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**International Association of Sound Archives**

**Association Internationale d'Archives Sonores**

**Internationale Vereinigung der Schallarchive**

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## PHONOGRAPHIC BULLETIN

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Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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*Grace Koch*

This issue, interestingly enough, follows the Ottawa conference in time but not in content. None of the papers and comments included in this issue were presented at the conference but were submitted to me afterwards. Each contributor has my utmost thanks, because without them we would not have this issue. And my thanks to Elizabeth Goold for typing and formatting.

As our journal takes on a more professional format, guidelines are in order for contributors. I am, therefore, enclosing a draft style sheet for bibliographic citations that has been developed by Mary Miliano, the Co-editor of the *Phonographic Bulletin*. Contributors are asked to use it as a guide when preparing articles for the journal. I would appreciate any suggestions or comments upon the format as Mary has designed it. Also, a brief statement on publications policy is included. Again, any comments will be appreciated.

This issue covers several areas of interest to IASA members. It begins with comments upon previous articles, and I am most pleased with the interactive nature of our journal! The article by Joanna Bornat in issue no. 55 has provoked many responses from members, and I would encourage readers to re-examine the article after reading the letter from Ronda Jamieson and the reply to an earlier letter by Joanna. The next two sets of comments come in response to Ray Edmondson's article about the "frightening future" of media archives in issue no. 56. The next section of this issue concerns copyright and access to material. This was the subject of a joint meeting between the Scottish Oral History Group and B.A.S.C., and readers will find much of interest in this report, which has been compiled with delightful touches of humour! One of the main papers from the session follows the report. An in-progress bibliography of cataloguing materials and a major work on audio equipment for sound archives complete the papers.

I was most pleased to hear that Alan Ward's manual on sound archives administration had recently been published. Because this is such an important work, Ian Gilmour, Mary Miliano and I have provided a lengthy review. Other reviews and lists of recent publications follow. Please be advised that the deadline for the next issue is 28 March, 1991.



## AUTHOR'S STYLE REFERENCE SHEET

*compiled by Mary Miliano*

### NOTES AND REFERENCES <sup>1</sup>

These accompany the text in an article, are highlighted by a superscript number placed beside a word in the main text, and are given as a list of endnotes. They are used to add comments, to give references to sources and to cross-reference to other sections of text in the article. Some examples for bibliographic, discographic and manuscript citations follow:

1. Bruce Crowther and Mike Pinfold, *The Jazz Singers: From Ragtime to the New Wave*, Blanford Press, London, 1988, p<sup>7</sup>.
2. William R. Daniels, *The American 45 and 78 rpm Dating Guide, 1940-1959*, Discographies, no. 16, Greenwood Press, Westport Ct, 1985, pp.87-93.
3. Joanna Bornat, 'Oral history and reminiscence: a social context for sound archives', *Phonographic Bulletin*, no. 55, 1989, pp.26-27.
4. Robyn Archer, *A Star is Torn*, Trafalgar Records: ARM 5002, LP, 1980.
5. Georges Bizet, *Carmen: extracts*, Julia Mignes Johnson (Carmen) Placido Domingo (Don Jose) Lorin Maazel (director) Erato: NUM 75120, LP, 1984.
6. D.E. Hudson, *Diary*, Hudson Papers, 1909-17, Fisher Library, University of Sydney.

### BIBLIOGRAPHY <sup>2</sup>

Archer, Robyn, 'Edith Piaf' on *A Star is Torn*, Trafalgar Records: ARM 5002 (LP). 1980.

Crowther, Bruce and Pinfold, Mike. *The Jazz Singers: From Ragtime to the New Wave*. Blanford Press, London, 1988.

Daniels, William R. *The American 45 and 78 rpm Dating Guide, 1940-1959* (Discographies, no.16). Westport Ct, Greenwood Press, 1985.

Dixon, R.M.W. 'Dyirbal song types: a preliminary report', in *Problems and Solutions: Occasional Essays in Musicology presented to Alice M. Moyle*. eds Jamie C. Kassler & Jill Stubington. Hale & Iremonger, Sydney, 1984.

Hodik, Kurt H. 'Copyright and sound archives'. *Phonographic Bulletin*, no. 54, July 1989, pp.43-45.

Hudson, D.E. Diary. Hudson Papers, 1909-1917. Fisher Library, University of Sydney.

## QUOTES

Block quotes are indented. Use single quotation marks ' ' for short quotes.

