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EDITORIAL

Mary McMullen

This issue contains micro and macro viewpoints with its emphasis on cataloguing and on IASA's future. It also includes *Membership Response*. Grace and I look forward to the continuation of this new section.

In the *Cataloguing* section our colleagues introduce us to significant issues. Also, there is discussion about the development and use of specific data fields necessary for the control and retrieval of recordings in some of IASA's member institutions.

As a cataloguer in the midst of literally "mountains" of unpublished and published sound recordings, together with their associated print, manuscript and photographic materials, not to mention the vintage equipment and memorabilia, I appreciate all the issues which have been raised in this section.

The authors of the papers in the *Future of Iasa* section recognise that sound archives are not information/media islands. These contributions will assist IASA in the planning of its future.

It is time for everyone in IASA to look up, out, and about, and to draw on our collective experience, so that we may all help IASA to grow into a worthwhile association for all concerned in the years to come.

My thanks to Grace Koch, Henning Schou and Elizabeth Goold for their patience, support and assistance in the preparation of this issue of the *Phonographic Bulletin*.

CATALOGUING

SOME PROBLEMS WITH SHARED, MIXED AND CHANGED RESPONSIBILITY IN A RECORD-LIBRARY CATALOGUE

Alexander Jansen

NOS, Hilversum

Presented at the IASA Conference, Amsterdam, 1987

SUMMARY

The concept of primary and secondary responsibility is of crucial importance to the identification of the contents of a recording. The data, as presented on the document, sometimes conflict with the contents. The description must then be based on the contents in order to guarantee an identical type of description for similar cases. Catalogue definitions must be established on the basis of cataloguing principles, when musicological definitions prove to be contradictory or inadequate. The term *version* should be reserved for arrangements which the composer has made of his or her own work. A change in responsibility may be based on an authoritative thematic catalogue (or list of works) of the complete works of a composer. In that catalogue one may expect to find all information about the source of the original music and about the nature of the arrangement. Whether changes in the original music should be defined as transcription, arrangement, paraphrase, etc. is outside the terms of reference of the cataloguer. Selection and arrangement of a number of works, their grouping in a new sequence and the assignment of a new title, are sufficient reasons for a change in responsibility.

Long before we had heard of computers, the NOS record-library spent a great deal of time making traceable titles and names - names of composers and performers, soloists as well as groups.

All these must be quickly traceable because in a radio record-library one should be able in an emergency, to locate a substitute recording, even while a broadcast is in progress. The requested saving in "search time" means spending a lot of time in providing an exhaustive description of each item. This has not changed with the introduction of computers. However, the number of names and titles per item which can be entered, processed and retraced without further reference, is now virtually unlimited.

The names of composers, arrangers, lyricists and performing artists are at present all accessible in the same way. No distinction is made between the names of persons and groups. The computer can trace everything with the same ease. When the title of a composition is involved, technology is even more helpful to us. It is not even necessary to indicate by means of a mnemonic that we are looking for a title.

Moreover, each title word is indicated separately. In technical terms: we use *default function* for titles and *word inversion* for the title field.

When preparing the automation we were given instructions that the new and the old catalogues had to be regarded as one entity. To cut a long story short, at present we are still burdened by an interpretation of the titles in accordance with antiquated principles. The will to change this exists, but it is like trying to change the course of a super tanker in a busy shipping lane.

Even before automation we made analytical entries which were not traceable by means of a system of uniform main headings. The emphasis was, and is, on identification of names and titles:

Ex.1 Analytical entries. All 12 concerti grossi are separately accessible in the same way.

Isn :240316
 Datum vrij :1985-02-18 B
 Fonotheeknr. :ST-45319
 Merk/fabnr. :PHILIPS 6769 018
 Type drager :AT aant.dragers:03
 Tijd(min) :011 sec :09
 Timing fon. :Y
 Kant/bandaan :B2
 Genre :E
 Unif-titel :CONCERTO GROSSO NO. --4 in A KL. T.
 Ov. titelgeg. :NAAR SONATES VAN DOMENICO SCARLATTI
 Byzonderh. :1. ANDANTE - 2. ALLEGRO - 3. LARGO - 4. VIVACE
 Komponist :AVISON, CHARLES
 Uitvoerende :ACADEMY OF SAINT MARTIN IN THE FIELDS
 Uitvoerende :MARRINER, NEVILLE - DIRIGENT
 Aant.uit-reg :02
 Landecode :EU08 EU21
 Wyze v uitv. :81
 Bestemm. :10
 Decaden :75

Isn :240317
 Datum vrij :1985-02-18 B
 Fonotheeknr. :ST-45319
 Merk/fabnr. :PHILIPS 6769 018
 Typedrager :AT aant.dragers:03
 Tijd(min) :010 sec :36
 Timing fon. :Y
 Kant/bandaan :C1
 Genre :E
 Unif-titel :CONCERTO GROSSO NO.--5 IN D KL. T.
 Ov.titelgeg. :NAAR SONATES VAN DOMENICO SCARLATTI
 Byzonderh. :1. LARO - 2. ALLEGRO - 3. ANDANTE MODERATO -
 4. ALLEGRO
 Komponist :AVISON, CHARLES
 Uitvoerende :ACADEMY OF SAINT MARTIN IN THE FIELDS
 Uitvoerende :MARRINER, NEVILLE - DIRIGENT
 Aant.uit-reg :02
 Landecode :EU08 EU21
 Wyze v uitv. :81
 Bestemm. :10
 Decaden :75

At present we have three levels of identification for contents. There is a very general type-indication:

- E - for classical music,
- L - for light music,
- J - for jazz, etc.....

Then there is a classification of certain characteristics of the music performed:country of origin, manner of performance, the decade of the origin of the music etc.

Finally, there exists the possibility for allocating keywords, both general and specific. This has been the situation since 1985.

A great deal of care is taken with the uniformity of the data. This is our main concern. Especially in the title field it is difficult to stick to an antiquated system of uniformity. But we would rather have everything "wrong" in the same way, than a cluttered mixture of old and new methods. A change of this magnitude may not be introduced just like that. A

careful calculation of the amount of work involved is necessary, also a careful instruction for the staff and the users.

Finally, a careful selection of two or three staff members who must be capable within a short period of time, of introducing a gigantic number of mutations without losing track of what they are doing. The inevitable period of confusion must be restricted as much as possible while the day-to-day work continues.

In our catalogue there are four different fields for names: composers, arrangers, lyricists and performers. These all have their own mnemonic: KOM, BEW, TEK and UIT. This produces on the screen a text expansion of these terms. The performers are distinctly separate from the composers, arrangers and lyricists. This is because the user does not always know exactly who is responsible for a composition, an arrangement or a text. We have made the entire group directly accessible via the mnemonic KOM. It is very simple and to everyone's satisfaction. A frequently recurring expression such as "music and lyrics by X and Y" we usually interpret as composer and lyricist respectively, though we know quite well that it allows for more than one interpretation.

A question which forces itself upon us is whether modern technique has not made traditional rules obsolete. If different names which "have something to do with a title" are so easily accessible, what then is the use of spending time on determining primary and secondary responsibility? Would it not have been better to have saved ourselves the trouble? Take shared responsibility for example. This always involves cooperation or exchange. A well known example is the cooperation between Schumann, Brahms and Dietrich who honoured Joseph Joachim with a four part violin sonata.

Ex.2 Shared responsibility. Three different composers accessible in the same way.

Isn	:446558		
Datum vrij	:1986-03-19	WR	B
Fonothecknr.	:ST-62025		
Merk/fabnr.	:FSM 53555AUL		
Type drager	:A	aant.dragers:01	
Inkoopdatum	:1984-02		
Tijd(min)	:030 sec	:04	
Timing fon.	:Y		
Kant/bandaan	:A		
Genre	:E		
Unif-titel	:Violonsonate F.A.E.		
Byzonderh.	:1.Allegro (Dietrich):14'29" - 2.Intermezzo (Schumann)		
	:3'08" - 3.Scherzo (Brahms):5'19" - 4.Finale (Schumann):6'43"		
Komponist	:Dietrich, Albert		
Komponist	:Schumann, Robert		
Komponist	:Brahms, Johannes		
Uitvoerende	:Oprean, Adelina - viool		
Uitvoerende	:Oprean, Justin - piano		
Aant.uit-reg	:02		
Opnamedatum	:1981-06		
Landecode	:EU83		
Wyze v uitv.	:52		
Bestemm.	:10		
Decaden	:85		

Also in the case of changed responsibility, the situation is not all that obscure. A certain kind of changed responsibility has some organisational consequences. Musicological research can reveal the real name of the composer. The catalogue will have to conform accordingly. For example, the *Concerti Armonici* - not by Pergolesi, but by Unico van Wassenaar. Making a reference is a simple and effective way to prevent users from being disappointed.

Variations on a theme by X, composed by Y, is catalogued by us as a single responsibility. However the AACR2 prescribes an additional secondary responsibility. Example: Johannes Brahms, *Variations on a theme by Haydn*. The name of the composer, who is responsible for the theme, can be included in one of the title fields.

This brings me to the next point. There are sometimes extensive compositions based on the themes of another composer. The title does not always disclose the origin of the themes used, for instance: Igor Stravinsky, *Pulcinella*.

Perhaps Mozart would have called the *Pulcinella-music* a pasticcio - at least, that is what he called his first piano concertos (based on sonata movements by C.Ph.E. Bach, Joh. Chr. Bach, Schubert, Raupach and others).

In all these cases we confine ourselves to single responsibility, that is the composer who was the last to add to the original composition. Also in cases where entire compositions are adapted to another manner of performance, we omit, in certain cases, the name of the original composer, for instance:

J.S. Bach, *Konzerte nach verschiedenen Meistern*,
BWV. 592-597
BWV. 972-987

As defined, changed responsibility means non contemporary/non-simultaneous. This should be determined by the cataloguer as part of his work. Appreciation of creative work is something about which musicologists may argue, but from which cataloguers should refrain; they are not trained for it. Consultation of musicological works may even produce contradictory answers.

When, in cataloguing, we want to be guided by the contents of a document, it can be obvious that contents and presentation sometimes conflict.

Chopin has never written a multi-part suite for orchestra to be used as ballet music. Just as in the case of Mozart's first piano concertos, the ballet music for *Les Sylphides* is a pasticcio by Roy Douglas based on compositions by Chopin.

As in the case of Mozart and Avison, the cataloguer should regard this as changed responsibility. For the catalogue it should suffice that Roy Douglas

- (a) has arranged the compositions in his own sequence,
- (b) has given them an entirely new title, and
- (c) has adapted the manner of performance.

I would regard it as a kind of pollution if a computer print-out of Chopin were to list *Les Sylphides* after the *Scherzi*. Chopin has never set eyes on this arrangement in a totally different sequence. Here too, I would make a plea for changed responsibility, although the presentation of the data on the documents would have us believe differently time and time again. Modesty is a virtue, but in the catalogue a modest man may be deemed to be primarily responsible. Roy Douglas' part in this is no different from that of Avison or Mozart in the given examples.

I have left the most difficult group until last. Here, the responsibility is non-simultaneous, as in the case of changed responsibility. But what if all sorts of things are altered in the music, not only the title and the name of the original composer?

We are not always aware of it, but in all performed printed music there is implicitly a non-simultaneous/mixed responsibility. Those who establish definitions for the catalogues of sound recording media will have to indicate the necessary limitations.

Where it concerns a light performing of classical music, we put the primary responsibility with the performers, for instance:

Badinerie from the Suite in b minor (BWV.1067) by J.S. Bach,
performed by Chris Hinze (et. al.).

This is not interesting as far as Bach is concerned, but it *is* for Dutch non-classical contemporary music:

EX.3

Isn	:140726	
Datum vrij	:1985-02-14	B
Fonothecknr.	:ST-36570	
Merk/fabnr.	:CBS 82113	
Type drager	:A aant.dragers:01	
Tijd(min)	:002 sec :45	
Timing fon.	:Y	
Kant/bandaan	:B1	
Genre	:E	
Genre	:L	
Unif-titel	:BADINERIE	
Uitaanduid	:ORKESTSUITE NO. -- 2 IN B KL. T. (BWV.1067)	
Komponist	:BACH, JOHANN SEBASTIAN	
Bewerker	:HINZE, CHRIS	
Uitvoerende	:HINZE, CHRIS - FLUIT	
Uitvoerende	:DYK, LOUIS VAN - PIANO	
Uitvoerende	:GOUDSWAARD, JAN - GITAAR	
Aant.uit-reg	:03	
Var.gegevens	:MET. INSTR.BEGEL.	
Landecode	:EU09 EU83	
Wyze v uitv.	:50	
Decaden	:97 72	

This almost answers the not really rhetorical question I have just posed.

When our catalogue is consulted, it does not disclose where we put the primary and secondary responsibility. This consideration however, is of crucial importance to the indexing of the contents. We take great care with such cases partly because we do not have separate catalogues of light and classical music:

Ex. 4

Isn	:464401	
Datum vrij	:1986-11-19 AL	B
Fonothecknr.	:S45-28864	
Merk/fabnr.	:RCA 40977	
Type drager	:E aant.dragers:01	
Inkoopdatum	:1986-11	
Tijd(min)	:003 sec :27	
Timing fon.	:N	
Kant/bandaan	:A	
Genre	:E	
Genre	:L	
Unif-titel	:Adagio	
Ov.titelgeg.	:Stay with me 'til the morning	
Uitaanduid.	:Klarinetconcert in A gr.t. (KV.622)	
Komponist	:Mozart, Wolfgang Amadecus	
Tekstschr/bw	:Cook, Elaine	
Uitvoerende	:Brown, Vicky - zang	
Uitvoerende	:New London Chorale	
Aant.uit-reg	:01	
Opnamedatum	:P 1986	
Landecode	:EU08 EU18	
Wyze v uitv.	:71	
Decaden	:98 78	

Almost unnoticed we find ourselves faced with the problem of the arrangement and we haven't even defined it! Is it possible to make a definition of "arrangement" strictly in accordance with cataloguing principles?

Musicology almost certainly leaves us out in the cold on this score. The *New Groves* and *Groves 5* already hold different views on this point. I have not found courage to search any further!

