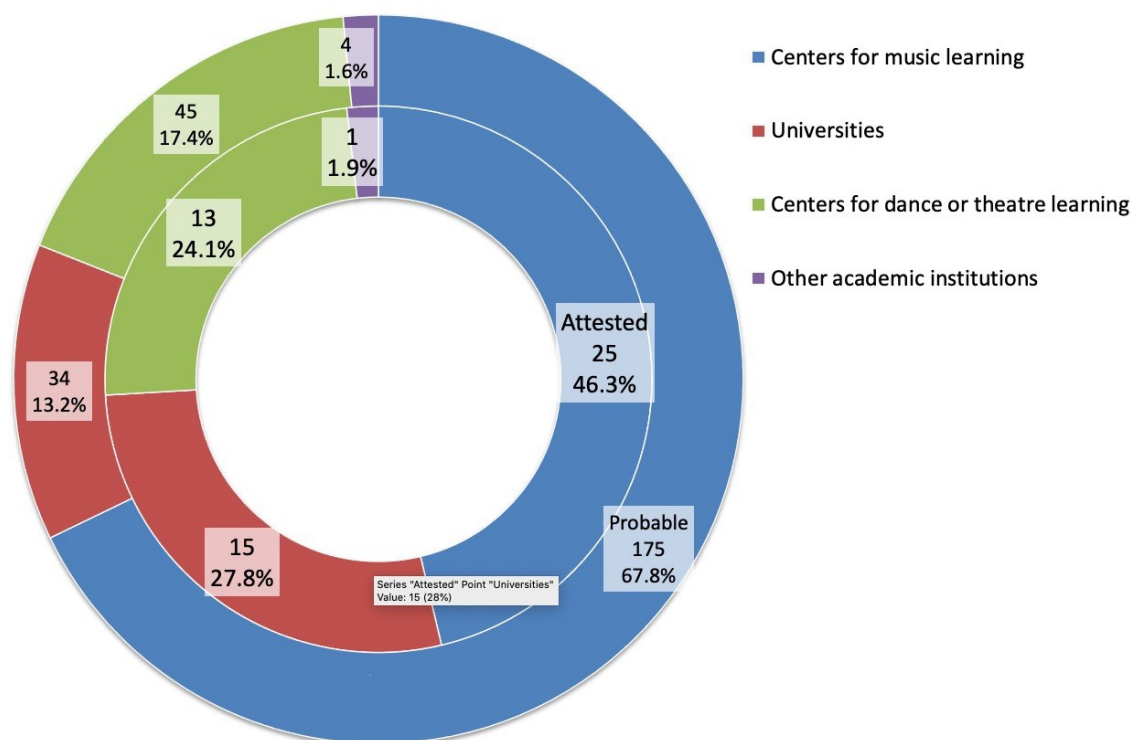


Chart 5. Academic institutions with sound collections: estimations by respondents. Source: own work.

Eight institutions supplied probable cases for class "Academic institutions". Among them, "Music schools" received more than 66% of the total, an even higher predominance than among attested cases (see above). The next two classes - "Centers for dance or theatre learning" and "Universities"- reached percentages of similar order, as had happened when examining attested cases, but exchanging now their positions.

d) Analysis of class "Companies"

Eight were also the institutions that provided values both for attested and for probable cases in class "Companies". As was stated above, there was a clear predominance of subclass "Music ensembles" (Chart 6); there, the number of cases was greater than the sum of those given to



the next two subclasses -"Dance or theatre ensembles" and "Broadcasting companies"-. The other six subclasses represented percentages increasingly below 9%.