## PHOTOS, DRAWINGS and DIAGRAMS

Black and white sharp image. Preferred maximum size: 9 x 12.5 cm.

## CORRESPONDENCE OF THE INTERNATIONAL ASSOCIATION OF SOUND ARCHIVES

Example taken from the *Phonographic Bulletin* no. 51, pp. 4,6.

### Correspondence of Dietrich Lotichius, Hamburg 1963

## LIST OF DOCUMENTS

*Compiled by Rolf Schuurmsma, July 1986*

### Explanation

The documents are listed in chronological order, with the names of the sender and addressee shown, if it was not Dietrich Lotichius himself. A short description of the text of each document, with reference to matters related to IASA, completes each entry.

The senders' and addressees' names comprise full first names and family names only.

First (call—) names and family names are used where possible in the description of the documents' texts.

Individuals' titles have not been added to any name.

Functions of individuals are mentioned only when relevant to the specific document.

All information in brackets has been added by the compiler.

### [SHORT EXTRACTS FROM THIS LIST FOLLOW AS EXAMPLES]<sup>3</sup>

6. 21.05.1963

**From Lautarchiv des Deutschen Rundfunks, Frankfurt am Main**

Declaration stating that Dietrich Lotichius, Hamburg represents Martin Kunath because of illness of the latter, in the meeting of the Executive Committee of FIP. Signed by Martin Kunath and Hans-Joachim Weinbrenner.

7. [undated]

**Description of the Deutsches Rundfunkarchiv**

Text in English titled "The German Radio Library". Two pages typescript.

8. 27.05.1963

**Minutes of the Constitutional Assembly of FIP in Milan and list of participants**

Chair: Vladimir Fedorov, President of IAML. Amendments of the draft constitution of FIP [see No.2].<sup>4</sup>

List of participants, representing associations or national committees, and 3 observers. Names: Colombo, Cunningham Decollogne, Dorfmuller, Duvelle, Eckersley, Graf, Hanckart, Jurren, Lindberg, Lotichius, Melle, Britten, Pommier, Pomponi, Prokopowicz, Salkin, Sartori, Schermall, Senequier, Spivacke, Wade, Wild, Zwirner.

### FOOTNOTES TO STYLE SHEET

1. & 2.

are based on and extrapolated from *Style Manual for Authors Editors and Printers*, 4th edn, Australian Government Publishing Service, Canberra, 1988.

NB: Italics may be indicated by underlining the text instead.

3. This line is inserted on this reference sheet only.
4. 'No.2' in the list does not appear in this reference sheet.

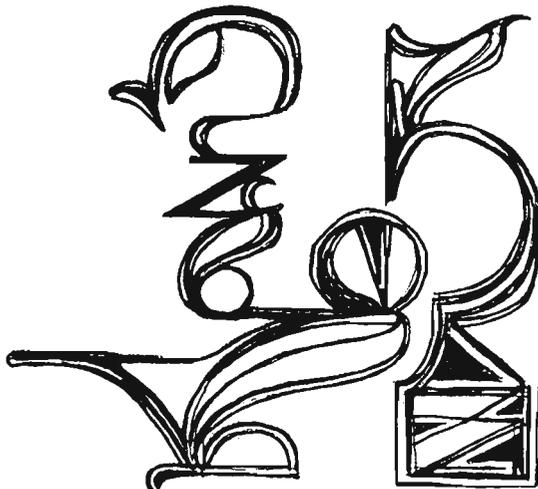




## PUBLICATIONS POLICY

The *Phonographic Bulletin* is issued twice per year. May and November are the two months presently set for publication. Deadlines are the first day of the preceding month of issue (1 April and 1 October). The *Phonographic Bulletin* is the professional journal for sound archives, and the articles reflect a high level of expertise and relevance to the profession. The majority of the articles are papers presented at the annual IASA conferences, with the Editor's discretion in choosing items for publication from available copy. The policy is for regular representation of the areas of expertise and interest of the formal committees of IASA, which are: Cataloguing and Documentation, Copyright, Discography, History of IASA, National Sound Archives, Radio Sound Archives, Technical, and Training. Committee Chairs are responsible for submitting copies of papers given at conference open sessions to the Editor.

Articles may be suggested or commissioned by the Editor. Articles may be of any length, but the preferred maximum is 6000 words. It is preferred that a typewritten copy be provided; however, articles may be submitted on a Macintosh disc in Microsoft Word 4 along with a hard copy.