For cataloguing purposes I would like to suggest the use of the term *version* for adaptations by a composer of his own work. Such adaptations or rather versions, will form an integral part of his complete works. For instance:

Ludwig van Beethoven, *Violin concerto, opus 61 in D major*,
version for piano and orchestra

When using the term "version" we need not think that the name of the arranger has been forgotten. Neither is there any need to define which version came first, as in the case of an arrangement. Sometimes this is not quite clear:

Ex. 5

Isn :405356
 Datum vrij :1985-07-17 B
 Fonotheeknr. :LP-29726
 Merk/fabnr. :DGG 2535 164
 Type drager :DT aant.dragers:01
 Tijd(min) :020 sec :10
 Timing fon. :Y
 Kant/bandaan :A
 Genre :E
 Unif-titel :VARIATIES OP. -56 A
 Ov. titelgeg. :OP EEN THEMA VAN JOSEPH HAYDN
 Byzonderh. :/1873/
 Komponist :BRAHMS, JOHANNES
 Uitvoerende :BERLYN PH.ORKEST
 Uitvoerende :FURTWÄENGLER, WILHELM - DIRIGENT
 Aant.uit-reg :02
 Opnamedatum :1950-06-20
 Opnameplaats :BERLYN TITANIAPALAST
 Landcode :EU83
 Wyze v uitv. :90
 Bestemm. :10
 Decaden :87

Ex. 6

Isn :383723
 Datum vrij :1985-03-06 B
 Fonotheeknr. :ST-57024
 Merk/fabnr. :DGG 2531 100
 Typedrager :AT aant.dragers:01
 Tijd(min) :019 sec :41
 Timing fon. :Y
 Kant/bandaan :B2-11
 Genre :E
 Unif-titel :VARIATIES OP. -56 B
 Ov. titelgeg. :OP EEN THEMA VAN JOSEPH HAYDN
 Ov. titelgeg. :VERSIE VOOR TWEE PIANO'S
 Byzonderh. :/1873/ CHORALE SANKT ANTONI (ANDANTE): 2'15" -
 VARIATIE NO. 1 ANDANTE CON MOTO:1'33" - NO. 2
 VIVACE: 0'58" - NO.3 CON MOTO:1'55" - NO.4
 ANDANTE: 2'09" - NO.5 POCO PRESTO: 0'58" - NO.6
 VIVACE: 1'19" - NO.7 GRAZIOSO: 3'19" - NO.8
 POCO PRESTO: 0'56" - FINALE (ANDANTE): 4'02"

Komponist :BRAHMS, JOHANNES
 Uitvoerende :KONTARSKY, ALOYS - PIANO
 Uitvoerende :KONTARSKY, ALFON - PIANO
 Aant.uit-reg :02
 Landcode :EU83
 Wyze v uitv. :63
 Bestemm. :10
 Decaden :87

Having thus separated the versions there still remain numerous adaptations. In most cases an indication of the primary and secondary responsibility gives a clear and useful cataloguing profile. The arranger can alter all manner of things in the original composition, but he may not alter the name and the nationality of the first mentioned composer. There are classic cases such as Weber's *Invitation to the Dance* in the orchestration by Berlioz, or *Pictures at an Exhibition* by Mussorgsky in Ravel's orchestration. They are examples of composers who have used their skill for the benefit of another composer.

This can never be established in accordance with strict cataloguing principles. The fact that there exist thematic catalogues (or at least a list of works) for so many composers, is definitely a valid argument. I would prefer to ignore the question as to whether Liszt has made a simple transcription, an arrangement, or a paraphrase of a *Lied* by Schubert. I would prefer to say: Liszt has been involved with Schubert; I classify this work in accordance with the catalogue of works by Liszt which we use; I list Schubert (possibly the D. number) in one of the titles fields; if desired, I add a "see also" reference to Schubert's name heading in the composers' index. After all in such cases the users are more interested in Liszt than in Schubert. There is a preference for changed responsibility.

For the catalogue it would be a blessing if the etudes by Chopin could be stripped of the jumble of etudes by Godowsky based on Chopin studies, which are intermingled. Some of them are transcriptions for the left hand, others are arrangements or paraphrases. Life is much simpler, when changed responsibility is recognised and accepted.

Ex. 7 Godowsky's *Etudes after op.10 no.5 by Chopin*

Isn	:95084	
Datum vrij	:1985-06-13	B
Fonotheknr	:EM-790419D2	
Type drager	:E	
Zendgem.	:NCRV	
Opnamedatum	:1979-04-19	
Genre	:E	
Tijd (min)	:002 - 10 sec.	
Kant/band	:1G-1	
Unif.titel	:ETUDE NO.08 IN C GR.T.	
Ov. titelgeg	:NAAR ETUDE NO. 05 <u>OP. 10 NO.5.</u> IN GES GR.T. VAN CHOPIN	
Bijzonderh.	:/1893-1914/	
Komponist	:GODOWSKY, LEOPOLD	
Uitvoerende	:MADGE, GEOFFREY - PIANO	

Isn	:95083	
Datum vrij	:1985-06-13	B
Fonotheknr	:EM-790419D2	
Type drager	:E	
Zendgem.	:NCRV	
Opnamedatum	:1979-04-19	
Genre	:E	
Tijd (min)	:002 - 52 sec.	
Kant/band	:1F-1	
Unif. titel	:ETUDE NO.09 IN A KL.T.	
Ov. titelgeg	:NAAR ETUDE NO.05 <u>OP. 10 NO. 5.</u> IN GES GR.T VAN CHOPIN	
Bijzonderh.	:/1893-1914/	
Komponist	:GODOWSKY, LEOPOLD	
Uitvoerende	:MADGE, GEOFFREY - PIANO	

Isn :95089
 Datum vrij :1985-06-13 B
 Fonotheeknr :EM-790419D1
 Type drager :E
 Zendgem. :NCRV
 Opnamedatum :1979-04-19
 Genre :E
 Tijd (min) :002 - 43 sec.
 Kant/band :1E-1
 Unif. titel :ETUDE NO.10 IN A GR.T.
 Ov. titelgeg :NAAR ETUDE NO. 05 OP. 10 NO. 5 IN GES GR.T. VAN CHOPIN
 Bijzonderh. :/1893-1914/
 Komponist :GODOWSKY, LEOPOLD
 Uitvoerende :MADGE, GEOFFREY - PIANO

Isn :91045
 Datum vrij :1985-06-13 B
 Fonotheeknr :EM-780924E1
 Type drager :E
 Zendgem. :NOS
 Opnamedatum :1978-09-24
 Genre :E
 Kant/band :3A-4
 Unif. titel :ETUDE NO. 12 IN GES GR.T.
 Ov. titelgeg :NAAR ETUDE NO. 05 OP. 10 NO. 5 IN GES GR.T. VAN CHOPIN
 Bijzonderh. :/1893-1914/
 Komponist :GODOWSKY, LEOPOLD
 Uitvoerende :BOLET, JORGE - PIANO
 Aant. uitv. :01
 Opnameplaats :AMSTERDAM CONCERTGEBOUW

Another group of compositions can also be separated by cataloguing principles. I mean the works which have been completed on the basis of sketches left by a composer who has died. In such a case there are often considerably more complete versions of the same work than the composer would have made. I believe this phenomenon only occurs in music. The musicological discussion about making incomplete works ripe for performance will go on for quite some time. There is an objection to the term "*completed by....*" as the composer should be the only one to complete his work. The term *performing version* would not fit in well with what I have just proposed however (at least when the responsibility remains unchanged).

Various things will be possible:

- (a) Shared responsibility, for instance:
Mozart-Süssmayr, *Requiem KV.626* ...
- (b) Mixed responsibility, for instance:
Mahler-Cooke, *Tenth Symphony* ...
Bruckner-Carragan, *Ninth Symphony* ...

But what about the combination and orchestration of a number of sketches into a *Tenth Symphony in D major* (D.936 A and D.708 A) by Schubert? Such a record has been issued and when studying the text on the sleeve I feel as a cataloguer that it is a shared responsibility in the names of Brian Newbould and Pierre Bartholomé - Not Schubert!

In our catalogue Schubert's name could be included in one of the title fields. For the composer Schubert, the title (*Symphony No. 10 in D major etc.*) should refer to Newbould and Bartholomé. After all, it is a *changed* responsibility. Such matters are some of the most difficult for a cataloguer. Weighing the pros and cons is part of his work.

Rules and agreements are necessary to achieve identical results in analogous cases. Rules and agreements must be based on the intrinsic qualities of the discipline of cataloguing before consulting other disciplines.

SOME ASPECTS OF COMMUNICATION* OF AUDIO-VISUAL MEDIA FROM THE VIEW OF STATE ARCHIVES

Thomas Trumpp

Federal Archives, Koblenz

Presented in the combined session of the Training and Cataloguing Committees at the IASA Conference, Vienna, 1988.

* Communication: "A basic archival function of making available and promoting the wider use of records/archives by the preparation and publication of finding aids [...]" *Dictionary of Archival Terminology*, Edited by Peter Walne, München 1984, p. 47.

Archives, libraries, centres which specialize in the information and documentation of certain media (e.g. picture agencies, audio-centres) reveal obvious common elements: in all these institutions documents of our cultural heritage are preserved, communicated and researched. Nevertheless, differences between these institutions are considerable, too.¹ On the organizers' request I² shall emphasize the special features of the provenance-related archives and restrict myself to the communication of Audio Visual (AV) holdings in state archives. In view of given time constraints this task can only be adequately met if the raw data in the state archives are organized and thus reduced to manageable proportions (in the sense of Max Weber's ideal types)³ and the central concepts of my statements (which are captured and thus reduced to ten theses) are understood as defined a priori.⁴ Naturally, reduction will provoke various contradictions - which is intended.

Archival material, both in written and AV form, is not acquired by deposit, gift, purchase or exchange, but taken over automatically by the archive as the appropriate repository, ideally reinforced by explicit law with specified time-table for transfer (legal transfer).⁵

After their appraisal all documents of a certain medium are allocated to one division of record groups, e.g. printed materials, or posters, or maps; this is also adhered to in the storage of these materials with archival value. Within a division of record groups the foundation and demarcation of an archive group, at least on paper, take place according to the principle of provenance (respect des fonds). Therefore, from the view of tectonics, an AV-division or an AVM-division does not exist in an archive. Thus the Federal Archives at Koblenz, for example, have four different archive groups: files, printed materials, iconographic records, and motion pictures pertaining to the former provenance Reichsanstalt für Film und Bild in Wissenschaft und Unterricht.

An archive group includes originals as distinguished from any copy thereof: there are charters, files and registers in archive groups of papers (paper archives)⁶ and there are original materials in archive groups of iconographic records (e.g. glass plates, miniature

films, diapositives), sound recordings (e.g. shellac plates, matrix, foils), and motion pictures (e.g. picture and sound negatives, master prints).

The greatest challenge to the archives at present is the need to manage with limited resources. This endangers the long term protection and storage (by preservation and restoration) of the part of our cultural heritage that is of archival value. R. Hubert⁷ has recently called our attention to the fact that, in relation to this, the audio-visual media demand greater care, higher technical efforts and thus considerably more financial investment than is required for archiving record groups of files and printed materials because the original materials of the audio-visual media react in particularly sensitive ways to influences of the environment. After all, communication (to say nothing of research) is hardly possible when documentary films on a nitrocellulose base have been destroyed by decomposition and self-ignition or when the magnetic lay of sound recordings have become detached. Similarly, it is difficult to work with photographs which have become yellow, or with large-sized documents (e.g. posters, maps) which have become brittle.

In the record groups of state archives, which are dominated - and not only for historical reasons - by written and printed material, the communication of AV-holdings⁸ seldom enjoys more than the last priority. The most promising area lies with the bimedral documents: picture-text-posters; maps with written inscriptions; and newsreels and documentary sound films. The most unpropitious area concerns the communication of sound recordings. Neither the ambitious principles of the user-oriented specialized information and documentation centres (e.g. Deutsches Rundfunkarchiv at Frankfurt am Main), or the uniform guidelines for the communication of AV-material (e.g. *ÖNORM A 2653* from the 1st October 1983) can be of further practical assistance to the state archives, since the state archives lack the resources to devote attention to the communication of AV-material. In addition, AV-archive groups comprise unpublished and original material; This would exclude however, such materials as, ad hoc produced xerox copies (in picture archives), user cassettes (in sound archives), and sight or projection copies on video tape (VIR, in film archives), as these items, which are made with a sort of planned obsolescence, have limited storage periods, and in no way meet the strict requirements of an archive.

While the German Democratic Republic treats posters like printed material as illustrated by the recently published *1st supplement to the Principles of Arrangement and Description for the State Archives*⁹, the Federal Archives at Koblenz, and the Bavarian Main State Archives at Munich, jointly proposed a modest or summary scheme for the description of individual posters (picture-text-posters, picture-posters, text-posters)¹⁰. The *DIN A4* system consists, in total, of only ten elements: reference number; title; issued or commissioned by; occasion or event; artist; printer/publishing house; date; description of pictorial representation; archivist's comments; archivist and date processed. Of the most important categorizing criteria nine are produced in a computer print-out: for example depicted persons (in alphabetical order with reference number), and depicted monuments of art (in alphabetical order with reference number). Parallel to the description, a diapositive is made with unperforated 35 mm colour film. In this way, the original materials are preserved without difficulty, as the users of the posters are presented with individual commentaries (in the communication forms) next to the corresponding reproductions of the posters¹¹.

In contrast to written materials, pictures made by means of cartographic or photographic methods try to reproduce reality (e.g. people or the earth - or at least a part of either) by frames which are mostly reduced in size, and not infrequently stylized in fixed signs. Since the state archives, from their inception, also took over maps in their area of responsibility, and now have disposal over extensive holdings (including historic maps and plans), a wealth of guidelines or recommendations exists so far as the communication of individual maps¹² are concerned. So it is that as of 1980 the Federal Archives have had (unpublished) guidelines for the arrangement and description of maps. With the Federal Archives' guidelines one gives attention to the following criteria: reference number; title;

scale; date; size; possible secondary-maps; possible "herein" remarks; issuer; archivist's comments. Since the user, when ordering reproductions of the maps, is not given the intermediate negatives (sheet films), another researcher can also work with those negatives, with the assurance of having the original material preserved¹³.

The detailed guidelines for the description of photographic images that were developed by the Northrhine-Westphalian Main State Archives at Düsseldorf, apply to both individual and group descriptions¹⁴. These guidelines provide for the registration of a wealth of elements which as a whole are subsumed under seven classifying-concepts: description of the record group; the name of the record group; the running number; the quantity of pictures; the type of picture; the date; and the old signature. In the Federal Archives, where more than 2.85 million photographic images are stored (31st December 1987), pictures are still communicated in a summary fashion, (there is no communication form!)¹⁵. This frequently prevents the counting of pictures under each title. Even a more extensive and a more detailed description of a picture cannot act as a substitute for a reproduction of the picture, much less the picture itself, as iconic codes cannot be transposed entirely by language ("A picture is worth a thousand words"). And for the users of the pictures, there is always more that can be visually perceived than can be verbally expressed.

The description of individual sound recordings¹⁶ that lie in the Federal Archives involves a modest or summary scheme (format *DIN A5*) consisting of only eighteen elements: storage signature; holding signature; speaker(s); topics referred to; field with no name supplied (which contains the terms taken out of the third field "speaker(s)" and the fourth field "topic referred to", of which three computer print-outs are produced); speakers (in alphabetical order with storage signature); geographical names (in alphabetic order with storage signature); topics referred to (in alphabetical order with storage signature); date; producer; number and types of sound recordings; speed; duration of the recording; notes on the technical quality; completeness; re-recording; archivist's comments; accession reference number of the Federal Archives' current records; accession number; agency or person, from which the sound recordings are, for example, taken over (by the archive as the appropriate repository). With the help of this *DIN A5* form, about 80% of approximately 6600 sound recordings in the Federal Archives (31st December 1987) have now been communicated. A sound recording can only be considered archivally secured - that means, for the long term - if the original material (within the scope of communication for example) is duplicated onto a master print (on studio-tape) and if from this safety copy a print is made which can then be the users' copy. By this means, the original materials are preserved without "wear and tear".