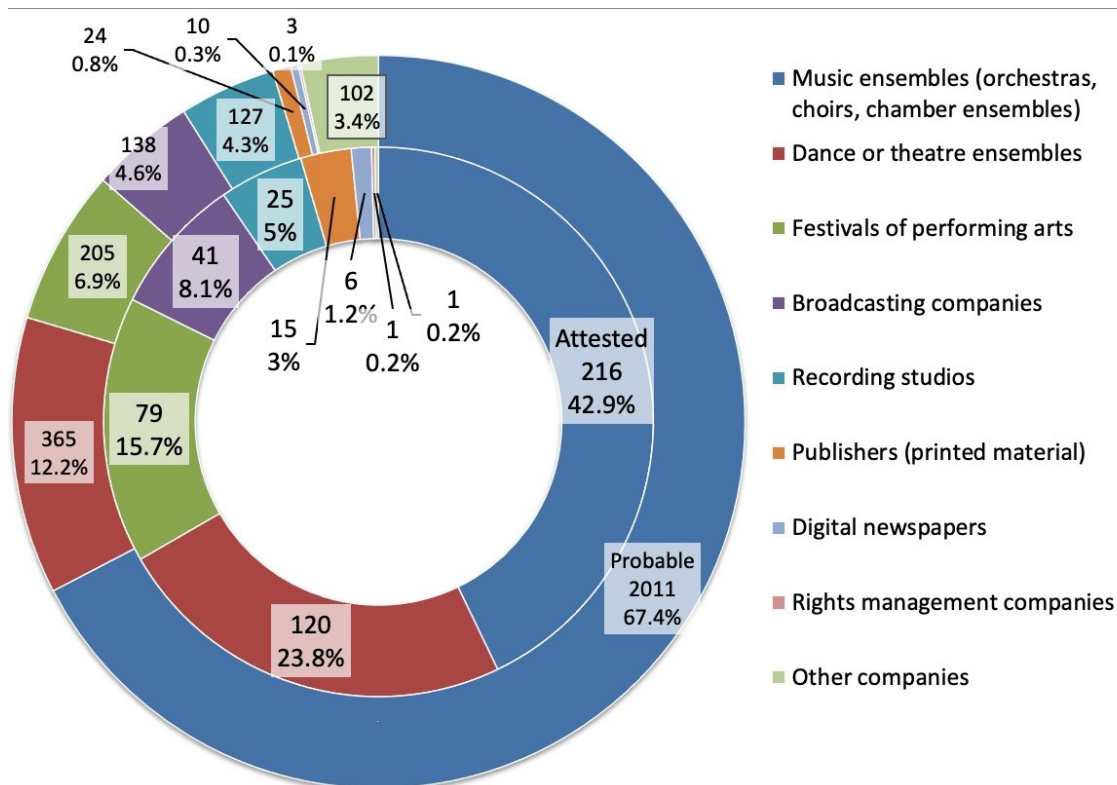


Chart 6. Companies with sound collections: estimations by respondents. (Source: own work)

For probable cases in the class now discussed, the predominance of "Music-related associations" was even sharper than for attested cases; the next two subclasses had now their percentages halved. For "Other companies", a respondent provided a high number of cases, besides stating that they were the result of taking "64 record companies, 38 theatres and concert halls" into account.

e) Analysis of class "Individuals and Associations" (Source: own work)

Only six subclasses were considered for this test class. That number could have been increased, because for "Other individuals or associations" an institution provided values quite high, although without further details allowing for further study. Six institutions supplied values for attested sound archives; the first three of them were each between 25 and 33% of the sum of all cases in the class under study and added up to more than 80% of that total (Chart 7).

When studying in this class the case distribution by respondents, three fifths of all registered cases were by a single institution, namely the Fundación Joaquín Díaz, in Castilla y León. The second most represented Autonomous Community was Andalucía, with more than one third of the total. Of the six subclasses offered to respondents in this class, only one - "Other Individuals and Associations" - featured cases by more than four of them.