## LETTER TO THE EDITOR

*Ronda Jamieson, J.S. Battye Library, Perth, W.A.*

Many people support Joe Pengelly (Pengelly, Joe, 'Letters to the Editor', *Phonographic Bulletin*, no. 56, 1990, pp. 31-32 ). For far too long oral history has been done poorly by some practitioners, bringing into disrepute a medium of great value. There are still academics who tell students that all that is required is a tape recorder. When people give generously of their time and their memories, they have a right to expect that interviewers will play their part: that good quality recordings will be produced with due regard for preservation, and that interview preparation will be such that recall may be enhanced through effective guiding and probing.

No argument can justify an inferior product. There are those who say interviewees are put off by microphones. Rubbish: interviewees are put off by ill prepared interviewers who have not developed the skill of getting a subject to speak to them rather than a microphone. Interviewees are also inhibited by interviewers who do not listen, and feel they should dominate the interview, often with their own opinions and memories.

Those who say that transcripts are paramount and tape quality does not matter, overlook the fact that it is several times more difficult to transcribe a poor recording with much more likelihood of transcription error. In fact some oral history is so badly recorded that transcription is virtually impossible. The interviewer who goes about the task in a professional manner will find that interviewees are much more willing to cooperate in the interview process.

Joe Pengelly can be assured that there are oral historians who do the job well. We in the Battye Library's Oral History Unit in Western Australia have not only tried to attain a high standard in our own interview programme, but spend time guiding others. We conduct regular courses in methodology so that people who undertake interview projects as part of a tertiary course or for other reasons, can produce good quality work. We not only see this as our responsibility to oral history and to people being interviewed, we know that we benefit when material is donated to our Oral History Collection.

The pioneering phase of oral history has long passed. We must ensure that standards are high and interview techniques continue to be developed. After

all it is people we deal with, not documents. We owe it to them and we owe it to future generations to do the job well.

*Joanna Bornat, Open University, Milton Keynes, U.K.*

In a recent issue of the *Phonographic Bulletin*, Joe Pengelly shares his fears and misconceptions about oral history with your readers. He criticises me for suggesting that the practice of oral history means that 'anyone can be a historian now.' He questions the skills, perspectives and intellectual rigour of those he describes as being involved in a 'diffuse and ill regulated historical endeavour.' He calls for an 'academic institution' to 'take the present situation in hand and discipline' the 'unqualified enthusiasts.'

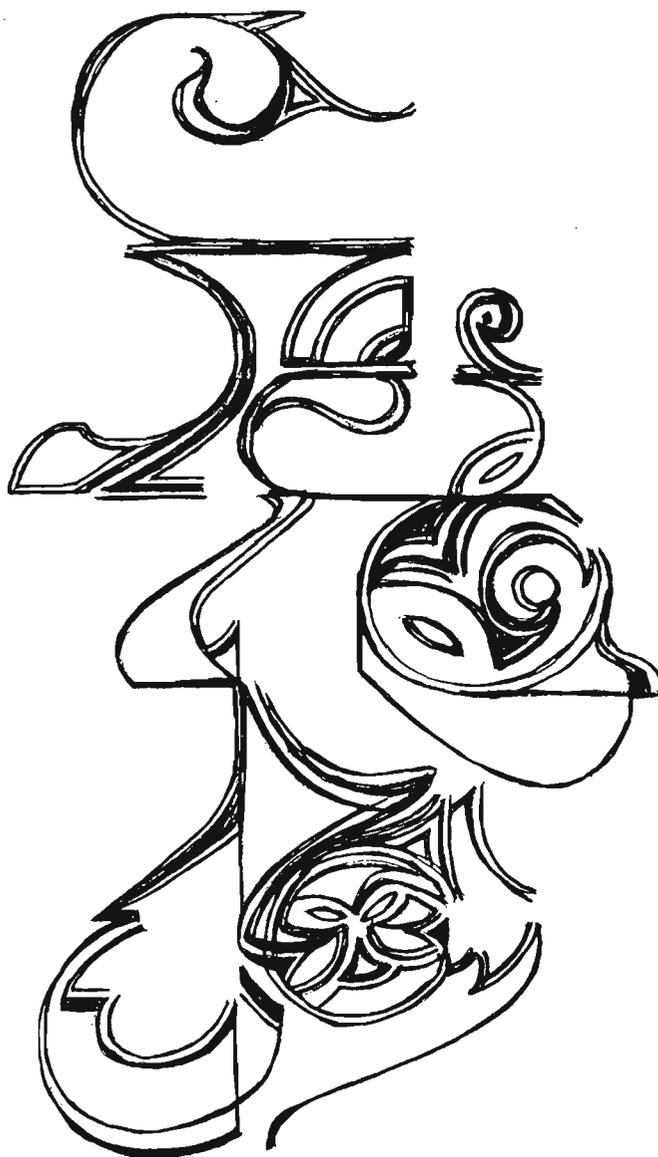
I take nothing back. The experience of hearing and recording accounts of the past from those who have lived that past has two positive outcomes. Firstly it awakens an enthusiasm for, and an interest in the study of history, something which most school syllabuses have traditionally extinguished. Secondly, it offers an involvement in history making which cuts across those distancing practices which a professional elite has sought to define as 'scholarship.' It's my experience, as an educationalist involved in teaching and training in the field of oral history and reminiscence work that the amateurs, so despised by Joe Pengelly, have followed up their oral history interviews with documentary and photographic searches which are often sophisticated and inventive. If more people come to describe themselves as historians through this process then so much the better for history making.