For the description of individual films, for example newsreels and documentaries, the Federal Archives have since 1976 used a film communication scheme (which includes explanations): this scheme is in accordance with certain (unpublished) guidelines for the formal description of films and the communication of their contents. The formal description consists of three *DIN A4* forms which note a total of 93 elements - including all so-called technical data which mark the film, for example: original title (1), subtitle (2), German title (3), title in the archives (4), other title (5) ..., performers (91), rolls (92), synchronizing speakers (93)¹⁷. Regarding the synopsis or contents, both political and unpolitical aspects are equally treated. The synopses concentrate upon people, setting and events, as well as situations. As the recognition or understanding of films may not be completely possible through the communication provided by the film cataloguing scheme, the forms were later enhanced by adding descriptions of optical and acoustic effects - for example: camera alignment (close-ups, long distance and full length shots, among others), camera angle (worm's or bird's eye view, etc.), and the camera pan (panoramic movement, travelling shot, among others)¹⁸. A film is only safeguarded in an archival sense - that means, for the long term - when (within the scope of appraisal for example) a so-called safety package has been produced. That is to say, when one has on hand, for the film in question, a picture and sound negative, a dupe positive (lavender print) and a working copy (with the above mentioned elements being combined) in either a 35mm or

16mm format. 16mm working copies moreover serve for the archive's users and for loans¹⁹. Last comes the appropriate storage in the climatized film stacks of the Federal Archives' new building - which came into use in November 1986. Thus colour films are stored at minus 9° C and relative humidity of 25% - conditions that are in accordance with international standards and that will safeguard films forever²⁰.

In my statements (which have been reduced to ten theses) the tortuous path of communicating AV-holdings in state archives have been strictly regulated. After phasing out further practical aspects of AV communication, I have reduced my summary to four arguments:

- (a) the preservation of AV-holdings is more important than their communication, as only an archival document which is safeguarded for durable archival storage may be usefully communicated to future generations;
- (b) because of the great variety of AV-holdings no uniform guidelines are valid for the communication of all AV-holdings; there are only special guidelines for a certain medium;
- (c) because of the large size of the AV-holdings the summarized way of communication predominates, both for the individual and the group description;
- (d) even the most detailed description of a picture-poster or a photographic image cannot act as a substitute for a reproduction, much less the actual archival document itself. The limitations of the verbalization of iconic signs lie in the inherently different structures found in both systems of signs²¹.

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CATALOGUING OF SOUND RECORDINGS: PUBLISHED MATERIALS

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"Revised version of the report given on September 13th, 1988 at the Cataloguing Committee's session" IASA Conference, Vienna.

This seminar paper was intended to deal with the subject of making entries for edited material:

I think however, that this is too extensive, so that I will qualify it as "Making entries of edited audio-visual material". I'll say something about the chance a librarian or archivist, etc. in Germany has if he wants to make entries of such material. In Germany you may choose between two sets of rules. The first is called *RAK-AV*, which means "*Regeln für die alphabetische Katalogisierung - Sonderregeln für audiovisuelle Materialien*". It was published in 1985 as a pre-print by Deutsches Bibliotheks-institut in Berlin. The editor is the commission for alphabetical cataloguing in Germany, and it is volume four in the edition of the obligatory rules.

It is worth noting here that the rules for music within audio-visual material (sound recording and sheet music) are in a special edition of *RAK*, entitled *RAK-Musik, Sonderregeln für Musikalien und Musiktonträger*, published in 1986. These are generally accepted by libraries and all those who make entries for alphabetical lists of monographic non-book documents.

The second set of rules is an edition of the German Standard Organization, *DIN 1505 Teil 4 "Titelaufnahme von audio-visuellen Materialien"*. As the chairman of the working group I can say that this will be published at the end of this year as a draft. It will be for those who make entries (like the group of people mentioned before), but the group is a little bit smaller and not so deep in disclosure.

Both editions are based on the knowledge of *ISBD : non book material* and in its appendices you can see a table of general and specific material designations. Both of the *RAK* lists are however, somewhat different from the list in *ISBD : non book material*, and I will discuss them briefly soon.

To clarify my discussion, I should say that in case of *RAK-AV* and the rules of the Standard Organization the main problem may be to decide upon the main entry, and after having done it, defining the minor entries and the additional entries. For example, An edition of a video-film will have the main entry with the title proper, and after that decision you have to think about the additional entries of actors or persons responsible for the direction of this film, etc.

Coming back to our lists. Eight types of material are identified:

1. **The visual representation**
Used for photos by artists, photos from the work of an artist, other photos, graphics, posters and prints of arts.
2. **The visual representations for projection**
Used for transparencies and slides.
3. **The film**
Used for movies, television, documentaries, features, videos and other films.
4. **The multi-media**
Here we have the combination of all specific material. I think you all know the boxes with the different things in them. No medium predominates, all media are equal.
5. **The slide show with synchronized sound and commentary**
As with the recommendation of *ISBD:NBM* this material will not be a multi-media item in the German Standard either, since only three or more parts in a common box will be defined as a multi-media.

6. The sound recordings

Used for sound recordings with special music, voices or spoken word, sound tracks, lessons and other things.

7. The group of games

A group of games divided in general games and video games.

8. The audio-visual material in microform

For all these types of material you have detailed rules to make your entries.

To conclude I'm glad to report that as a result of our work in IASA the *[IASA Discography/Cataloguing Working Group to investigate the minimum data elements to describe a sound recorded event]* chaired by Mary McMullen, Australia, has just completed its final report.

The list of data elements in this report may assist those who are not able to work with detailed rules in their countries.

CATALOGUING NON-EDITED MATERIAL

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Presented in the combined session of the Training and Cataloguing Committees at the IASA Conference, Vienna, 1988

The goal of this session is to show several approaches towards cataloguing, that is to highlight the fact that cataloguing does not mean the same for example, to a record librarian compared with an archivist working, say, in an ethno-musicological archive.

Let me therefore try to define the point of view from which I deal with the problem of cataloguing: I am speaking as a person working in a highly specialised AV-archive. It is not a library, a museum, nor a record office. It is a specialised AV-archive collecting and making AV-sources. Lots of similar institutions do exist in all parts of the world. They differ in the content of their work - some have an ethnologic, some a musicologic, some a historic outlook, but they have in common that they handle and produce original sources. Most of these sources are unpublished, also, they are not "works", that is they are not artistic or intellectual arrangements. Therefore they cannot be treated by the example of the cataloguing of books and of the edited AV media. Nonetheless my approach will be to ask the questions: Can we adapt existing formal cataloging rules to the needs of institutions collecting documentary sources? And, what do we have to consider in doing so?

Let us compare a typical edited work with a non-edited document. For example, a gramophone record of a Beethoven-symphony compared with the taping of street noises on a typical city square.

The method of dealing with the first example is stated in a lot of cataloguing rules and has been subject of another paper, so I can concentrate on the distinctive features by which the second example is differentiated from the first.

The recording of the street noises will not be edited. It is an original, existing only in one or two or few samples. Therefore we lack the criteria by which "normal" edited AVM are catalogued. We lack these criteria because they stem from the editorial process which such

documents do not have: no title proper, no statement of responsibility, no edition or distribution statement.

This problem, however, is rather easy to solve:

We can simulate titles, and we can substitute the edition statement by a statement about its creation, that is by giving the details of the act of recording instead of the publication.

Now to the next distinctive mark - I said that a recording like that of the street noises is not "work". By this I implied, that in this kind of document the editorial arrangement plays a minor part. It is true though, that even in purely scientific recordings an element of arrangement will necessarily exist. The scientist however, will try to reduce the role of arrangement purposely and will also say afterwards what he had to arrange. The main aim of such a recording - let us call it a "document" - will be to tape particular processes, particular events, while trying not disturb these processes by the act of recording. So such a document is virtually only the physical process itself which it stores. The consequence for cataloguing seems clear: we have to catalogue rather the street noise than the act of the recording them. In such cases we catalogue the artistic or intellectual skill of making and editorially shaping a recording, and also and primarily its content. From here stem the problems with traditional methods of cataloguing. They are based on the cataloguing of published works. They aim at the shape.

It is the shaping which is catalogued: the name of the work, the persons who made it and so on. Such a method of cataloguing is not adequate when dealing with documents which have virtually no shaping but only content. The consequence is that the traditional differentiation between formal cataloguing on one hand, and cataloguing of the content (by key words, classification and so on) on the other cannot be applied here. The cataloguing of documentary recordings cannot be restricted to formal cataloguing alone, and I must say, that this fact appears to be widely unknown. I have come to IASA congresses for a rather long time now, but I do not remember any paper about the different problems arising when one is cataloguing documentary sources instead of published works. About cataloguing rules I have heard a lot, but nothing however about the problems to apply them to non-edited documentary sources - with one exception, Robert Egeter van Kuyk, at the Amsterdam conference, did mention this problem. His words were so important - and so near to my own opinion - that I will quote them:

An audiovisual document is not a book, nor a periodical, and consequently should not be treated as one. Though it may have the usual formal cataloguing elements, it is by nature a different kind of document that is used in a different way, and which suffers if pressed into the rigid mold of book cataloguing. Many documents, like photographs or incomplete films, cannot be entered on a catalog card in the usual way: their co-ordinates are key words and descriptors, not title, author, etc. Again, practice shows that the audiovisual archivist or librarian receives with increasing frequency not a request for a specific document, but for material concerning a specific theme which may be found in many different audiovisual documents. If one is to respond adequately to such requests, some sort of content analysis is obviously called for, as well as a more flexible approach.

Let me now look into some cataloguing rules and examine what they have to say regarding the problem sketched above:

The *ISBD:NBM* states that it is made for "monographic non-book documents", that is for "a range of materials ... having for their primary purpose the transmission of ideas, information or aesthetic content". That of course means everything, because everything can carry information. But then an important limitation is given: "The definition is to be taken as applying for the most parts to *materials published in multiple copies*; it therefore excludes specimens or found objects, except in so far as such objects are packaged and marketed commercially..." When applied to AVM this means that only published media are within the range of these rules.

Another way of defining its scope takes the German *RAK-AV*, that is, rules for the alphabetic cataloguing, part *AVM*. They are said to be only an adaption of cataloguing rules for books: the rules are made for libraries in which, in addition to books, *AVM* are collected. They are an instrument to treat these *AVM* similarly to the books of the collection. They exclude cataloguing of the content and also unique materials - that is they also exclude non-published materials.

There are two other rules which I know do not have such modest and wise limitations. There is the German *DIN 1505*. The scope is defined very generally but the rules themselves deal only with published material. I think the authors of it had only published *AVM* in mind, but omitted to say so.

Then there is the Austrian *ÖNORM 2653*. These rules proudly state that they are to be applied to all kinds of *AVM*. But also here the authors didn't realize what they were attempting. The rules themselves are more or less similar to the other mentioned rules: a system for formal cataloguing derived from the paradigm of book catalogues.

After making such a criticism, I should add that some hasty remarks dealing with non-edited material were included, it is true. But this way is only a first step and by far not enough.

So fervent protests of *AV*-archivists, like Dr Thiel and me, that is of persons handling unpublished unique sources, followed. Just now we are revising the rules. We hope that it will be possible to attain rules providing for the needs of published works as well as for the needs of unpublished original sources. It is a kind of an experiment and not finished yet. It was, by the way, an enormously time-consuming procedure. But it acquainted us with the special problems of giving general rules for the dealing with non-edited *AV* sources.

My following remarks reflect some aspects of our work in this field:

1. An underestimated problem is to clarify for the catalogue user, whether the person mentioned in the entry is responsible for the recording only in an intellectual way, or can be heard or seen on it too.

Normally, especially when edited material is concerned, there is no doubt: An entry "performer colon Greta Garbo" is sufficient. But rather often we have to tackle more complicated situations. For example, an interviewee in a film: is he speaking from off-camera, or can he be seen too? Or a reading of poems: Does the catalogue entry really make clear if the author of a particular poem is reading it himself or if it is recited by an actor?

A solution would be to add a mark to the name: An "A" for audio, that is to be heard, a "V" for video, that is to be seen and an "AV" meaning to be seen as well as heard. Lots of other solutions are possible. The important thing is to clarify, let us say, the "medial status" of a person, too. One of the most frequent questions in my job is: "Do you have XY's voice?", or "We would need some words of Z about this or that".

2. Problems of bringing "content" into a formal cataloguing system: With non-edited documents (as I already said) you have to simulate titles, sub-titles and so on. It stands to reason that this simulation should create titles which give as much information about the content of the recording as possible. If this is not enough here or in another field of the entry, more information about the content should be added in whatever appropriate form (classified, or in keywords and so on).

It seems important to me also, to define the type of recording we are dealing with: field recording, studio production, broadcasting, as well as characterizing the type of event which is recorded and the method used in recording, for example interview, press

conference, discussion and so on. It is necessary to say this, because sometimes rather strange and tricky situations can arise. For example, an open air festival is taped, later on commented on and adapted and supplemented by a moderator in a studio. And then the broadcasting is recorded by the Phonotheek. This makes three levels:

1. The recording of the event itself
2. the additional recording and adapting done at the radio station
3. the recording of the broadcast.

I think that user must be able to differentiate between these three levels just by reading the catalogue entry. To facilitate this we try to devise a list of terms for such types of recordings and events, which can be used to characterize our document in the entry.

A special problem arises for persons which are not "responsible" in the strict library cataloguing rules sense, that is, persons who are not authors or adaptors or directors or performers and so on. They only act in the event we are taping. They can be heard and/or be seen, but are not responsible in the sense just stated.

Let us take for example the famous amateur film document of the assassination of John F. Kennedy. In a conventional formal catalogue entry only the name of the photographer would be given - not Kennedy's name, because he is not responsible, he was only acting, or better, something was done to him. So he would not be included in the formal cataloguing but would have to wait until when and if a content cataloguing will be done. This seems rather foolish to me. We of course have to give all relevant names, even of persons knowing nothing about their being recorded. You will have noticed that this is what I meant when calling for a cataloguing of the taped process, of the recorded event itself, not so much of the recording as such.

I fear I may have confused you a bit by presenting an unaccustomed point of view. But my function today was to speak about a bundle of problems seldom dealt with, even seldom noticed as such. If you got the impression that such problems really do exist I think I have done my part.

RECORDING METHODS OF DOCUMENTARY AV-MATERIAL

Helga Thiel

Phonogrammarchiv, Vienna

Presented in the combined session of the Training and Cataloguing Committees at the IASA Conference, Vienna, 1988

At the outset allow me to repeat that we are revising the rules of the *ÖNORM 2653* which were simply derived from the paradigm of book catalogues. R. Hubert mentioned the fervent protests of the av-archivists against this very poor situation, which led to an unexpected acceptance of terms important for documentary av-material by the *ÖNORM* commission.

Working in the Phonogrammarchiv means being permanently confronted with manifold outputs of field studies. Since the foundation of our archive in 1899, great care has been placed on the question of how the collected material had been recorded. On the one hand this necessarily led to detailed written registration of the technical equipment used, the recording technique, and the recording methods, as these information elements inherently stated the field collectors' preferred recording style. The data fields, recording technique and recording method are represented in our slowly growing data base.

Letting alone the field *technique* I'll concentrate on the field *method*. In case of documentary material the knowledge of the recording method is indispensable to understand and evaluate the content recorded. In the course of our ÖNORM sessions this matter was taken into account. Thus in order to characterize the field *technique production* up to 4 relevant attributes are now offered.