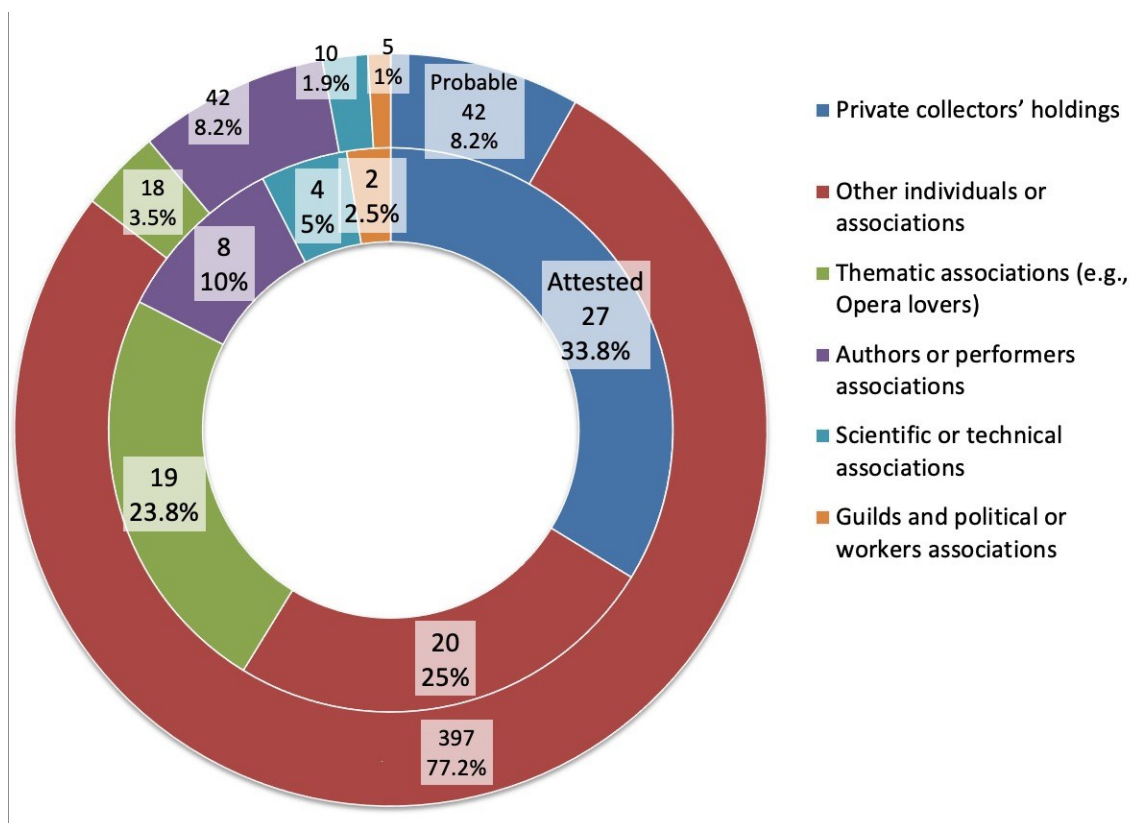


Chart 7. Individuals and Associations holding sound collections: estimations by respondents. Source: own work.

For probable cases in class "Individuals and Associations", values came from eight institutions. The notable weight of subclass "Other individuals or associations", already seen when dealing with attested cases, was now even bigger; in fact, that subclass went first place, because estimates in it were more than 75% of the total. Next came "Authors or performers associations" and "Private collectors holdings". The rest was unevenly distributed among subclasses.

A single institution -the CDMA- supplied more than two thirds of the total in this class. Next came -not closely but with significant percentages- several other institutions in Castilla y León, País Vasco, and Andalucía. From the rest of communities, data were hardly received regarding this class of sound archives.

5.- Conclusions

Analysis of a selection of projects that included surveys of document collections allowed us to know different ways for facing the problem of localizing sound archives, examine several solutions based on available means, and estimate their degree of success. Due to the variety of existing archives, those projects implied several archive typologies, either expressly formulated or later deduced from their published findings. Comparison of those typologies lead us to a taxonomy that had to be clear, thorough and detailed enough for the needs of a new inquiry. It was then field-tested for questioning a selection of Spanish memory institutions about the number of sound archives they could either attest or suspect, in their corresponding geographical areas.

That inquiry provided valuable results about the location of Spanish sound heritage, and about the degree of information that institutions had about it. A major fact was the high number of cases that respondents supplied for a class called "Companies", and especially for one of its subclasses, namely "Music ensembles"; a predominance that would merit receiving further,

detailed study. But other subclasses were also highly represented, among them "Academic institutions" and "Music schools", equally deserving to be the subject of deeper research, though without ignoring the rest of subclasses studied. The lack of information that was detected in many institutions as to a subclass called "Individuals and Associations" is also to be remedied; this will demand adequate analysis of the weak bonds that seem to exist between big and small holders, and of the causes that may account for it: a disparity of management styles, an absence of communication channels, and a mistrust that perhaps stems from their having opposed professional interests. Finally, the taxonomy that was designed for the inquiry could be fine-tuned for future investigations, in tune with the relatively high values given by some respondents for "Other individuals or associations" -a perhaps too generic subclass.