What disturbs me most about Joe Pengelly's inferences is the assumption that an 'academic institution' will somehow have a more rigorous approach to recording and preservation than those people he describes as 'enthusiasts.' His view of scholarship is one which is more appropriate to the members of a gentleman's club. Historically it flies in the face of recorded experience and scientific endeavour.

Where would we be without those 'unqualified enthusiasts', the amateur astronomers, who nightly chart the skies and whose observations are prized by astronomers of all ranks, or the amateur botanists and ornithologists whose knowledge and skills have added to world stores of information about plant life and bird behaviour, or the radio hams, whose attention to communication through the air waves have revealed the outcomes of disasters and political changes in isolated nations, or, finally, the local historians whose love of and attention to detail when chronicling the history of their community, family, or town has over the centuries provided the core of so many archives and collections? Would 'discipline' have inspired them? I hardly think so. Are they unaware of the need to improve and develop their

skills? It would be an insult to their commitment and enthusiasm to believe otherwise.

Instead of criticising we should be acknowledging the contribution of enthusiasm, we should be responding with help and support and we should make skills and resources available. Oral history enables many previously unheard voices to be added to the story of the past, there is much more to be recorded, let us make sure that we provide the best means for the building of archives and records of the past without restricting or belittling those whose own personal histories have not followed conventional academic paths.





## COMMENT

Comments on 'Ray Edmondson, 'Towards 2000—the frightening future', *Phonographic Bulletin*, no. 56, 1990, pp. 11-20.

### AN ORANGE IS MORE THAN ORANGE JUICE

*Rainer Hubert, Österreichische Phonotheek, Vienna*

It is embarrassing when Ray Edmondson wants me to be provoked by his view of our future as a profession! I am not provoked; in fact, I rather think that he is right. I cannot disagree with him and will therefore add some points which came to my mind when reading his article.

Edmondson speaks about program proliferation. Surely this will be one of the main problems of our institutions, but we will not be alone because information of all kinds is going to increase enormously. New techniques of information retrieval will be used to cope with this information explosion and with the storage requirements for it.

All of these problems are not specific to A/V media alone because we share such issues with society as such. What I fear is that we will be able to cope technically but not as human beings. Will we really be able to make adequate use of all of this material at hand? The saying that 'knowing all is more or less the same as knowing nothing' is not only a mystic insight, but it is stated implicitly by information theory. We may come near to such a situation in the future. It is fine to have, say, five different interpretations of a specific song. Fifteen may be even better, but two hundred or two thousand of them? I doubt that this is as absurd as it may sound at first. Of course there is selection. We will have to choose, but this is, as we know, a rather difficult task that needs a lot of time.

Selection leads to another characteristic of our time. Instead of letting chance decide what kind of sources will survive, we are becoming more and more conscious of making and collecting sources. Such choice is better, of course, but it has its drawbacks, and the effort needed for choosing is considerable.

Another problem is the point of view from which we select and collect. We are accumulating heaps of material, and it may very well be that future

generations will realise that this is not the kind of information they are looking for. We do not really know what will be interesting and important in, say, a hundred years. Each calculation about the future can only take into consideration our kind of outlook- that is, the viewpoint of the society of the later period of the industrial revolution. A lot of features of today's attitudes show that the outlook on life and our picture of man and his/her relationship with Nature is changing rapidly. If this is true, what kind of outlook and frame of mind will come into being, and what new paradigms will be formed? We do not really know.