1. If a person "sets up" the recording (i.e. is responsible for its taking place) the attribute *explorative* is to be added. This method primarily documents human verbal behaviour by interviewing a person or a group for getting information on acting, feeling and thinking.
2. If the researcher is attending an event which would have taken place anyway the attribute *actual* is appropriate. The actual recording preserves social behaviour in the moment when it is really happening. Therefore this seems to be the optimal method in order to document contextual behaviour.
3. The term *simultative* is used for recording imitations of events or parts of them, and is different to the concept of social cultural context, ie. in case of reconstructions.
4. The term *experimental* is applied when all conditions within the experimental situation being recorded are (principally) perfectly controlled and therefore easily repeatable. This is a similar situation to explorative recording, as it is "set up".

Additional fields were also agreed to by the ÖNORM commission for dealing with documentary recording methods. We now have terms for three types of interviews and three types of field observation. Let me briefly explain, because not all among you are familiar with the methods and vocabulary of empirical quantitative and of qualitative social science.

Interviews:

1. The *standardized interview* is based on a questionnaire. The sequence of questions as well as their formulation in standard German is not flexible.
2. The *semi-standardized interview* is based upon a flexible scheme of questions - not necessarily in standard German.
3. The *non-standardized interview* is close to the form of normal conversation.

Field Observations

1. *Non-participant structured observation* means that the observer is not voluntarily involved in the processes he tries to document according to his research concept.
2. In case of *participant structured observation* the observer is integrated in the observed process. There is always a plan of what, how long and in which manner the observation is made, and this plan must be documented as well.
3. In case of *participant non-structured observation* the investigator has no limitation of that kind, but he is required to state exactly how he himself is involved in the area of his observation.

This brief contribution is intended to raise the awareness of the parameters which are essential for a precise cataloguing of documentary av-material.

If we could enlarge these keywords to a maximum data list, it would enable the av-archivist to do independent and expert work.

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DATA RETRIEVAL IN THE ETHNOMUSICOLOGICAL LABORATORY OF THE SLOVAK ACADEMY OF SCIENCES IN BRATISLAVA

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Presented in the combined session of the Training and Cataloguing Committees at the IASA Conference Vienna, 1988.

Ethnomusicology is one of the disciplines working with a variety of separate, diverse data concerning ethnic musical cultures - either individual ethnic, national communities, or the world-wide cultural context. The concentric and eccentric comparative character of ethnomusicology constituting a prerequisite of its capacity for scientific analysis and synthesis calls for exceptionally intensive documentation and document-processing activities. Their importance is further enhanced by the fact that the respective data have a relatively stable character and a permanent scientific, artistic and aesthetic value. Tens and hundreds of musical collections available in ethnomusicology incessantly grow in size, yet the extent of their accessibility and applicability is relatively low and time-consuming. In a way, it is a problem common to all the archives, museum libraries, and other similar facilities of administrative-technical and documentary character. It is beyond the competence and ability of a single researcher, and also of central institutions, to handle this flood of new information, documents, and research results; to integrate them; and to employ them in their everyday scientific research work. The acquisition of complete information on the state of processing and character of data in individual collections is therefore a time-consuming and laborious procedure.

The Czechoslovakian ethnomusicologists have met to solve these problems for almost one and a half decade. Following the activization of ethnomusicologists of Brno in the sixties, co-operation was established between the respective departments of Brno and Bratislava, joined by those of Martin and Banská Bystrica in the seventies. A project of automatic processing of musical monuments carried out by Matica Slovenská in 1976-1980 was designed to develop a system of documentation processing of musical archival collections which could be applied to all the documents of the Slovak musical culture held by the Matica Slovenská. Musical monuments are processed in two areas:

- (a) Musical archival holdings, including the project of machine processing of the notations of folk songs. The song collection currently comprises 99,669 song notations on record.
- (b) Recordings made from the collections of musical manuscripts disseminated by the mass-media or reproduced by various musical bodies.

Since 1985, several projects were designed and verified for the compilation of incipit musical and text catalogues for individual types of songs, types of instruments, systems of film descriptions, for the processing of instrumental-iconographic sources.

The ethnomusicological laboratory of the Slovak Academy of Sciences in Bratislava has at its disposal the Text 01 8-byte computer with operating system Mikros, CP/M equivalent, adapted WordStar with diacritics; the program used for data classification is Dynamit.

Since 1986 when the project was finalized, the documentary material started to be processed within the following collections:

1. sound recordings - phonotheque and the related written documentation
2. song manuscript archives - written notations, transcriptions
3. films and videorecordings
4. photographs and slides
5. iconographic - pictorial documents of historical provenience including artistic artefacts concerning forms of musical expression
6. descriptions of musical instruments.

The search was undertaken for uniform cultural-geographical, stylistic, documentary and structural information which could be identified in all the above collections in a single operation and prepared for the researcher as integrated information concerning the phenomenon under study irrespective of the collection in which it may be represented. In short, be it the songs - texts, tunes, instrumental melodies, musical instruments, dances, games, any relevant information existing in the archives of sound recordings, written notations, phonotheque, videotheque should be retrieved within a single process.

The archival holdings mentioned above are presently being processed according to the basic common data for individual holdings.

Each unit contains 25 data, 9 of which represent descriptive data in an abbreviated form and a symbol, i.e. designation of the file - serial number of the unit in the file - supplementary serial number or designation of the basic (zero) line of common documentary data given as 00 - complete name of the community - district in the form of the car license plate mark - region in the form of initial letter - ethnographical region in the form of a four-letter abbreviation - country in the form of country code letter(s) for motor vehicles - ethnicity in the form of full designation of ethnicity.

The following 6 data (fields) are those concerning the content of the unit, i.e. textual incipit in the standard and the dialectic forms - symbol P for songs - symbol M for music or I for instrumental solo music - symbol T for dances, H for games or TH for dance games - S for word, Z for custom - more specific designation of the dominant folkloric type.

The last 10 fields represent more detailed characterizing data concerning - the year of entry - collector represented by abbreviated name and surname - author of the notation represented in the same way as the collector - interpreter designated by the symbol M for men, Z for women or D for children, eventually combination MZ... - age of interpreter in the form of two digits designating the age span.

Fields 21 to 23 contain the technical characteristics A for with sound, V for without sound. AV for separated sound and picture - F for colour - real time of recording in the form H m s for the file on films and videorecordings. Photographs and slides in the field 21 - K for cine-film, SV for roll-film - 22 F for colour film - 23 is free. The file A for sound recordings gives the technical parameters in the fields 21 to 23, ie M for mono, S for stereo, A for analytical recording - tape motion speed 9, 19, 38 and number of units in the document.

The manuscript file and song archive designated as M gives the melodic incipit in the field 24, represented in the form of the first eight tones according to the following principle: digits under the basic tone receive the negative designation (eg in the form 53215135).

The rhythmic incipit is noted in the field 25 by simple numbers so as to represent the multiples of rhythmic values as they are contained in the incipit (eg quaver, quaver, crotchet, crotchet, quaver, quaver, quaver, minim = 11221114). The basis for the multiple is always the smallest rhythmical value contained in the incipit.

Our objective is to process all the above documentary collections according to the specified data and to compile a set of catalogues for each individual collection. 45,000 notations of folk songs and separate collections of texts, 3,000 tapes, 485 films, 150 videorecordings, and about 20,000 negatives and slides are awaiting processing in the archives of the ethnomusicological laboratory.

For further information on cataloguing procedures and retrieval contact the author of this paper, at the Ethnomusicological Laboratory, Slovak Academy of Sciences, Bratislava, Czechoslovakia.

DISCOGRAPHY/CATALOGUING

FINAL REPORT ON THE MINIMUM LEVEL OF DESCRIPTION OF A SOUND RECORDING FOR AN ENTRY IN A CATALOGUE OR A DISCOGRAPHY, AUGUST 18, 1988

Mary McMullen

Co-Ordinator (1986-1988) of the IASA Discography/Cataloguing Working Group to Investigate the Minimum Data Elements to Describe a Sound Recorded Event

Presented at the IASA Conference, Vienna, 1988

The Working Group believes that for such a report to be of practical use, it should be kept as simple as possible.

The following data elements are considered to be required in a minimum level description for a sound recorded event (and it should be noted that even so, the words "if applicable", "if readily available" and "as appropriate" follow many of the data elements in the list):

1. Title (may be abbreviated if long, or subtitle may be omitted)
2. Responsibility (name(s) of creators of the work which has been recorded)
3. Major participants and their functions (name(s) and functions, voices or instruments of the major participants who are heard on the recording)
4. Date and place of original recording (if readily available)
5. Date of broadcast (if applicable)
6. Date of release (if applicable)
7. Label (if applicable)
8. Catalogue (i.e. Issue) number (if applicable)
9. Matrix number (if applicable)
10. Broad physical description (including number of units and speed) e.g. 1 reel, 15 ips; 2 discs, 78 rpm

Additional, for unpublished materials:

11. Name of Collection (as appropriate)
12. Series in the Collection (as appropriate)
13. Terms of use

FUTURE OF IASA

FOUR DILEMMAS FOR IASA'S FUTURE

Hans Bosma, Wageningen

Presented in the "Future of IASA" Session at the IASA Conference, Vienna, 1988

INTRODUCTION

This paper raises questions to be answered by IASA, more than giving a solution for existing problems. It is my hope that the discussion which is started now leads to a new strategy for IASA's future, to become a strong organisation with clear purposes and to serve a worldwide membership. A strategy has to be based on choices and a choice has to be made when there is a dilemma. That is the reason why I gave my short presentation this title.

Before formulating the dilemmas or questions it might be interesting to look at the *Constitution*, especially to *Article II* in which the purposes of our association are described. Five purposes are mentioned, not all of them being clearly formulated.

As a conclusion of I admit, a very global investigation, IASA is strong in my opinion, in the following points:

- the serious work and results of most of our committees;
- the dissemination of the results among our membership by the publication of the *Phonographic Bulletin*;
- the relation and cooperation with other international organisations in related fields.

Weaker points in realising our purposes are:

- the dissemination of these results *outside* our membership;
- publication of activities and articles from our National Branches or Affiliated Organisations;
- activating the exchange of sound recordings.

DEVELOPMENTS

Looking to the future it is my feeling that IASA will be confronted with important internal and external developments. We are living in a crucial period of IASA's history. I refer to the IASA/IAML relationship, the (what I will call) AV-lobby, and the fact that IASA is an active, serious and accepted partner in the Round Table at this moment.

Times are changing, technical possibilities change even faster and National Branches are developing into Affiliated Organisations. And is IASA still growing? And for how long?

We have to face these developments and to prepare ourselves for at least the next decade!

Therefore, in my opinion, the Board, but also the membership, should realise that major changes in the IASA-environment may only be survived, when the association is in a healthy condition. A healthy state for organisations as IASA means:

1. clear purposes
2. a strong position
3. a strong organisation
4. continuity in activities

THE DILEMMAS

Based on these 4 conditions I will try to formulate my dilemmas.

1. The AV-lobby

A few years ago the first signals were given that many members not only collect sound recordings, but also other av-media and did not find an international platform for discussion or information exchange concerning these media. In Stockholm it was announced that several National Branches and/or Affiliated Organisations were widening their scope to av-media (France, Austria, Netherlands) and felt that IASA could not fulfil the needs in these fields. Also other organisations like FIAF, FIAT and ICA are for several reasons not appropriate to fulfil the needs of these branches.

So the question arises if IASA, as the mother-organisation of most National Branches and Affiliated Organisations is capable of filling this gap. The first dilemma:

Is IASA willing and able to change its purposes towards all AV-media?

2. The garbage-bag

The second dilemma concerns the position of IASA in relation to activities on national or regional level of the National Branches and Affiliated Organizations.

It seems to become a natural development that IASA's children grow up to mature national organisations in which IASA's membership decreases to less than 50%. This, and the additional cost for local activities, resulted in the past in requests for changing the status of National Branches to Affiliated Organisations.

This leads to the following statements:

- (a) In some countries or regions there are very active local organisations which fulfil the need of their own membership. In these countries the number of IASA-members reduces, together with the interest in the activities of IASA as an international organisation.
- (b) Fortunately for IASA, many countries don't have yet an organisation on national level in this field. Sound-archivists in these countries have no alternative than IASA!

To say it bluntly: IASA seems to become a garbage-bag for those sound archivists who are not served in their own country. (Of course it is *not* my intention to insult my colleagues. Please accept my apologies for that!) Dilemma 2 has to be formulated as follows:

Is IASA willing and able to act as an association for all sound (or AV)-archivists?

If the answer is *yes*, then the association has to develop additional services or values to the national organisations for a subscription fee which is acceptable.

If the answer is *no*, then IASA is deemed to become just an umbrella for the NB's and AO's, and a garbage-bag for some individual members.

3. NAOC

NAOC is the National Branches and Affiliated Organisations Committee. There seems to be a negative relation between the importance of this committee and the length of its name. During the last years it crossed my mind several times that the position of NAOC is rather unclear.

Obviously it is a forum and not a committee, with pleasant, comfortable meetings without any obligation. Most of the reports are repeated in the closing-sessions of our conferences or during the second part of the General Assembly.

In my opinion it is advisable the NB's and AO's to be given a more prominent place in IASA's organisation-structure, perhaps even with influence in important affairs concerning the policy of Dilemma III:

Is IASA willing to chose an organisation-structure in which the NB's and AO's have a more prominent role?

Initiatives in this direction may lead to stronger bonds between IASA and its NB's and AO's for the benefit of both parties.

4. Professional Branches

My last point concerns the committees.

When looking at the list of committees 3 types can be recognised:

- (i) professional branches:
 - Radio Sound Archives Committee (RSAC)
 - National Archives Committee (NAC)

- (ii) subject Committees:
 - Technical Committee (TC)
 - Copyright Committee (CC)
 - Cataloguing Committee (CaC)
 - Discography Committee (DC)
 - Training Committee (TC)

- (iii) concerning IASA's organisation
 - Nat. Branches and Aff. Org. Committe (NAOC)
 - IAML/IASA Committee on Sound Archives and Music (JC)
 - History of IASA Committee (HIC)

The Committees of the third type are not of relevance for this paper. My only comment is that the Board should pay more attention to them, especially to the NAOC (see dilemma III) and the JC.

As we have experienced also in Vienna, it sometimes is difficult to find officers and to reach continuity for the subject committees. On the other hand, when looking through the membership's list not every member can find its place in a professional committee.

I suggest IASA try to organise itself into 4 or 5 professional branches. From each professional branch at least *one* representative should participate in every subject committee. This would solve 2 problems as:

1. it would ensure that offices of the subject committees can be filled,
2. it would stimulate the exchange of information concerning different subjects between the professional branches

So dilemma IV is:

Is IASA willing to change its organisational structure in a way that professional branches, in which every member can find its place, become part of the main structure of the organisation?

Regardless, it is worth exploring this and other suggestions to see what advantages may be gained by improving the quality and quantity of IASA's activities.

CONCLUSION

My personal view is, that IASA should grow to an international Audio-Visual association, alone or in conjunction with other organisations in this field.

Of course there will be difficulties to solve. But imagine what happens if we don't act now! Within about 20 years the importance of sound archives will decrease dramatically. The society is more and more visual-oriented, so will your archives be!

This has to be the most important choice IASA makes.

If IASA stays IASA, then, in my opinion we don't even need to look for answers on the dilemma's II, III and IV. We just fall asleep and never wake up again.

If we can resolve dilemma I, the last three problems can be resolved in the next two years. A change to the *Constitution* would, of course, be inevitable.