Estimates retrieved by the inquiry were important but perhaps even more so was the proportion between attested and probable cases of sound archives. According to institutions, the number of unattested sound archives was about five times higher than the number of attested cases, in any of four archive classes. Such a fact could be regarded as a clear indicator of an important informational deficiency but also, and above all, as a symptom of the high risk to which sound collections are exposed. The probability of their being partially or totally damaged, in a very short time and irreversibly, is indeed very high, and would mean a serious lessening of any nation's cultural heritage. Because of that, when trying to locate sound heritage collections it seems necessary not to be content with those holders already attested by reference institutions, but to also search for direct information from all possible holders. Such a search will ask for larger means than those that were available to us; means that should include coordination and tracking abilities characteristic of first-class corporations or official institutions.

For any new projects, the inquiry that was undertaken may put forward several first-order guidelines:

- Populations to which new inquiries may be addressed must be large as well as relevant. Questionnaires should reach the highest possible number of institutions, groups or individuals that may be sound-related; and efficient measures should be adopted to counteract several factors that could prevent institutions from fully participating or might make them do so in an incomplete way, as was sometimes the case in the Spanish inquiry.
- Care should be taken to counterbalance a behavior that institutions may be prone to, in the sense of providing values of a different kind than the one they are asked for -e.g., text data instead of numbers, or vice versa. For that purpose, questionnaires can be prepared so that responses must comply with what is asked for on each occasion.
- There may be among respondents a tendency to inform about organizations most like them. Such a fact could impair results if a predominance of a certain kind of organization is to be expected among the population to which an inquiry shall be addressed. Consequently, that tendency should be prevented as much as possible, for instance through an enlargement of the institution classes to be addressed, besides reminding addressees of the existing variety of collections and their holders.
- Existing communication between relatively big memory institutions and smaller collection holders is frequently too weak and therefore not much to be relied upon. That communication should be reinforced bidirectionally. Besides, both extremes should be addressed directly and, in this way, have them more involved in the desired actions. In the Spanish case, the information gathered by the inquiry -including that about *which* data were registered by *what* respondent- should make it easier to get further details from addressees, if they did not supply them already as part of what they submitted.

Results of the inquiry undertaken in Spain, as well as the problems it encountered, may be taken as a reference for future studies, be they in that country or in any other that needs to properly locate its sound heritage as a first step for significantly improving its preservation and dissemination.



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Appendix I. Presence of Spanish sound heritage in specialized information sources

Preparing a selection of institutions that could take part in the planned inquiry was central to one of our research stages. It asked for querying information sources mentioned in section 4.2 above. Some of them seemed most promising for our research objectives but they would finally allow us to retrieve only a relatively small number of results. Despite this fact, it may be worth giving now a proper account of those sources -as well as of the queries made to their databases-, because the evolution their managers foresee include an increasing presence of sound heritage assets, in correspondence to the growing importance which has been officially accorded to sound heritage.

The sources that will be described below are as follows:

- *Censo-Guía de Archivos de España e Iberoamérica* (CGA), a survey and guide for all kinds of archives in Spain and Latin-America
- *Catálogo Colectivo de Patrimonio Bibliográfico* (CCPB), a collective catalogue for Spanish bibliographic heritage
- *Catálogo Colectivo de la Red de Bibliotecas de los Archivos Estatales* (CCRBAE), the collective catalogue for libraries in Spanish public archives
- *Centro de Información Documental de Archivos* (CIDA), an information center for archival documents in Spain
- *Portal de Archivos Españoles* (PARES), a website and searchable database devoted to Spanish archives
- *Guías de Fuentes Documentales de Archivos*, a collection of guides about documentary sources regarding archives
- Official statistical reports published by Spanish institutions

Censo-Guía de Archivos de España e Iberoamérica (CGA)²⁹

This information source can be regarded as an implementation of one of the requisites demanded for document heritage by Law 16/1985, issued in June 1985, regarding Spanish historical heritage. Article 51 stated that “National administration, in collaboration with other relevant administrations, will carry out a survey of all assets belonging to documentary heritage”. Such a survey is particularly interesting in that it intends to encompass not only Spanish archives but also those in other, related Latin-American countries, “with the purpose of equally contributing to dissemination and preservation of their documentary heritage” (source: CGA website).