Again, this does not concern A/V media alone, but I think that A/V media will increase in importance. A change of paradigms will probably strengthen again the role of the senses- that is, of hearing, seeing, feeling, and so on. When the importance of personal experience of a genuine nature, of the human body and its senses are stressed, then this would balance the dominant role of verbal information and scientific (or pseudoscientific) knowledge of today.

This leads me to a related topic—the value given to AV media today. Their role in entertainment is paramount and has its dangerous features. Their estimation as scientific sources as well as information carriers for an earnest attempt to get meaningful information is far lower however. The main reason seems to me the biases of our time: Information that really counts, information of real importance, has to be words, written words, that is human thoughts in verbal and written down form. The most precious instrument of the scientific and technological society of today is the word, the number, the quantity.—AV media do not fit into such a frame or better: Seen from such an angle only the verbal content of AV media matters, that is that part of them which can be transformed into words. The rest which is left is the most interesting thing however. The singular capacity of AV media is that they can store non-verbal information by recording our physical surroundings as such. It is this "rest" that really counts. I only fear that this will be realized only when the concept of science as such will be changed—and also the fixation on science: Nobody really maintains that "earnest", serious knowledge has to be scientific knowledge, but I fear a lot of people—not outspokenly—do think just that—life can be lived by scientific rules, that politics can be scientifically made and so on. Nothing against science as such (especially when used in a self-critical way), but it's just one aspect, not the entire circle of life. But this is too big a topic. Back to AV media: To use primarily the verbal content of AV media is a reduction. It reduces man—and the whole nature—to his/her thoughts and actions. So important they are—and they are the main thing, to be sure—the human being is more than that. What he/she looks like, the colour of his/her voice, the gesturing and so on—they count too, they count as such—the orange is more than its essence, its juice. The orange is not there just to be squeezed to juice.—That leads me

to another point where I strongly agree with Edmondson—that there is a philosophical vacuum in our profession which has to be filled. If even we ourselves do not really know what kind of thing we handle how should we be able to explain to others that AV media are sources of their own, that they differ deeply from other kinds of information and so on. This seems to me a future field of activity for IASA—to go beyond the common-sense-approach towards AV media.

## TOWARDS 2000—VIEWPOINT 1990

*Helen P. Harrison, Open University, Milton Keynes*

Crystal ball gazing is often a frightening experience, but is it helpful? Ray Edmondson in his article rightly points out the problems for media or audiovisual archiving as I prefer to call it, and indeed we ignore these problems at our peril. But the optimists can already see that people are taking notice of the problems and moving towards some solutions, however grindingly slowly. Surely the very fact that national archives for A/V materials are being formed and are taking on national responsibility for material as far as they are able is an encouraging sign. Other existing national archives, especially in developing countries, are also taking responsibility for audiovisual materials, often in situations where separate institutions to care for the materials are not economically feasible or viable. One of the most important traits which A/V archivists need is optimism. Those responsible for government take a great deal of persuading of the need for and necessity of archives and archival activity in whatever medium. Witness the parlous state of manuscript archives, paper archives, fine bindings. These archives and national libraries are only just coming to terms with the deterioration potential inherent in such materials and beginning to install plans for disaster preparedness and recovery. Even the great fire which destroyed the Library at Alexandria has not taught too many lessons until this present time, and look at what happened in Florence and Venice in the floods of more recent times. It has taken the archive community a long time to come to terms with disaster and the time bomb of deterioration. A/V archives have to learn their lessons much more rapidly than others in view of the volatility of the material in their care.

I believe we can take heart from some of the developments of the past decades and that we should continue to try and alleviate the fright factor in the archivist. Fright can either paralyse with unpleasant results or irrational action or it can energise and set the adrenalin flowing, resulting in positive action. The latter is the reaction we want and need to encourage in our archivists. But it will not come amiss to draw the attention of the rest of the world to the dangers of neglect. Within the library and conventional archive

community disaster planning (a sinister term suggesting there are arsonists about) or better preparedness is one of the in-topics, and many action plans are being drawn to try and prevent panic if disaster strikes.

The realisation of the problems resulted in cries for help in the 1980s and such cries have been heard at least as far as the international community is concerned. The formation and progress of the A/V archive associations and their influence on the international scene has been rapid and continues to expand encouragingly. If response is rapid, progress may be slow, but it appears to be relentless. We are also beginning to influence our colleagues in other 'archival' professions who suddenly find themselves being made responsible for A/V media in however small a way. These colleagues are also turning to the A/V archivists for technical advice and assistance in solving their own as well as A/V archivists' problems.