IASA'S FUTURE: SOME PERSONAL REMARKS AND SUGGESTIONS

Rainer Hubert

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Presented in the "Future of IASA" session at the IASA Conference, Vienna, 1988

The position of our organisation has changed very much in the last years. While IASA's membership at first consisted mostly of institutions dealing exclusively with sound, the situation is different now. A lot of sound archives have adopted other media. Other kinds of media-archives have problems very similar to ours. The technical development has brought the different AV-media closer together (and this will be even more the case in the near future). The structural similarities of them all also may be clearer, more visible than some years before.

Another development lies in the close co-operation between media archives in some countries. Such co-operation does not stop at the border line of the sound medium, but embraces all kind of AV-media. This seems a logical and inevitable consequence of the facts mentioned above.

These two developments (tendency to media integration, and co-operation between different AV-archives) don't find their equivalent on the international level. There still exist different media organisations which are differentiated by the kind of AV-medium they represent: TV, film, audio. There have been contacts between them, that is true, but in my view this is not enough.

IASA for example has much closer links with IAML than with FIAT and FIAF, that is with an organisation which doesn't share the specific problems which stem from the nature of AVM.

At the moment institutions which are interested in all kinds of AV-media have to be members in at least 3 organisations each of which has its own program and goals. Quite a few IASA-branches are multi-medial - why should they only be part of IASA?

To resume: It is a most inadequate situation and it will become even worse in the future.

What options do we have?

1. Close co-operation between IASA-FIAF-FIAT
2. Merger of the three organisations

1. **Close co-operation** between IASA-FIAF-FIAT

Advantages: It wouldn't be a radical change; there won't be too much opposition by the organisations "establishment";

Disadvantages: three memberships remain necessary and also - necessarily - three different approaches, three different styles; (by the way: what about still pictures? these media should also be taken into consideration by an international organisation)

2. **Merger** of the three organisations

Creation of one overall AV-organisation would be the most rational solution, but it would be next to impossible to induce the three existing organisations to give up their identities.

Besides it would be very difficult to effectively organise so big an organisation: contrary for example, to the growth of IASA it, wouldn't start little, becoming bigger step by step

- it would already start by being very big. To start such an undertaking seems very difficult to me - and chaos imminent.

My conclusion is that an attempt should be made to find a compromise between the two options:

- The already existing co-operation between the three organisations should be intensified - for example joint conferences, joint publication projects, joint committees
- The three organisations should form a parent organisation and membership in one of the three organisations should automatically mean membership in the parent organisation as well. The function of the parent organisation at the beginning would be to enforce cooperation and to distribute shortened information about its daughter organisations. The future IASA-member therefore (by being a member of the parent organisation also) would get the most important information about what is going on in FIAF and FIAT. It would have institutionalised access to information about the other AV-media.

A second step in the development of the parent organisation could be to become active on its own - with publications, special meetings and so on. It could then also accept new members which no longer have to be member of one of its daughter organisations. The national branches for example, of IASA, which by that time, I think, will mostly be multimedial, could directly become branches of the parent organisation.

I cannot go into more detail. The details I have given are only examples for possible solutions. Before making concrete plans it will be necessary, to give much more thought to the approach as such.

The core of my suggestion, and what seems important to me, however, is *to start a development*. We should start a process which is more or less accelerated by itself, that is by the general development in our own work environments.

The advantage of this suggestion lies in its *dynamic element*:

The parent organisation would start as a comparatively unimportant thing. It would leave IASA, FIAF, FIAT as they are. It would not mean a big change at the moment. And if the approach fails our organisations would stay as they are. But when the parent organisation is managed effectively, and if its role as a distribution center for information and for co-operation functions, it would gain momentum. It would be stronger from year to year and we all would profit from it. The end of such a process - after many years - could very well be, that the daughter organisations become kinds of special departments of it. The question of their independence and sovereignty will then be futile.

I know that such a proposition may find hard opposition, but I cannot see any sense in organisational chauvinism. The question has to be: Does an organisation fulfill the purposes of its members? IASA does, no doubt, but only at the moment. We have a bit of time to prepare the future, but only a bit!

MEMBERSHIP RESPONSE

SEARCHES AND RESEARCHERS: SOME REFLECTIONS ON A CONFERENCE PAPER DELIVERED BY POUL VON LINSTOW

Jeff Brownrigg

National Film and Sound Archive, Canberra

I have been ruminating about Poul von Linstow's article entitled *What Is Research*. In essence it seems to be a paper which asks us to consider the manner in which we understand and conduct searches, particularly in audio archives. And it is the word "search" rather than "research" that best fixes my main misgivings about his argument.

As I understand it, Dr von Linstow is concerned to make a number of related points commencing with the notion that an audio/television archive, and more especially an archive concerned with supplying material for broadcasting, cannot afford to view its role as a repository of inert nostalgia. Rather, such collections must begin to see themselves as "'pure' information services" meaning, I suspect, that they must behave in a broad sense, rather like any other information service and along the lines of a conventional library of paper materials. What is implied, I think, is that the dusty image of the audio archivist as an enthusiastic collector of rare and interesting sound carriers must be replaced by something a little more clinical in its application; a movement away from the inspired enthusiast/collector towards a disciplined system of collection management in the service of researchers of many kinds. The point is perhaps best stated as an assertion that in his opinion Dr von Linstow recognizes the need for a change of image. He would support the reconstitution of archiving's self-image whereby the assembling of artefacts as a sort of museum of antique technologies gives way to a complex organisation of data about what is held by an archive in order to make the collection accessible.

At Australia's National Film and Sound Archive (NFSA) the notion that utility and access are the keystone to any corporate philosophy has been central to discussions of Archive policy. It is an argument which supports the centrality of utility and recognises the fact that an archive runs the very real risk of becoming a collection of cultural fossils. The NFSA is supported by the Australian Government and while it is required to act as a museum might in the preservation, conservation and display of the items it selects and acquires, its major function is to act as a library would in the provision of research possibilities for those who require access to its collections. In this sense research is a primary function, but unlike the Archives of Radio Denmark, it is research initiated and carried out by researchers who are usually not members of the Archive. The difficulty experienced by the NFSA is not in the recognition of the need for research or the definition of what research is, but rather in the provision of access to about six million titles. Our first problem is encountered in the search for the raw materials of research and, of course, the search is in itself a variety of research.

Research then, would appear to be any attempt to discover something that is not already known. The Oxford dictionary definition is even broader than this giving "careful search or inquiry" and adding in a secondary note that it is "an endeavour to discover facts by scientific study", the latter tending to account for a research methodology, especially by the use of the word "scientific". Dr von Linstow also posits a science/art (other-than-science) division and goes as far as suggesting that there are varieties of creativity which fall onto one side of the science/art division or the other.

The danger of the "arts and science" dichotomy are well known to readers of English commentators like C.P. Snow and the literary critic F.R. Leavis who eshewed the name "philosopher" and who harried the purveyors of the notion of a bifurcated culture¹. Leavis, for all of his denying it, moved away from a detached concentration on "the text" to a broader context of investigation. His concern in his later years was epistemological. He brought to his discussion a long history of the moral context of his selection of the best writers in English and this was melded with the discovery of the works of philosophers of science, especially Michael Polanyi and an editor of his work but considerable figure in her own right, Marjorie Grene. I find Polanyi and Grene much less impenetrable than many other modern philosophers (usually French or francophile) and they address the issue of scientific method with considerable clarity. The following lines are to be found close to the beginning of *The Knower and the Known* (Marjorie Grene)

The Cartesian-Newtonian world was, in the last analysis a world without life. That simple fact had, and still has disastrous consequences for the conception both of the object of knowledge and of the subject who knew it. These consequences lie so deep in our habits of thought that the recovery from them is slow and difficult. (p14)

and later in the same work;

Knowledge is an achievement, but like every living achievement a stage in history, neither an end or simply a beginning, but a "stage on life's way". The ideal of wholly explicit, wholly certified truth...falsifies at once the nature of the knower and the known, of mind and world. (p91)

In a later work, *Approaches to a Philosophical Biology* (1968) Grene adds to this notion

The achievements of man: art, religion, legal and political institutions, science itself, can have no significance in a naturalistic one-level world, where there is, on principle, nothing but particles in a four-dimensional space-time continuum. Admittedly, if mechanism were true - if the book of the universe spread out before us were Galilean - we should have to resign ourselves to this dismal fact: the only appropriate philosophy would be one of absurdism or of despair. (p31)

The nature and uses of knowledge in a broad sense are teased out by Polanyi and Grene in an attempt to dispel the sanctity of a singularly scientific view of the operations of man in the world after the models of Descartes and Newton. And it is clear that part of their impetus is to find some ground from which the human centrality of knowledge and knowing might be achieved. I am sure that Polanyi and Grene would be less than satisfied with the assertion that a distinction should be made ipso facto between the "insightful artist" and the "insightful scientist". The whole vexed question of the problem of perpetuating the belief in the difference between scientific and artistic creativity has been raised by many thinkers including, for example Koestler and Australia's Barry Jones. Usually inspiration to discovery has been shown to be remarkably similar regardless of where it occurs.

From the point of view articulated in Polanyi and Grene and espoused by Leavis, the pursuit of knowledge, whatever it consists in, is essential to the perception of humanness; critical to an understanding of the human condition.

If knowledge is so central to this understanding, then the value of the activities of archives to service the quest for knowledge assumes an elevated status. This would appear to be a matter of common sense, especially if we accept the postulates of the mid 20th century thinkers whose work in epistemology follows the lead of Polanyi and Grene. I am not sure that Dr von Linstow's "research concept in 5 elements" greatly assists me to a better understanding of the relationship between knowledge - a building block of our humanity - and the research processes by which knowledge is achieved. This is not to say that there is nothing of value in an attempt to provide a model for discussion, but we should, I think, recognize the possibility of over simplification of a complex issue by being too diagrammatic. I suspect that there are, for example, more than the three types of knowledge flagged in the model. (1. intellectual knowledge = true or false, 2. practical

knowledge = usable or unusable and 3. aesthetic knowledge = form of truth). This limits the possibility of knowledge unduly, regardless of the parameters set by the context of a provision of programme materials for the modern media. If our creative activities depend upon our "incomplete images" of the raw materials of inspiration, then we might also look to other varieties of knowledge. Should we include the more nebulous elements of consciousness described by Jung? Is there an intuitive knowledge which is not susceptible to the ministrations of empirical science and what about spirituality in whatever form it might take? The recent description by US scientists of a new polar force which is not strictly Newton's gravity or the three other varieties of naturally occurring forces associated with nuclear energy, nuclear decay and electromagnetism, might be instructive in our tendency to view the laws of science as sacrosanct: assuming that epistemology is seen and has been seen as a sort of science.

I have some difficulty with the concept of an actual split between the idea of "intellectual knowledge" and "practical knowledge". This is not because I do not understand what is being offered in the division, but because I think that the reality is rather greyer in fact than the black and white offered to us here.

Another concern relates to the use of the word "aesthetic". I simply do not accept that aesthetic knowledge deals with forms of truth. To begin, I question the possibility of universal aesthetic truths. This flies in the face of the English poet Keats, who you might recall, insisted that "truth is beauty and beauty, truth". We would need to add that beauty is generally accepted to be in the eye of the beholder. If we accept this adage, and empirically I must, we are faced with the discovery that "beauty" is a rather subjective quality. If "aesthetics" is the study of beauty where does "truth" sit? Once again it is probably fair to say that "truth" is a more objective quality than "beauty", although I would need more space to develop that premise. What I find hard to accommodate is the divorce between the truth of "intellectual knowledge" and the truth of "aesthetic knowledge" in this model, regardless of the nature of truth.

While nobody could object to ideas like "Good research work is conditioned by a dynamic, intellectually honest and professional research milieu", is it fair to say in the context of the argument being developed that it has "nothing to do with philosophy"? I hope that I have demonstrated, in the truncated account of some British thinking, the possibility of clear connections between the abstractions of epistemology and the deliberations of archivists who are the custodians of potential sources of knowledge. The increased responsibility of this custodial role might be onerous, given that it implies - if we accept the notion of the nexus between knowledge, research and the fundamental place of learning in the life of man - a requirement that archives be capable of supporting research programmes. Indeed for archives research becomes their *raison d'être*.

This sense of responsibility towards user of the NFSA has directed some developments in our collection management scheme in the immediate past. The most recent move with the audio materials has been towards the publication of the first edition of a *Guide to sound collections* ². This is a tool for researchers and demonstrates the relationship that the NFSA must develop with its clients. And it is clear, of course, that this situation is unlike that at the Danish Radio Archives. Our clientele range across a broad field from individuals who have sentimental or nostalgic reasons for wanting access, to broadcasters who usually require very prompt delivery of documentary material from the past, to students at tertiary institutions who are researching masters and doctoral theses. The Recorded Sound Collections section, unlike the NFSA's Film and Television section, has as yet, no significant on-line access to the collection. With about six million titles, and limited cataloguing staff, it is hardly surprising that we have had to think about how we provide a service for researchers.

In effect we make the most of what a researcher can tell us about parts of the collection that are not well documented. But prior to research commencing we are usually in a position to isolate the part of the collection to which the researcher needs access. The

Guide is an invaluable key to targetting the appropriate area of the collection for the researcher. The need for such a guide to collections which form natural units within the vast collection is obvious given the logistics of our problem. The unifying feature of a formed collection is variable and includes cohesion because of provenance, subject, chronological considerations and sometimes format. The guiding policy stems from a common sense approach to a recognized problem and this seems to be working well. A spirit of cooperation in the quest for knowledge is advantageous to the researcher as well as the participating archive, the latter usually increasing its knowledge of its collection with expert assistance, the help often extending to published and unpublished data generated as a result of contact with our collection.

Dr von Linstow's paper raises many issues and it would be productive to follow all of them through the stages of their logical development. As I do not wish to occupy a whole edition I will simply flag my recognition of common ground. The idea of selection, preservation and de-selection. What are the basic rules which govern the length of time that items ("millions of boring productions") will be stored for possible future use? Practical questions like these continue to occupy the NFSA and the answers it makes to its own promptings suggest that it is pointed in the right direction. The opportunity to test ones own assumptions and beliefs sometimes needs the catalyst provided by spirited conference papers. I am not convinced that a single research model or single paradigm with universal applications is possible and this is perhaps demonstrated in the pragmatism that allows the NFSA and Danish Radio Archives to follow different paths for perfectly good reasons. The value of Dr von Linstow's deliberations is in the sharing of his perception of archival research and in the growing global interest the archiving of 20th century media which has been growing slowly for a couple of decades. It is stimulating to be provoked into a response about what are already routine matters in the life of an archive. It is valuable to begin to underpin our activities with a discussion of the philosophical basis of our action and to be able to share the burden of policy development in the light of shared, mature reflection.

Notes

1. You might wish to examine *Nor Shall my Sword*. London, Chatto and Windus, 1972 especially pp. 41 to 99 and pp. 137 to 160. This might be followed by parts of *The Living Principle*. London, Chatto and Windus, 1975 particularly the first section "Thought, Language and Objectivity", pp. 19 to 69.
2. Godfrey, Neil. *Guide to Sound Collections : an inventory of sound and radio collections catalogued in 1988*. Canberra, National Film and Sound Archive, 1988.

NEWS AND NOTES

THE INTERNATIONAL COUNCIL OF ARCHIVES

Leopold Auer

ICA Secretary for Publications

Statement addressed to the General Assembly of IASA, 16 September 1988.