Sadly, queries to the interface featured in CGA’s website did not retrieve for sound archives a significant number of results. The Spanish terms “música”, “musical”, “fonoteca”, “sonido” and “sonoro” were used as main query expressions. The number of centers retrieved with the first of those expressions seemed promising, but further analysis showed that less than 9% of those centers’ names included the word. As to the nine centers that were retrieved with “fonoteca”, no Spanish instances were among them. Searches with other, subject-related expressions retrieved similar if not lower results. A conclusion of it all was that the presence of sound archives in the CGA had not yet reached a level that made this source very useful for research in that kind of center.

Catálogo Colectivo de Patrimonio Bibliográfico (CCPB)

Any research in Spanish documentary heritage should take the CCPB into account, because every asset that may be part of that heritage shall, sooner or later, be registered in this collective catalogue. As regards sound recordings, information published from 2006 to 2020 about the CCPB’s mission and development indicates that those documents are to be included in the catalogue. The yearly Reports published by a working group devoted to cataloging ‘special

²⁹ Available at <http://censoarchivos.mcu.es/CensoGuia/> [retrieved 2017-04-19]



bibliographic heritage material' and coordinated by Isabel García-Monge are of relevance³⁰. Several quotes expressly mentioning sound heritage in those reports will be offered below; but let us point out in advance that a good many individuals or institutions who have taken part in that group were also more or less involved in the research we are now describing.

Usage of the label "special" for almost all non-bibliographic documentary material, from the 20th century onwards, can be regarded as highly meaningful. Specific features were indeed present in that material, many of them not applicable to book-related items, so it was 'special' from that point of view. Owing to those differences, inclusion of non-bibliographic materials in library catalogues has often been delayed or hindered. This is the case with the CCPB, where non-bibliographic materials have only gradually made their way.

A 2006 report -that the group cited above devoted to a certain *Jornadas de Cooperación Bibliotecaria* [library cooperation sessions] already advised to have sound recordings included among those assets present in the CCPB. The needs implied by that type of document were mentioned in the report, which also urged members to pay more attention to personal collections of any kind.

In 2009, Alejandro Carrión would insist on the same issues when, in a presentation about the CCPB -during the XII *Salón del Libro Antiguo* that took place in Madrid³¹- he talked about "other bibliographic heritages". When dealing with "non-book-related heritage included in the concept of bibliographic heritage in accordance with article 50.2 of Law 16/1985", he expressly mentioned digital and audiovisual heritage -this one implying, we may assume, sound heritage as well. Because of that, Carrión stated that those heritages had to be given "a different definition and protection status than bibliographic heritage".

Reports by the same group in the ensuing years stressed the importance of taking the necessary steps to properly enable inclusion of sound document records in the CCPB. Thus, in 2013 the group stated as still pending the task of enlarging an existing manual for music notation documents, "to adapt it to the description of old sound recordings" (*Report for 2012*, 5); and in 2014 a project was discussed for achieving a guide for cataloging several kinds of music documents:

"Including sound recordings in the CCPB has asked for some management guidelines to be prepared, which will be added to what had been prepared for music scores and shall constitute a cataloging guide not only for these but for recordings as well. As for other materials, the aim is to provide catalogers with clear guidelines [...]. Although the working group has already prepared some documents that will form part of that guide - e.g., the glossary for recorded media-, elements specific to sound recordings have hardly been developed; their proper completion will ask for incorporating specialists in that field" (*Report for 2014*, 5).

A year later, the same issue was mentioned again:

"Once new versions of the guides are distributed, it will be necessary to start tracking [...] especially in the case of materials that up to now have had little presence in CCPB, such as sound recordings or units dealing with non-handwritten materials [...]. The group's objectives for 2016 are: [1] to continue getting from expert technicians further assistance in writing and revising the necessary documents for cataloging several kinds of special materials in CCPB; [...]" (*Report for 2015*, 6).