To return to the first of Edmondson's fright factors: the technology trap. This is one of the more insidious evils around, and we are not the only people to have been tried by it. Archivists and librarians have been wooed by the manufacturers of microforms, optical disc and computer technology trying to make them believe that the answer lies in the latest product.

Fortunately most of us are not so gullible as to rush in and snap up the latest whim, or perhaps it is just that we do not have the financial resources to do so. As a result the archivist can wait for the first rush of enthusiasm to die down and for the product to be tested and as likely as not superseded by an even more amazing product. Of course I am not advocating that we take the easy option of burying our heads in the sand, or leaving the other archivist to burn his fingers on the new technology, but there are already plenty of salutary lessons available to make the 'gee-whiz' technology suspect. One has only to look at some of the early microfilming errors, where collections were copied and then the originals destroyed only to find shortly after that the microfilm images were fading, to pause for thought. A/V archivists of course have some nasty problems of their own to contend with, nitrate film, colour fading, polymer breakdown and the built-in obsolescence of the machinery, carriers and systems we work with. Another factor is the rush towards miniaturisation, ever smaller carriers packed with information, and if these are damaged or lost the greater the loss of information. Mind you there is a corollary to this which is that an awful lot of rubbish is being put on to such carriers, simply because they will hold more. The more space you have the more you use or think you need. Dietrich Schueller's paper on data density versus data security given at the Joint Technical Symposium in Berlin illustrates many of these points. The technology trap is more depressing than frightening.

The second factor of proliferation has two facets. It links to the problem of ever more storage space being made available on ever smaller carriers thus

encouraging the retention of too much. Set this against the previous acquisition and selection policies of the archives, usually restricted by resources both financial and human, where admittedly much was lost and sometimes because of irresponsible attitudes, (not I hasten to add by archives, more likely by commercial interests who needed the vault space!) The fact that Edmondson believes A/V archives will double their size in the next decade I admit does frighten me because I wonder what effect this avid (rabid?) acquisition will have on the quality of the archive collection. Here the cynic in me surfaces. As more and more radio and television is transmitted, there is more and more dross, less and less gold and the number of repeats of the dross is staggering. The proliferation of recordings especially in the popular and light music catalogues is also worrying. While radio stations may amass huge collections of popular music to fill the endless hours of transmission, they do at least weed the collections at regular intervals, but even so the temptations of the storage capacity of DAT or cassettes may help to lure the sound collector, or archivist into keeping more than human ingenuity or curiosity can cope with. Does anyone seriously suppose that an archive will keep everything! Mind you the idea is not a new one, some historians with a vested interest have been suggesting it for years, but they have never been able to answer the archivist's question of how will you access it. Once again we have been forced back to the 'technology trap'—oh well, computers will be able to do it—but computers are not intelligent—they cannot prepare synopses or shotlists of their own accord—it needs human intervention to put the documentation and finding aids into the computer. There were some interesting papers on this topic at the recent ICA Symposium on the New Media, Documents that Move and Speak, Ottawa April-May 1990 indicating the effort that needs to be put into even minimum entries in a database. One of the most balanced arguments about mass retention came from Asa Briggs, a distinguished historian, academic and broadcasting person who said flatly you simply could not keep everything, but that a more rational approach would be to select a random number of days in a year and let the recorders run for the total transmission time. The rest would have to be selected.

These arguments also lead to another of Edmondson's factors: the legitimacy lag. Arguments about selection, vilification of archivists for deselecting individual favourites are well known, but for how long. It is easy to say that our successors may forgive us, or not even realise what horrors we have perpetrated. Selection or appraisal is a delicate balance but those who practice selection should not be distracted by a crystal ball approach. We should not be lured into trying to guess at the programmes in which our successors will be interested, but select a balanced and legitimate history of our present culture. Even in the 1990s we can look back, especially at television selections and wonder. Styles change, people grow up, generations have different values, even the sense of humour changes. What was funny in the 1900s appears sometimes singularly un-so in the 1990s. Watching something which left you

helpless with laughter 10 years ago can have you wondering whatever you saw in it. But some films and programmes persist in their appeal to several generations—how does the poor selector decide which of these will live? I would suggest that selection is a much longer process than we have supposed in the youth of A/V archivism. We should leave enough for future generations to get the flavour, but also enough for them to select out further with the hindsight of the future, and yet not keep so much that it is boringly repetitive and too much to cope with on top of the current material which will be pouring into the archives.