Like IASA, ICA is a Unesco affiliated NGO. It was founded with the help of Unesco in 1948, and was formally established at the First International Congress on Archives in Paris in 1950. Currently ICA has 850 members in 140 countries. As in IASA there are institutional and individual members. Within the institutional members a distinction has been made between national archive administrations and other archival institutions, the first having to pay membership fees according to another dues system.

The governing and administrative bodies of ICA are the General Assembly, the Executive Committee, the Bureau and the Secretariat. ICA comprises various regional branches for members in developing countries and sections for special categories of archivists. For programme activities various commissions and committees have been established. Branches and sections have their own constitution and ICA acts for them as a sort of parent organisation. Members of branches should be at the same time members of ICA. Membership within a section automatically constitutes membership in ICA.

The committee which is of particular interest to us here is the Committee on Audiovisual Archives. Its terms of reference run as follows: 'Study of the specific problems of audiovisual media in archives, in particular photographs, sound recordings and files or video tapes: (1) demarcation of responsibilities of producers and of archives regarding the selection/safeguarding of audio-visual materials, (2) guidelines for storage, conservation and documentary analysis and standardisation of formats, (3) making available information regarding training courses for audio-visual media personnel offered by other organisations, and development of curriculum elements for such training, adaptable to the various needs of other institutions'. There are other committees which might be interested in audio-visual matters: the committees for conservation and restoration, on automation and on reprography. Furthermore two international congresses on archives, 1972 in Moscow and 1988 in Paris, were devoted to audio-visual archives. Their proceedings will be published in the journal *Archivum*, and in particular the volume on the Paris Congress, due to appear next spring, will contain articles of interest to AV media specialists.

In the world of AV media ICA is a comparative newcomer and you will perhaps ask yourself whether it has been necessary to duplicate already existing efforts and to establish new bodies while already existing ones in the field face grave problems. This question raises the problem of the relationship to be developed between ICA and sister organisations at the international level. It is at the same time a repetition of the question for the relationship between public archives and specialized archival institutions such as sound or film archives at the national level.

With regard to this question Pierre Wallot from the National Archives of Canada, now vice-president of ICA, presented one of the secondary reports at the Paris Congress with the title: *Integration of new archives (meaning audio-visual, ADP etc.) into existing archive services or creation of specialized archives?* It goes without saying that the answer cannot be simply a general decision once and forever in favour of one of the two alternatives. The answer will have to differ from country to country and from case to case.

The public archives originally established to preserve paper records created by administrations have been, by the force of circumstances, involved in the preservation of AV-material. It is natural that public archives claim responsibility for this material if it is created in the course of activities of institutions whose paper records are already taken over. For parliamentary archives for example, it will be the very natural thing to do to take over the sound recordings produced by parliament itself. On the other hand national and regional archive administrations are becoming more and more active in documentation and oral history. Finally they may be obliged to take over responsibility for AV archives where specialized institutions do not exist which is the case in many third world countries - for ICA one of its main concerns.

Where specialized institutions exist, a demarcation of activities and interests mostly suggests itself. Public archives very often are interested in other types of AV material than specialized institutions. What is important is not which institution is taking responsibility for which type of archives but that this responsibility is taken at all by whomever so that the archival policy of a country may form a coherent pattern. The same is true at the international level. To avoid costly and unnecessary over-lapping, mechanisms for co-operation have to be developed; also in the relationship of the relevant National Government Organisations (NGOs) with Unesco, inter alia for the implementation of Unesco's subprogramme to promote cinema, photography and AV-media. A start has been made by the Round Table of NGOs on Audio-visual Archives and it would be interesting to know your stance towards this institution, and also with regard to an eventual inclusion of other organisations such as ICOM.

There remains of course the bilateral co-operation between NGOs. Concerning IASA and ICA one might, apart from existing relations, work towards activities such as joint seminars or joint publications. Even in the exchange of information much is left to be done, if we take into account for example, the rather weak mutual distribution of our journals *Phonographic Bulletin* and *Archivum*. These have been only some ideas and it would be interesting to have comments on them.

RESTAURATIE

Zutphen (the Netherlands), October 27, 1988

The *2nd International Trade Fair for the Restoration and Conservation of Buildings, (Natural) Monuments, Works of Art, Books and Archives "Restauratie '88"*, which took place in the Hanzehal in Zutphen (the Netherlands) on October 19, 20 and 21 last, has been a very successful event.

Nearly 5,000 professional visitors from various countries visited this rather unique trade event, getting acquainted with a interesting offer of approximately 130 companies and institutions.

Visitors from the Netherlands, Germany and Belgium, United States, Great Britain, Canada, Cuba, Portugal, Australia, France and Italy were present at *Restauratie '88*.

This clearly proved that such an International Trade Fair for the preservation of cultural heritage meets the demands of the various disciplines, which will be a strong motive for the organiser, Beurswezen Zutphen B.V., to broaden the scope of this event, which will be held again in the spring of 1990.

During *Restauratie '88* valuable contacts were made with international organizations concerning preservation and restoration activities, as well as education.

The presentation of the Europa Nostra Award by its Presidents Mr H. de Koster to the Municipality of Zutphen and the Foundation "Wijnhuisfonds" for the restoration of the "Adamans Convent" on October 19th last drew much attention.

Also some conferences concerning the preservation of monumental buildings, works of art and mass-conservation of archives took place during the three day-long Trade Fair.

Because of the rapid growth of this international event *Restauratie '90* almost certainly will not take place in Zutphen, because of the limitation of the accommodation.

The new location, as well as the period of the Trade Fair will be announced as soon as possible.

For further information contact:

Beurswezen Zutphen B.V.
Telephone: (31) 5750 - 15100
Telefax: (31) 5750 - 14005

REVIEWS AND RECENT PUBLICATIONS

REVIEWS:

Borwick, John (ed.) *Loudspeaker and headphone handbook*. London et al.: Butterworths, 1988. [x], 573 pp., illus., 24 x 16 cm, ISBN 0-408-01387-7: £57.50 (cloth).

This is a book that can be recommended to any Audio Engineer or Technician who has to design, install or maintain a listening system. Within the book are fourteen chapters written by experts in their fields and covering every factor that can affect the quality of the sound given out by loudspeakers and headphones.

It is impossible to give a thorough review of the contents of the handbook in the space allowed as it contains so much information. A very brief overview of the contents of each chapter will however indicate the range and depth of the material offered.

The first chapter covers the principles of radiation of sound. It provides a very useful refresher course on the basic properties of sound before the reader tackles the more detailed chapters to follow. The next two chapters occupy between them over a quarter of the book. They cover all the popular, drive transducer systems to be found in practical loudspeakers. As with all the chapters, there is a good balance between the theoretical and the practical treatment of the subject.

Chapters four and five look at some of the electrical factors affecting the final sound reproduction by a loudspeaker. The part played by crossovers and filters, and by the amplifier/loudspeaker interface is examined.

Next the non-electrical factors are examined in two chapters on loudspeaker enclosures and room acoustics. A section on public address systems and one on loudspeakers for studio monitoring and musical instruments help re-inforce the practical aspects of the book.

In Chapter 10, John Borwick reviews loudspeaker measurement systems while chapter 11 discusses the part that subjective evaluation plays in assessing loudspeaker performance.

Chapter 12 is an extended review of headphones covering the construction, the usage and testing of most types of headphone. The differences between sound heard in free space from a loudspeaker and in the confined space contained within a headphone earpiece are discussed and analysed.

The final two chapters provide reference information about international standards, the standard-making bodies, a glossary of terms used in the book and a list of quantities and symbols.

All chapters include a list of references and many also have a bibliography to help guide people wishing to study the topic further.

Overall, the various authors have presented their material clearly and well. In the time available to me, I have been unable to detect any errors or omissions. The editor has obviously briefed the authors well and avoided both gaps and overlaps in the coverage of a very wide field of technology. I recommend this book to all engineers and technicians as the one book to have on their reference shelf dealing with loudspeakers and headphones.

George Boston

Historische Tonträger im Deutschen Musikarchiv. Labelkatalog. Berlin (West): Deutsche Bibliothek, Deutsches Musikarchiv, 1988. 2 Bde., v, 1320 S., 30 x 21 cm, ISBN 3-922051-22-7 (gilt für die Bde. 1-5): DM 180.00 für die ersten beiden Bände (brosch.).

Erhältlich vom Deutschen Musikarchiv, Postfach 45 02 29, D-1000 Berlin 45, BRD.

Die gut fünf fünfzigjährige Geschichte der Diskographie kennt zwei Hauptarten der Präsentation: nach inhaltlichen Gesichtspunkten oder nach Labels und Plattennummern. Die letztere erscheint dem bibliographisch orientierten Nutzer vielleicht formalistisch und inhaltsfremd - auf dem Buchsektor wäre sie einer nach der ISBN angeordneten Bibliographie vergleichbar, in der tagtäglichen Realität ist sie jedoch die einzige universell brauchbare Form der Auflistung, wenn ein heterogener Tonträgerbestand nachgewiesen werden soll. Selbst ohne Register kann ein nach Labels und Plattennummern geordneter Katalog ein sinnvolles, nützliches Arbeitsinstrument sein, zumal er von den unterschiedlichsten Komponisten- und Interpreten-Diskographien ergänzt wird und so ein ganzes Schlüsselbund zum Öffnen eines Tonträgerschatzes zur Verfügung steht.

Als sich vor einigen Jahren dem Deutschen Musikarchiv in Berlin (West) die Möglichkeit bot, dank projektbezogener Fremdmittel einen Gesamtkatalog seines historischen Tonträgerbestands zu erstellen, wick man aus gutem Grund vom dem in Rundfunkschallarchiven üblichen Verfahren einer inhaltlich geordneten Katalogisierung¹ ab und entschied sich für eine streng formale Katalogisierung: die einzelnen Plattenseiten werden strikt als Katalogisierungseinheiten nach Labels und Plattennummern geordnet sind. Die Projektleitung lag (und liegt) in den Händen von Dieter Lerch. Die ersten beiden des auf bislang fünf Bände vorgesehenen Grundwerks sind inzwischen ausgeliefert worden, im Anschluss an das Grundwerk sollen Registerbände der Komponisten, Interpreten und Werktitel folgen. Mit seiner Publizierung ersetzt dieser Katalog nicht nur den internen fragmentarischen Zettelkatalog, sondern macht die historische Sammlung des Deutschen Musikarchivs erstmals weltweit bekannt und lädt zur Nutzung seiner historischen Tonträger ein, nämlich solcher Tonträger, die die Amerikaner im Rahmen ihres AAA-Projekts als "pre-LP sound recordings" bezeichnet haben. Das sind im wesentlichen die sogenannten Schellackplatten sowie Walzen. Dieser Bestand, inzwischen über 70 000 Tonträger, ist alles andere als ein historisch gewachsener Fundus. Zwar konnte das Deutsche Musikarchiv, als es 1970 als Abteilung der Deutschen Bibliothek eingerichtet wurde, auf die Sammlung der ehemaligen Deutschen Musik-Phonothek zurückgreifen, doch war dieser erst in der Nachkriegszeit erworbene Altbestand selbst überaus lückenhaft, ja äusserst selektiv zusammengestellt. In der Folgezeit machte sich das Deutsche Musikarchiv zur Aufgabe, neben seiner per Gesetz verordneten Verpflichtung zur Dokumentation und Sammlung des gegenwärtigen deutschen Musiktonträgerangebots, auch alte Tonträger im Sinne des Aufbaus einer Referenzsammlung zu akquirieren.

Die beiden Katalogbände sind im Laserdruckverfahren hergestellte Ausdrücke der eigentlichen EDV-Datensammlung, die es für interne Zwecke auch als Microfiche gibt. Das Satzbild ist sauber und auch gut lesbar, man hat lediglich zu wenig Rand gelassen. Für handschriftliche Notizen und gegebenenfalls Ergänzungen und Korrekturen ist kaum mehr Platz. Da die Bände überdies gelumbeckt sind, dürfte der innere Rand bei einem späteren Aufbinden noch schmaler werden. Für die Folgebände empfiehlt sich eine geringfügig verkleinerter Satzspiegel. Ausserdem wäre es für den Benutzer sehr hilfreich, in jedem Einzelband das Inhaltsverzeichnis sowie die Hinweise zur Entschlüsselung der Eintragungen nachlesen zu können.

Wie schon angedeutet, ist der Katalog zweiteilig; das Grundwerk besteht aus den kompletten diskographischen Titelaufnahmen von jeder Schallplattenseite. Der erste Band enthält ausschliesslich Schallplatten der Gramophone Company Ltd und ihrer Schwesterfirmen, mit Ausnahme der Platten der Deutschen Grammophon, die bekanntlich nach dem ersten Weltkrieg zur Konkurrenz des britischen Konzerns wurde. Diese

Zusammenführung von Schallplatten mit Labels wie **His Master's Voice**, **La Voce del Padrone**, **Electrola** und **Disque 'Gramophone'** in eine alphanumerische Reihenfolge hat einen praxisbezogenen, pragmatischen Grund, der durch das System der Plattennummerierung des Konzerns bedingt ist. Von einigen wenigen Ausnahmen abgesehen wurden die Nummern zentral von Hayes aus, dem Stammsitz der Gramophone Company Ltd, vergeben und galten weltweit. Dennoch hatte jede nationale Tochterfirma ihr eigenes Label. Insofern ist es für den Diskographen in aller Regel unwichtig, ob, als ein willkürliches Beispiel herausgegriffen, DB 2016 unter dem Label **Electrola**, **Disque 'Gramophone'** oder **His Master's Voice** vorhanden ist. In allen drei Fällen handelt es sich um Alfred Cortots Interpretation von Chopins *Préludes op.28 Nr. 7-14*. Dieses als "Labelgruppe HMV" bezeichnete Repertoire entspricht den unter dem Kürzel "G." subsumierten Platten in Clough/Cumings *WERM*.

Der zweite Band enthält die Labels **Beka**, **Columbia** (sowhol die europäische als auch die amerikanische Columbia, worauf nicht extra hingewiesen wird), **Gloria**, **Homocord**, **Imperial**, **Kristall**, **Odeon**, **Parlophon** und **Vox**. Für diese Labels hat es bisher keine numerischen Diskographien gegeben - abgesehen von einigen Präfix-Serien der britischen Columbia Graphophone Company, für die innerhalb der *Voices of the past*-Reihe des englischen Verlags The Oakwood Press ebenso wie für die wichtigsten Klassik-Präfix-Serien der Gramophone Company separate Listen erschienen sind. Insofern ist der diskographische Wert des zweiten Bandes dem ersten überlegen. Freilich wird hier die Lückenhaftigkeit der Bestände besonders deutlich, worauf ich noch ausführlich zu sprechen kommen werde.