In subsequent years (2017-2020), however, reports showed a striking absence of any mention to sound recordings: they ceased to appear as one of CCPB's priorities, the focus shifting to issues such as designing and undertaking a 'bibliographic heritage map'. Thus, the *Report for*

³⁰ All CCPB reports cited below are available at <https://www.ccbiblio.es/estructura-del-consejo/grupos-de-trabajo/estables/catalogo-bibliografico-patrimonio-colectivo/> (retrieved 2021-05)

³¹<http://www.culturaydeporte.gob.es/cultura/bibliotecas/novedades/destacados/novedades09.html> [retrieved 2021-05]



2019 dealt almost exclusively with that map and with “preserving bibliographic heritage collections of disappearing or merging institutions”, an issue to which more than half the length of the full report was devoted (Appendix, pages 6 to 11). In its turn, the *Report for 2020* discussed things pertaining to ecclesiastical libraries or the state of the ‘bibliographic heritage map’ mentioned above.

Such a long absence, in the group’s reports, of mentions to sound recordings is matched by the contents of the CCPB’s webpage at the start of 2021: “Nowadays, most registers [in the CCPB] describe several editions printed from the 15th to the 20th century (until 1958), as well as definite items of those editions in Spanish libraries. Other bibliographic materials have started to be included (manuscripts, printed music...)”. A situation that corresponds to the catalogue’s contents: though consisting of more than 1250000 registers (according to the official website), in 2021 a query for sound recordings only retrieved 2150, i.e., less than 0.2% of the total.

Despite such a small number, the evolution that is intended for the CCPB makes us trust in a significantly higher presence of heritage sound recordings in a near future. The same applies to a list of reference libraries in each Autonomous Community, which is also available at the same website. Both factors shall make this information source more and more useful for research in the area of Spanish sound document heritage.

*Catálogo Colectivo de la Red de Bibliotecas de los Archivos Estatales (CCRBAE)*³²

This catalogue has gathered bibliographic descriptions from two institutions managed by the Department of State Archives in Spanish Ministry of Culture: *Centro de Información Documental de Archivos* (a center for document information on archives) and *Bibliotecas Especializadas de los Archivos Estatales* (specialized libraries in state archives). Upon querying the CCRBAE³³, it was not possible to filter by document type; it could only be stated if digital documents were to be ‘images’ or not. As to which kind of collections should be included in the query, four options were available, though none of them was directly related to sound. It all lead to the conclusion that sound archives or documents were not yet substantially included in this resource.

*Centro de Información Documental de Archivos (CIDA)*³⁴

An important body of data on Spanish sound document heritage was expected to be retrieved from CIDA, because its main mission was “to disseminate and make known the contents of Spanish documentary heritage [...] through various specialized databases available online”. Therefore, every link at the CIDA website that could lead to information resources was visited, giving the results mentioned below.

*Portal de Archivos Españoles (PARES)*³⁵

The mission of this website, offered by the Spanish Ministry of Culture, was “to disseminate online all Spanish documentary heritage being preserved in its network of centers”, as well as to act as a dissemination framework for “other archival projects, be they public or private”. Even though we paid heed to its useful *Advanced Search Manual*, few results could be retrieved regarding sound archives and similar centers in Spain -though some of them were indeed relevant and had them included in other stages of our research. Our conclusion was that PARES was very oriented towards visual documents, other types having yet much less presence in it.

*Guías de Fuentes Documentales de Archivos*³⁶.

³² <http://www.mcu.es/ccbae/es/estaticos/contenido.cmd?pagina=estaticos/presentacion> [retrieved 2017-04-19].

³³ <http://www.mcu.es/ccbae/es/consulta/busqueda.cmd> [retrieved 2017]

³⁴ <http://www.mecd.gob.es/cultura-mecd/areas-cultura/archivos/mc/centros/cida/portada.html> [retrieved 2017-04-19].

³⁵ <http://pares.mcu.es/> [retrieved 2017/04/19]

³⁶ <http://www.mecd.gob.es/guiafuentesdoc/cargarFiltro.do?layout=guiafuentesdoc&cache=init&language=es> [retrieved 2017-04-19]



The website of this set of guides on archival information sources described them as “a series of independent databases concatenated in a single one called CIDA, gathering descriptive registers of documents on a same topic and preserved in Spanish or Latin-American archives.” Its search interface allowed access to five different ‘source guides’: *Spanish History*, *Spanish Civil War*, *European History*, *American History*, *Science and Technology*. Furthermore, it was possible to filter by physical carrier such as “Sound recordings -- tapes”, “Sound recordings -- discs” and “Magnetic tapes” (maybe audiovisual and therefore not included in previous classes). Our queries, however, did not retrieve data on archives specifically devoted to sound, though they did retrieve data on particularly interesting collections of recordings preserved by institutions dealing mainly with other types of documents.