Nearly all archives have backlogs, especially print archives. The rate of acquisition usually outstrips the rate of documentation, and the rate of deterioration outstrips the work of restoration. Legal deposit may or may not help to solve the backlog of acquisition problems, but I am less than sanguine about this. However the partial solutions which have been found for printed materials may not be the most appropriate for the A/V materials. I believe that solutions more appropriate to the materials will be found, hopefully, during the 1990s.

The other fright factors mentioned by Edmondson seem to concern human factors of uncertainty and lack of identity. He claims that there is no philosophy of, or corporate identity for A/V archivists. Perhaps not because it is still a relatively young profession, and indeed is made up of individuals from several previously divergent professions. The convergence of the technologies is helping to bring the separate A/V professionals into a closer relationship, as well as A/V archive associations involved, in many more cooperative projects than before. The 1990s should see a much greater cooperation and realisation of several projects which are already underway. Another factor which a recent Unesco Working Party identified is the lack of systematic education and training programmes for the A/V archive professions. Already plans are being made to rectify this and once training programmes are established there will be a greater opportunity for the archivists to debate the nature and philosophy of their work and move towards a corporate identity. Once this is achieved the profession will be better able to present a united front to the rest of the world. This has to be one of the most achievable goals of the 1990s.

If we regard the factors indicated by Edmondson as fright factors I hope our reaction will be one of setting the adrenalin flowing rather than paralysis. The past two decades have seen a steady encroachment of A/V archivism and its problems, and if it seemed at times to be a depressing case of banging one's head against a brick wall a surprising amount has been achieved in a relatively short space of time. Let us be optimistic and hope that the 1990s will see us build on the achievements and learn from the failures, rather than be frightened by what is to come.



Editor's note: Occasionally we receive notes and minutes of meetings held by IASA Regional Groups, Affiliated Organisations, and National Branches. These notes on the Scottish Oral History Group's meeting with BASC will be of interest to many members because of its exploration of copyright issues. This material is reproduced from a report made for By Word of Mouth by permission of the editor and the Committee of the Scottish Oral History Group.

**"My tongue is my ain." Report on the joint day conference of the Scottish Oral History group in association with the British Association of Sound Collections on copyright, confidentiality and public access rights in the recording and use of oral history**

*Alan Bruford, School of Scottish Studies, Edinburgh*

The Convener of the SOHG, Alan Bruford, welcomed members of BASC to this meeting to discuss problems affecting rights in oral history—not simply copyright, but the rights of informants, collectors and archives and the public's right to access among others. He pointed out that the title he had suggested came from the ballad of 'Thomas the Rhymer' (and as this verse might be the work of Sir Walter Scott rather than pure oral tradition, the copyright was in doubt!) and was a slight misquotation of Thomas' attempt to refuse the gift of 'the tongue that can never lie':

'My tongue is mine ain,' True Thomas said,  
'A gudely gift ye wad gie to me!  
I neither dought to buy or sell,  
At fair or tryst where I may be.

'I dought neither speak to prince or peer,  
Nor ask of grace from fair ladye...'

In other words, he would prefer the right to tell lies if he wanted. In fact even 'copyright' can be used in different senses. It can mean (1) the right to control access to and use of what you have created, handed down or preserved; (2) the right to profit materially by what you have created, recorded, transmitted or

published; or (3) simply the right to be given the credit for these actions. Not everybody wants all three, but naturally legislation and litigation tend to be about (2), the commercial aspect.

The Convener mentioned that as Secretary to the Copyright Committee of IASA he hoped to report back to the Committee on this conference. On the international level one of the main difficulties was the differences between national laws, which according to IASA's own guidelines on copyright 'must not be infringed.' In different countries copyright may last anything from 25 to 70 years, from the time of recording or publication, from the author's or informant's death in other cases, and so on. With the approach of the European Community's 'Single Market' in 1992 some national laws were being brought closer together, and this had probably affected the recent British Copyright Act. IASA hoped at their next meeting to have the results of a questionnaire on national laws, circulated to a number of national archives and related institutions, available as a basis for discussion. [This has in fact been deferred until 1991.] The UNESCO guidelines of which copies were available in the room were really directed at national governments: but this morning individuals and organisations represented here would have the opportunity to learn more at least about United Kingdom law. He invited Dr Rob Perks, Curator of Oral History at the British Library National Sound Archive in London and Secretary of the (British) Oral History Society, to chair the morning session.