Die in den Hinweisen für den Benutzer ausführlich und verständlich dargelegten Katalogisierungs-regeln brauchen hier nicht in extenso referiert zu werden; lediglich soviel sei gesagt: Jede Schallplattenseite ist vom Etikett zitiert worden, sprachliche Eigenheiten und eventuelle Ungenauigkeiten oder sogar Fehler eingeschlossen. Diese mechanische Arbeitsweise hat gegenüber den meisten anderen Tonträgerkatalogen und Diskographien zumindest den Vorteil der Konsequenz und Einheitlichkeit für sich. Dafür wird die eigentliche editorische Leistung erst in den Registerbänden ablesbar sein. Erst an der Übersichtlichkeit und der Zuordnungsgenauigkeit werden sich die Qualität und der Benutzungswert des historischen Katalogs zeigen. So wäre zusätzlich zu den vorgesehenen Registern eine Kondordanz der Platten mit manueller und mit automatischer Kopplung genauso wünschenswert wie ein Index der Matrizenstammmummern, der sich als grosse Hilfe bei diskographischen Datierungen sowie bei der Zuordnung verschiedenen Ausgaben ein und derselben Aufnahme erweisen würde. Doch ausschliesslich mechanisch sind die Titelaufnahmen keineswegs erfolgt. Sind mehrere Exemplare eines Tonträgers vorhanden, wird ein Referenzexemplar als Erfassungsgrundlage zitiert und die Anzahl der weiteren vorhandenen Exemplare genannt. Labelvarianten wie z.B. **Electrola/His Master's Voice** werden bei ein und derselben Plattennummer wie zwei verschiedene Platten zitiert, stehen aber wegen der alphanumerischen Reihenfolge innerhalb der Labelgruppe HMV hintereinander - eine nützliche und konsequente Differenzierung. Zusätzlich zur Plattennummer sind die Matrizenstammmummer (im Etikett) und die (eigentliche) Matrizennummer im Spiegel genannt. In diesem Zusammenhang freut sich der Rezensent, dass seine in der "Schallplatten-Terminologie" im *FonoForum* 1982 publizierten Vorschläge der Benennung aufgegriffen worden sind und sich offensichtlich bewährt haben. Bei mehrplattigen Sets ist den eigentlichen Titelaufnahmen der Einzelplatten eine ausgabenbezogene sogenannte Stufenaufnahme vorangestellt. Dadurch lassen sich zusammengehörige Platten mit den wichtigsten Angaben zu Werk und Interpret(en) schnell als Einheit identifizieren. Diese mit einem Sternchen versehene Stufenaufnahme lässt auch dann den Umfang des Sets erkennen, wenn nicht alle Platten im Deutschen Musik-Archiv vorhanden sind.

Gelegentlich sind die Titelaufnahmen ergänzt worden, etwa um Datierungen. Diese Ergänzungen sind immer genau als solche erkennbar; und bei Datierungen die Quelle anzugeben (z.B. zu HMV: DB 11 532/35) ist eine zusätzliche Arbeit, die zwar

umständlich ist, aber eine philologische Exaktheit demonstgriert, die bei diskographischem Schrifttum nur allzu selten vorkommt. Freilich spiegelt sich in den Bänden auch ein Evolutionsprozess während der Erfassung wider; so fehlt beispielsweise bei EG 6205 (S.477) und bei vielen Columbia-Platten der Quellennachweis der Datierung.

Da das Deutsche Musikarchiv mit der Vorlage der beiden Katalogbände das Sammeln historischer Tonträger nicht eingestellt hat, sind die Ausdrücke ein Jahr nach Erscheinen in Details bereits ergänzungswürdig. Dennoch lässt sich schon jetzt mit gutem Gewissen eine Art Bestandsaufnahme wagen. Konstituieren die mehr als 29 000 in diesen beiden Bänden katalogisierten Schallplatten, rund 10 000 Dubletten mitgezählt, eine Sammlung, die es mit den wesentlich älteren Archiven in London (National Sound Archive, BL, aus dem British Institute of Recorded Sound hervorgegangen), New York (Rodgers and Hammerstein Archives of Recorded Sound, NYPL), Paris (Phonothèque nationale, BN) und Washington (Library of Congress) aufnehmen kann? Ich will hier nicht mit Spekulationen über die Qualität des in den Folgebänden zu dokumentierenden Tonträgerbestands aufwarten, sondern mein Urteil fürs erste lediglich an den vorliegenden Labelgruppen orientieren.

Es liegt nahe, dass ein deutsches Schallplattenarchiv hauptsächlich die nationalen Veröffentlichungen sammelt, und in der Tat machen sie den Grossteil des Plattenbestands aus. Aber es gibt beachtliche Lücken, die schmerzlich offenlegen, dass das Deutsche Musikarchiv erst seit knapp zwanzig Jahren besteht und davor keine staatliche Institution systematisch und repräsentativ Schallplatten gesammelt hat. Nur eine gezielte Ankaufspolitik, die vor allen Dingen grosse Sachkenntnis jenseits bibliographisch-diskographischer Formalaspekte voraussetzt, könnte bei Gewährung entsprechender Finanzmittel hier einen Ausgleich schaffen. Lückenlosigkeit, wie sie bei den Pflichtexemplarbeständen angestrebt wird, kann natürlich nicht mehr das Ziel einer retrospektiven Bestandserweiterung sein. Heute käme es vielmehr darauf an, einen repräsentativen Querschnitt durch das Repertoire von damals für die Forschung bereitzustellen. Wie sieht es damit aus? Einige exemplarische Stichproben:

Die vorhandenen Platten der deutschen DB-Serie der Electrola sind recht Häufig in Mehrfachexemplaren vertreten. Doch wie repräsentativ ist die Auswahl? Schauen wir uns die in den Kriegsjahren vergebenen Nummern DB 5500-5699 genauer an: Von den zweihundert speziell von der deutschen Tochter der Gramophone Company produzierten Platten sind 46 nicht nachgewiesen. Ob die im Zweiten Weltkrieg reduzierte Plattenherstellung die hohe Fehlquote zu verantworten hat? Offenbar nicht, denn die Vorkriegsaufnahmen DB 4400-4500 haben eine ähnlich hohe Quote: in dieser Nummernfolge sind 17 Platten nicht nachgewiesen. Wenn wir weiter zurückgehen, wird die Fehlquote noch höher: Zwischen DB 1000 und DB 1100 sind ganze 50 Nummern nicht nachgewiesen, obwohl lediglich 13 Nummern nicht veröffentlicht worden waren². Das vorhandene Repertoire ist nicht immer identisch mit den kommerziell erfolgreichsten Titeln von damals. Der Zufall hat ganz offensichtlich bei der Bestandsvermehrung eine grosse Rolle gespielt. Erstaunlich für ein Archiv, das bei seinen Beständen laut Gesetzauftrag dem für die Musikkultur recht zweifelhaften Aspekt des Nationalen besondere Aufmerksamkeit widmen muss: Ausgerechnet jene Platte fehlt, die für die Gramophone Company die erste war, die mehr als eine Million Mal verkauft wurde:³ C 1329 mit Mendelssohn Bartholdys *Hear my prayer*, gesungen von Ernest Lough und dem Temple Church Choir, London, mit George Thalben-Ball an der Orgel - eine Einspielung, die seit 1928⁴ jahrzehntelang ununterbrochen im Handel war und offensichtlich die erste Schallplatte eines solistisch auftretenden Knabensoprans gewesen ist; rezeptionsgeschichtlich also ein hochinteressantes Dokument.

Die **His Master's Voice**-Platten waren, wenn man die heute noch im Antiquariatshandel und auf Auktionen angebotenen Platten als Indikator für den einstigen Absatz heranzieht, weitaus stärker verbreitet als die Konkurrenz. Dies drückt sich auch in den nachgewiesenen Aufnahmen aus. Die Platten der Carl Lindström-Gesellschaft, die

einen Grossteil des zweiten Bandes ausmachen, sind nurmehr ein Bruchteil des Lindströmschen Gesamtrepertoires. Auch mit **Columbia** steht es nicht zum Besten. Von den wichtigen Beethoven-Einspielungen des legendären *Capet-Quartetts* ist lediglich eine Einzelplatte (**Columbia** D 15061) vorhanden. Da von diesen Einspielungen meines Wissens lediglich op.132 auf LP⁵ wiederveröffentlicht worden ist, ist ihr Fehlen besonders schmerzlich.

Natürlich stehen den Lücken auch musikgeschichtliche Schätze gegenüber, die nie eine Chance erhielten, von der Tonträgerindustrie wieder ausgegraben zu werden und deshalb als Archivbestand umso wichtiger für die Forschung sind. Ich denke beispielsweise an die *Singspiele für Kinder*, gesungen vom Singkreis der Jugendmusikschule Charlottenburg unter Fritz Jöde (**Odeon** 0-4325/30) oder an einige von Edith Lorands vielen **Parlophon**-Platten, die Zeugen der vergangenen Tanzorchester-Kultur sind.

So demonstrieren die beiden Bände ganz ungewollt, in welchem Masse die Tondokumente aus der ersten Hälfte unseres Jahrhunderts aus dem Forschungsspektrum des Diskologen verschwunden sind. Da das Deutsche Musikarchiv die einzige bundesrepublikanische Tonträger-Sammelstätte mit wissenschaftlichem Anspruch ist, kommt der Mehrung und Pflege seines Bestands besondere Bedeutung zu - eine Aufgabe, die angesichts der derzeitigen Quellensituation hohe Ansprüche stellt.

Zum Abschluss einige Ergänzungen bzw. Korrekturen:

- S. 82: Bei **DA 1344/46** sollte auf **DB 2039/44** verwiesen werden, da das Set sowohl aus 25cm- als auch aus 30cm-Platten zusammengesetzt ist.
- S. 191: **DB 2039/44**, **DB 1344/46**; recte: **DB 2039/44**, **DA 1344/46**. Nicht von allen Sets sind Stufenaufnahmen erfolgt. Stichproben lassen folgende Stufenaufnahmen vermissen.
- S. 302: Zu **DB 4496** fehlt **DB 4496/97** (Beethoven, Liederzyklus *An die ferne Geliebte*).
- S. 730: Zu **D 15 061** fehlt **D 15 061/64**.
- S.1066: Zu **0-4304**, **0-4306** and **0-4309** fehlt **0-4300/11**. Hierbei handelt es sich um die berühmte, von Curt Sachs herausgegebene Plattenfolge *Zweitausend Jahre Musik auf der Schallplatte*.
- S. 574: **EH 1211**. Schlassi; recte: Schiassi.

Dass mir bei stichprobenartiger Durchsicht nicht mehr Korrekturen aufgefallen sind, spricht sicher für die sorgfältige Redaktion.

Noch einmal zusammengefasst: Unter den grossen europäischen Tonträgerarchiven hat sich das Deutsche Musikarchiv als erstes an die Publizierung der Bestandsaufnahme seiner historischen Tonträger gemacht. Dies ist unbestritten ein grosses Verdienst, und die bisher vorliegenden Bände zeigen, dass der richtige Weg eingeschlagen worden ist. Wenn dieser Katalog in einigen Jahren in seiner Gesamtheit vorliegt, könnte er zu einem der wichtigsten Nachschlagewerke werden. Damit die vorbildliche editorische Arbeit einer universellen Nutzung zugute kommen kann, bedarf es allerdings noch des Füllens etlicher Lücken im Bestand des Deutschen Musikarchivs. Die Chancen hierzu sind gegeben. Sie sollten genutzt werden.

Anmerkungen:

1. Z.B. *Die ersten vier Jahrzehnte unseres Jahrhunderts im Spiegel einer Berliner Schallplattensammlung. Verzeichnis von Musik- und Sprechschallplatten aus der Sammlung des Berliner Theaterwissenschaftlers Martin Günther Sarneck.* Frankfurt am Main: Deutsches Rundfunkarchiv, 1966.

Musik zum Zeitgeschehen. Unterhaltungs- und Gebrauchsmusik 1900-1945. Hrsg. v. Lautarchiv des Deutschen Rundfunks. Frankfurt am Main: Lautarchiv des Deutschen Rundfunks, 1957.

Oper und Lied. Schallplatten berühmter Sänger. 1899-1925. Frankfurt am Main: Lautarchiv des Deutschen Rundfunks, 1959-1960.

Bayerischer Rundfunk. Schallarchiv. *Historischer Katalog. Gesangsaufnahmen.* München: Bayerischer Rundfunk, 1980.

2. Bennett, John R. and Eric Hughes. *The International red label catalogue of 'DB' and 'DA' His Master's Voice recordings. 1925-1956. Book I - 'DB' (12 inch).* Lingfield, Surrey: The Oakwood Press o.J., [1961]

3. Murrells, Joseph, *The book of golden discs. New and completely revised edition.* London: Barrie and Jenkins, 1978. pp. 15-16.

4. Datierung nach Peter Morse: *Mendelssohn vocal music (2nd edition).* (Discography series; no. vi.) Utica, N.Y.: J.F. Weber, 1973, p. 27.

5. EMI: 29 0290 1 (1 LP).

Martin Elste

Mordden, Ethan. *A guide to opera recordings.* New York, Oxford : Oxford University Press, 1987. xii, 308 pp., 24 x 17 cm, ISBN 0-19-504425-8: \$25.95/£16.95 (cloth).

This is not really a consumer guide, not an opera appreciation course, and not a history of recording techniques as the blurb tells us. It is, however, the right book for the opera lover who wants to read brief and to-the-point criticism of opera recordings often filled with drastic characterizations. Ethan Mordden reviews complete opera recordings of works by major and minor composers from Monteverdi to Lloyd Webber. Subjective as his statements are, the author's writing makes easy and interesting reading. The twenty-five chapters more or less follow the chronology of the composers. Both bootlegs of live performances and studio recordings are featured, not only those currently available but also many from the past. Labels are given though no record numbers are listed.

Martin Elste

Nyéki-Körösy, Maria. *Les documents sonores. Précis de discothéconomie.* München, London, New York, Oxford, Paris: K.G. Saur, 1987. 379 pp., illus., 30 x 21 cm, ISBN 3-598-10435-9: DM 68.00 (broché).

Diese für ein Verlagsprodukt sehr spartanisch von mit Schreibmaschine getippten Vorlagen im *Din A 4-Format* gedruckte Schrift versteht sich als eine Einführung in all jene grundsätzlichen Belange der Schallplatte, die die Arbeit des Diskothekars bzw. Bibliothekars in der Schallplattenabteilung einer öffentlichen Bibliothek tangieren. In Anlehnung an Brigitte Richters im selben Verlag veröffentlichte Arbeit *Précis de*

Bibliothéconomie hat Maria Nyéki-Körösy den Untertitel gewählt. Ihr Abriss ist in zwölf Kapitel unterteilt, von der Definition des Schalldokuments (document sonore) über die Geschichte der Tonträger bis zu den ökonomischen und rechtlichen Aspekten des Mediums. Dabei geht es ihr mehr um Information als um Bewertung. Natürlich wird der französische Sprachraum besonders intensiv behandelt, doch hat die Autorin versucht, den Blick weltweit auszuweiten, was ihr mit Abstrichen auch gelungen ist. Auf den ersten fünfzig Seiten wird ein kursorischer Abriss der Technik-Geschichte des Tonträgers gegeben, der andere, weit kompetentere Darstellungen lediglich dupliziert. Danach folgen die wichtigeren Kapitel des Buchs: die Funktion und Aufgabe der Phonothèque nationale werden beschrieben, andere französische und ausländische Schallarchive genannt und fallweise etwas ausführlicher vorgestellt. Nicht immer ist die Aktualität gewahrt: So wird das National Sound Archive der British Library immer noch als British Institute of Recorded Sound bezeichnet. Das sich anschließende Kapitel über die Präsentation von Diskographien und deren Nutzungsmöglichkeiten ist im wesentlichen eine knapp kommentierte Auswahlbibliographie, deren Aufbau nicht benutzungsfreundlich strukturiert ist und deren bibliographische Exaktheit zu wünschen lässt. Nicht alle bibliographischen Angaben bei den Periodica sind up-to-date, viele sind überaus flüchtig und nicht genügend recherchiert. Freilich: Es gibt nichts entsagungsvolleres als das Bibliographieren von populären Zeitschriften!