Official statistics issued by Spanish institutions

Among other resources explored in search of information about sound archives, there were also statistical reports that sadly would not provide enough data for locating or identifying sound archives in Spain -an objective not likely to be among those set for such reports. They included: *Statistics for State Archives managed by Spanish Ministries of Culture and Defense (2015)*³⁷; a biannual *Statistics for Museums and Museum Collections*³⁸, that intended to “provide relevant indicators leading to a deeper knowledge” of that cultural area; and a *Yearly Cultural Statistics of Spanish Ministry of Culture* for 2017 or previous years³⁹, that we examined alongside other documents offered by the same website.

Appendix II. Additional comments on cases where inquired institutions did not send back the tables document

When institutions decided not to send back quantifications as demanded by the researcher, this could have been interpreted as a reply and, in that sense, merited a detailed analysis -like the one given to documents send back by other institutions. Nevertheless, explanations given to the researcher as to possible motives for not filling out the questionnaire were, exceptions notwithstanding, too scarce to allow for such an analysis. Besides, studying the reactions of inquired institutions towards the inquiry was not among the objectives set for the project.

Even so, it may be interesting to point out here -according to what institutions expressed- some of the reasons why providing answers could have been a difficult task; reasons that, on occasions, led them to give no reply at all. Such reasons will be listed below but not without a previous remark: their importance is minor inside the inquiries’ outcome, and therefore have not been discussed in the article’s main text.

Upon discussing certain aspects of the inquiry with its addressees, some factors showed up that might explain why the tables document was not always filled out and then returned to the researcher. Those factors included: the absence of a network that connected a significant number of centers in the corresponding Autonomous Community; the existence of few or none coordinating centers in that area; too little data about local sound archives; difficulties in having the institutions’ staff supply data for the inquiry; reluctance as to communicating some of the data; mistrust towards later dissemination of that data; and concerns about the image that would be endowed to responding institutions or to alluded centers, in case data were not registered as expected.

Such factors may have accounted for the number of filled out forms to have been lower, but they do not bring us any comfort for such a lessening of information. This is especially acute for those Spanish areas that remained silent even though their richness in cultural manifestations suggests a varied and abundant sound document heritage.

³⁷ http://www.mecd.gob.es/cultura-mecd/dms/mecd/cultura-mecd/areas-cultura/archivos/in/estadisticas/Estadistica_de_Archivos_2015.pdf [retrieved 2017/04/19]

³⁸ <http://www.mecd.gob.es/servicios-al-ciudadano/estadisticas/cultura/mc/em/ano-2016.html> [retrieved 2018-04]

³⁹ <http://www.mecd.gob.es/servicios-al-ciudadano/estadisticas/cultura/mc/naec/portada.html> [retrieved 2018-04-11]



At this point, let us remember that the study's main goal was to localize sound archives that held heritage sound documents in Spain; in no way did it want to make assessments on inquired institutions. Our research objectives did not include checking if the mission declared by those institutions included having a knowledge of the kind of data they were asked to provide; nor did they include rating institutions depending on the degree of collaboration they showed towards the inquiry, or on the data they chose to provide. Consequently, whenever data are attributed to a definite institution in the article's main text, it is under permission. Conversely, those individuals or institutions who did not send back data have remained anonymous; having them appear as participants in the inquiry might have not been their choice.

Out of the same reason, our article has tried to avoid statements that could be understood as an evaluation of those inquired. Our target was to gather information on the existence of heritage sound archives; therefore, inquired institutions interested us mainly as data providers, and only additionally did we want to assess if they could operate as a 'network of centers'. This was necessary for considering the possibility of later conducting fuller archive surveys through those institutions.

Results and conclusions of our research are offered to every individual, association or organization with an interest in localizing sound document collections -were they addressed or not by our inquiry, and independently of what they provided to it. In this way, we hope to foster study, preservation and dissemination of this kind of heritage.