Die nächsten drei Kapitel wenden sich ausschliesslich an den Schallplattenreferenten einer öffentlichen Bibliothek. Es geht dabei um Erwerbungskriterien und Katalogisierungsmöglichkeiten sowie um die Handhabung und Lagerung von Schallplatten. Den Abschluss des Buchs bilden summarische Aussagen über die Absatzmärkte der Tonträgerindustrie und der Abspielgeräte-Industrie sowie über die rechtlichen Aspekte und ein etwas überheblich als Entwurf einer Soziologie der Live-Musik und der aufgenommenen Musik bezeichnetes Kapitel. Ganz positivistisch orientiert, leben diese letzten Abschnitte von den verschiedensten Statistiken unterschiedlicher Herkunft, ohne dass eine übergeordnete Interpretation versucht wird. Zusammenfassend: also ein durchaus nützliches Buch, das Einblicke in einen Bereich gewährt, der noch weitgehend Terra incognita ist.

Martin Elste

RECENT PUBLICATIONS

Announced ... *This month in classical recordings*. Bloomington, Indiana: Bushnell Corporation i (1988/89). No. 1 (June 1988) - monthly. annual subscription rate, \$ 24 (\$ 40 overseas). Publisher's address: Bushnell Corporation, 880 West Williams Road, Bloomington, IN 47 404, USA.

A useful listing of recordings of classical music newly released during the current month in the United States. Included are imported releases. The main listing is by record label and number, there are indexes of composers and of artists. A recent issue contains 823 issues on 118 labels.

Archiving the audio-visual heritage. A joint technical symposium. FIAF - Fédération Internationale des Archives du Film, FIAT - Fédération Internationale des Archives de Télévision, IASA - International Association of Sound Archives. May 20-22, 1987 in the International Congress Center, Berlin (West) organized by Stiftung Deutsche Kinemathek. Berlin (West): Stiftung Deutsche Kinemathek, 1988. 169 p., Abb., 30 x 23 cm, ohne ISBN: DM 75.00 (brosch.).

Conservation and restoration of film material, video tapes and phonograms was the subject of a Joint Technical Symposium performed in a co-operation between FIAF, FIAT and IASA in May 1987 following an invitation of the Stiftung Deutsche Kinemathek in Berlin (West).

In their 29 papers, specialists working in archives and the industry discussed current problems: the archival quality of film bases, vinegar-syndrome, defects in video and audio tape recordings and their compensation etc. They gave an account of the latest research: test and experience with the Swedish Film Institute's FICA system, the danger from fungi and bacteria encountered during permanent storage of film material, digital processing methods for the removal of scratches and surface noise from gramophone recordings, etc. Basic subjects were also discussed: safety and energy technology as applied in the new building of the Bundesarchiv in Koblenz, the implementation of proposed standards for copying audio recordings, storage of the various materials under different climatic conditions, data density versus data security (formats suitable for archival purposes), elements for a diagnosis before deciding to restore a film (including general remarks on the facts to be considered, etc). Some of the papers are dedicated to the question of obsolete technical equipment for copying materials - a problem mainly television archives are aware of.

Following the papers, a short discussion took place. These contributions are summarised in the documentation.

At the end of the Symposium a panel discussion was held on "Ethics of restoration". This was an attempt to begin a dialogue between representatives from different fields and to name some ethic principles which should be followed in the restoration of sound and image carriers.

Cott, Jonathan: *Telefongespräche mit Glenn Gould*. Berlin (West): Alexander Verlag, 1987. 158 p., Abb., 24 x 15 cm, ISBN 3-923854-23-4: DM 32.00 (geb.).

Mit Anhang, der neben einer Filmographie, einem Verzeichnis von Fernsehsendungen und Radiosendungen sowie einem Bandverzeichnis der Canadian Broadcasting Corporation eine Diskographie enthält, die allerdings ausschliesslich amerikanische Plattennummern angibt.

Edison, musicians, and the phonograph: a century in retrospect edited and with an introduction by John Harvith and Susan Edwards Harvith. New York; Westport, Ct.;

London: Greenwood Press, 1987. xx, 461 p., illus., 24 x 17 cm, (Contributions to the music and dance; no.11), ISBN 0-313-25393-5: £35.95 (cloth).

Frith, Simon: *Music for pleasure: essays in the sociology of pop.* Oxford: Polity Press, 1988. viii, 232 pp., 23 x 15 cm, ISBN 0-7456-0492-7: £25.00 (cloth), ISBN 0-7456-0493-5: £7.95 (pbk.).

Giuliani, Roberto: *Luca Marenzio Discografia.* o.O. [Brescia]: Fondazione Cività Bresciana, Comune di Caccaglio, o.J. [1988]. 52P., Abb. 25 x 18 cm, (Percorsi ; 3), ohne ISBN: ohne Preisangabe (geheftet).

Goldstein, Joanna: *A Beethoven enigma : performance practice and the piano sonata, opus 111.* New York, Bern et al.: Peter Lang, c1988. xx, 309 p., numerous music examples, 23 x 16 cm, (American university studies. Series xx, fine arts ; vol. 2) ISSN 0890-412X; ISBN 0-8204-0537-X: sFr. 69.50 (hardcover).

Hartnack, Joachim W. : *Grosse Beiger unserer Zeit. 3. Überarbeitete und ergänzte Neuauflage.* Zürich: Atlantis Musikbuch-Verlag, c1983. 320 p., Abb., 25 x 17 cm, ISBN 3-254-00020-X: sFr. 45.00 (geb.).

1988 neu aufgelegt in einem Schuber zusammen mit zwei MusiCassetten mit Aufnahmen zwischen 1904 und 1950. (ISBN 3-354-00146-X: sFr. 64.00) Mit einem Auswahlverzeichnis von Schallplattenaufnahmen. Die beiden MusiCassetten bringen schwer zugängliche historische Einspielungen ausgewählter Interpreten. Wenn auch ein paar editorische Schlampereien unterlaufen sind, ist die MusiCassetten-Präsentation konservatorisch wesentlich besser gelöst als im Fall der im *Phonographic Bulletin* No. 45 monierten Musikbeispiele zu Furtwängler aus demselben Verlag.

Jefferson, Alan: *Lotte Lehmann, 1888-1976.* London: Julia MacRae Books, 1988. ix, 333 p., illus., 24 x 16 cm, ISBN 0-86203-311-X: £24.95 (cloth).

Contains an extensive discography compiled and introduced by Floris Juynboll, *A discography of Lotte Lehmann's sound recordings*, pp. 243-322.

Johnston, Brian Fawcett: *Count John McCormack, Discography/compiled from original archive source.* Bournemouth: Talking Machine Review, c1988. 57 p., 30 x 21 cm, ISBN 0-902338-25-0: £5.00 (stapled).

Available from Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA, Great Britain.

Moogk, Edith K: *Title index to Canadian works listed in Edward B. Moogk's "Roll back the years : history of Canadian recorded sound and its legacy, genesis to 1930. Ed. By C.P. Gerald Parker and David Emmerson".* Ottawa: Canadian Association of Music Libraries, 1988. ii, 13 p., 28 x 21 cm, ISBN 0-9690583-3-0: no price given (stapled).

Morey, Francois: *Jazz indépendant cinq labels d'aujourd'hui. Chabada, ecm, hat hut, nato, steeplechase.* Paris: Mairie de Paris, Direction des Affaires Culturelles, Discothèque des Halles, 1988. 98 p., illus., 21 x 15 cm, ISBN 2-906869-04-X: Fr. 45.00 (broché).

Diffusion: Agence Culturelle de Paris, 6, rue Francois Miron, F-75004 Paris, France.

Schorn, Franz: *Alte Schallplatten-Marken in Deutschland.* Wilhelmshaven: Florian Noetzel Verlag "Heinrichshofen-Bücher", c1988. 124 p., Abb., 19 x 19 cm, ISBN 3-7959-0551-6: DM (geb.).

Sous, Alfred: *Das Bayreuther Festspielorchester : Geschichte und Gegenwart.* Hof/Saale: Ansporn Verlag Rudolf Schmidt, 1988. 207 p., Abb., 25 x 20 cm, ISBN 3-924706-31-X: DM 78.00 (geb.).

Verlagsanschrift: Druckerei und Verlag Rudolf Schmidt, Postfach 3449, D-8670 Hof/Saale, BRD.

Eine anekdotisch geschriebene Geschichte mit ausführlicher Dokumentation der Mitglieder des Festspielorchesters sowie der Dirigenten der Bayreuther Festspiele.

Tönende Erinnerung - Phonographen und Grammophone 1877-1939 [der] Sammlung Bruno Fritscher, Wien. [Ausstellungskatalog] 28. Mai-10 Juli 1988, Palais Attems, Graz... Graz: Steiermärkisches Landesmuseum Joanneum, Abteilung Bild- u. Tonarchiv, (1988). 69 p., Abb., ohne ISBN: ATS 40.00 (brosch.).

White, Glenn D: *The audio dictionary.* Seattle, London: University of Washington Press, c1987. x, 291 p., illus., 23 x 16 cm, ISBN 0-295-96527-4: \$30.00 (cloth), ISBN 0-295-96528-2: \$14.95 (pbk.).

Wiessmüller, Peter: *Miles Davis : Sein Leben. Seine Musik. Seine Schallplatten.* (2. erweiterte und überarbeitete Auflage.). Schaftlach: OREOS, 1988. 220 p., Abb., 25 x 17 cm, ISBN 3-923657-04-8: DM 32.00 (brosch.).

Wilson, Peter Niklas and Ulfert Goeman: *Charlie Parker : Sein Leben. Seine Musik. Seine Schallplatten.* Schaftlach : OREOS, 1988, 188 P., Abb., 25 x 17 cm, ISBN 3-923657-12-9: DM 32.00 (brosch.).

Sponsored by the Deutscher Musikrat, the first five CDs of the Edition Zeitgenössische Musik have been published:

Plate, Anton: *Moon a pale imitation: Greasy luck; The Sting.* Various artists. Wergo: WER 60 501-50 (1 CD).

Febel, Rehard: *Variationen für Orchester; Das Unendliche für Orchester und zwei Stimmen; Streichquartet (1982)* Various artists. Wergo: WER 60 502-50 (1 CD).

Müller-Siemens, Detlev: *Variationen über einen Ländler von Schubert; Under neonlight I; Konzert für Klavier und Orchester.* Various artists. Wergo: WER 60-503-50 (1 CD).

Schweinitz, Wolfgang von: *Music für Soli, Chor und Orchester op. 21.* Cheryl Studer (soprano), Gabriele Schreckenbach (mezzo soprano), William Pell (tenor), Boris Carmeli (bass) / RIAS-Kammerchor, Uwe Gronostay (chorus master) / RSO Berlin / Gerd Albrecht, cond. Wergo: WER: 60-504-50 (1 CD).

Leyendecker, Ulrich: *Konzert für Violoncello und Orchester; I. Streichquartett; Konzert für Klavier und Orchester; Canto per Violino solo.* Various artists. Wergo: WER 60-507-50 (1 CD).

In the series *Österreichische Musik der Gegenwart* the following discs have recently been published:

Elektronische Musik 1: 30 Jahre elektroakustische Musik. Works by R. Haubenstock-Ramati, G. Ligeti, M. Brand, A. Logothetis, D. Kaufmann, W. Zobl, B. Liberdá, A. Sodomka, and G. Eckel. Amadeo: 427 039-1 (1 LP).

Elektronische Musik 2 : Tonband und ... Works by I. Radauer, A. Dobrowolski, W. Mitterer, and M. Zabelka / G. Smekal. Amadeo: 427 040-1 (1 LP).

Elektronische Musik 3: Tape Music. Works by P. Jünger, G. Martin, P.A. Egger, and K. Ager. Amadeo: 427 041-1 (1 LP).

Alcalay, Luna: *Ich bin in Sehnsucht eingehüllt.* Gunda König (speaker), Christina Ascher (mezzo soprano), Annette Sachs (clavichord) et al. Amadeo: 423 809-1 (1 LP).

Bresgen, Cesar: Totentanz nach Holbein. Gernot Sieber (piano) / Symphonieorchester von Radio Luxemburg / Lepold Hager, cond.; *Metamorphosen nach der letzten Tonreihe Anton von Weberns.* Zagreber Solisten; *Zwei Gesänge nach Texten von Georg Trakl.* Henny v. Walther (soprano) / Cesar Bresgen (piano). Amadeo: 432 732-1 (1 LP).

Schollum, Robert: *IV. Symphonie op. 110.* ORF-Symphonierorchester / Bruno Maderna, cond.; *VI. Symphonie op.74.* ORF-Symphonieorchester / Lothar Zagrosek, cond. Amadeo: 432 735-1 (1 LP).

David, Thomas Christian: *Konzert für drei Violinen in Begleitung des Streichorchesters.* Lukas David, Christa Lachner-Muntschick, Peter Riehm (violins)/Kärntner Kammerorchester/Thomas Christian David, cond.; *Tripelkonzert für Violine, Klarinette und Klavier in Begleitung des Orchesters.* Walter Verdehr (violin), Elsa Ludwig-Verdehr (clarinet), Gary Kirkpatrick (piano) / NÖ-Tonkünstlerorchester / Thomas Christian David, cond. Amadeo: 432 733-1 (1 LP).

Takács, Jenő: *Sinfonia breve op. 108; Eine kleine Tafelmusik op. 14; Klänge und Farben op. 95* (excerpts); *Dialoge für Violine und Gitarre op. 77; TrioRhapsodie für Violine, Violoncello und Klavier op. 11.* Various artists. Amadeo: 423 520-1 (1 LP).

Pernes, Thomas: *Alpenglühn.* Thomas Pernes (piano, synthesizer), Wolfgang Reisinger (percussion) / Ausseer BradlmuSi; *Gleichsam eine Sinfonie* (new version). ORF-Symphonieorchester / Hiroyuki Iwaki, cond. Amadeo: 423 734-1 (1 LP).

Gruber, H.K. *Franckenstein!! Ein Pandämonium für Chansonnier and Orchester nach Kinderreimem von H.C. Artmann.* H.K. Gruber (voice) / ORF-Symphonieorchester / Gunther Schuller, cond.; *Rough Music. Konzert für Schlagzeug and Orchester.* Gerald Fromme (percussion) / ORF-Symphonieorchester / Lothar Zagrosek, cond. Amadeo: 419 073-1 (1 LP).

A NOTE TO READERS OF THE PHONOGRAPHIC BULLETIN

Please be advised that the deadline for the next issue, No.54, is 20 May. No.54 will be devoted primarily to articles of a technical nature.

Grace Koch
Editor

		Members	Non-Members (skr)
1.	An archive approach to Oral History, by David Lance	40	50
2.	IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
3.	Sound archives: a guide to their establishment and development, edited by David Lance, 1983 ISBN 0 946475 01 6	75	105
5.	Selection in sound archives, edited by Helen P. Harrison, 1984 ISBN 0 946475 02 4	60	90

Prices include postage by surface mail. Orders, together with payment shall be sent to the Treasurer Anna Maria Foyer, Sveriges Riksradio, Programarkivet, S 105-10 Stockholm, Sweden. Checks shall be made payable in Swedish Kronor to the International Association of Sound Archives.

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