Dr Perks introduced **Dr Hector MacQueen** of the Department of Scots Law at Edinburgh University, who described himself as an academic lawyer and not an oral historian, but one who welcomed the opportunity to examine the provisions of this new (three hundred section) Act.

*(This paper is published in full in this issue of the Phonographic Bulletin, pp. 32 - 34 ed.)*

The following is Hector MacQueen's own digest of the main legal points in his paper. However it seemed worth while to amplify some of the points on which more detail was given in the lecture and the discussion that followed, and with Dr MacQueen's permission the Convener has appended a summary of these from recordings.

#### Copyright conference (SOHG/BASC, Oct. 1989): morning session

Dr MacQueen pointed out that the 'restricted acts' were defined to prevent unauthorised use; whether this was for credit or financial gain or another reason was not considered by the law. 'Literary' copyright subsists in the telephone directory, but not in unrecorded ideas, though the ideas in a published work may be considered as 'substance' even if not quoted verbatim—at least the producers of a film on the Charge of the Light Brigade

were successfully sued by the authors of a book on the subject for using their interpretation of the events without permission. In the case of spoken words copyright exists if a recording has been made, whether or not with the speaker's permission; he has literary copyright, the recorder has mechanical. However section 58 of the 1988 Act allows the quotation and even broadcasting of a speaker's words in the reporting of current events unless prohibited by the speaker.

On the question of originality, translations, editions, compilations, selections and abridgements of literary works have all been held to be original. A historian could claim exclusive copyright provided he paraphrased all the words of his sources; but if he quotes an oral source at any length he requires the informant's permission. The case of Walter v Lane mentioned was brought by the Editor of *The Times* against a publisher who had issued the newspaper's verbatim reports of Lord Rosebery's speeches as a book: the paper won, the politician seems not to have bothered about his own rights in his speeches. Does this give the transcriber of a recording a right apart from that of the recorder and speaker? In some cases of co-authorship the person who puts the ideas into words rather than the one who supplies the ideas has been held to be the copyright owner, as in Donoghue v Allied Newspapers, where the ghost-writer of a jockey's memoirs, not the jockey, had the copyright. On the other hand a secretary to whom a book is dictated cannot claim the copyright of the author who dictates it; and the possibility of joint authorship is allowed by the new Act.

In the case of literary, dramatic, musical and artistic work produced by an employee in the course of his/her employment, the copyright generally belongs to the employer according to the 1988 Act, unless the parties have agreed otherwise. So far universities have tended not to press their rights, but Dr MacQueen is now on an Edinburgh University working party which may decide otherwise. (One judge's ruling has previously given a lecturer copyright in his lectures.)

Under the 1956 Act, a copy had to be in the same medium to infringe copyright: this is not so under the 1988 Act, which leaves 'copying' undefined. If A makes an unauthorised transcript of a tape recorded by B from C, C will have literary copyright in his words, but it is not clear that B can prevent A from using his transcript or charge a fee for it, though it is to be hoped that the courts would rule so. In the present circumstances Hector MacQueen strongly advised recording institutions and individuals to obtain either a written assignation of copyright or an exclusive licence from the speaker at the time of recording. This could be to the speaker's advantage also if the recorder can see that his words are exploited in a reasonable manner: a licence, allowing him to draw a royalty rather than a once-for-all fee, would be better if the material is likely to have commercial value.

The limitations of 'fair dealing' for private study and research are not made very clear by the 1988 Act: in the case of sound recordings Dr MacQueen was sure that taking notes (like these!) of the gist of a recording was allowed; he thought the use of short extracts (in writing rather than copy recordings?) would be reasonable, just as short extracts in a review were permitted, but not complete transcription. An archivist may supply one complete (or partial) copy of any literary work deposited in the archive before publication for private study or research, at the recipient's expense, unless prohibited by the copyright owner: this should cover sound recordings, though Alan Ward later pointed out that the rights of the mechanical copyright owner (e.g. to a veto) might also have to be considered.

There is no law of privacy as such in England or Scotland, but the law of confidence recognises certain sensitive areas, like 'trade secrets', and by giving the informant the right to mark any piece of information as confidential for as long as he/she wishes. One relevant older case is Caird v Syme, where the Professor of Moral Philosophy at Glasgow University found his students had published his lectures 'as a sort of crib' and sued them all the way to the House of Lords. This could be copyright rather than confidentiality, but the point is that he won: it was held that a speaker had a right of property in his words unless he communicated them himself to the public on a public occasion, and the lectures were *not* public occasions, nor was his chair a public office in the sense intended. More recently the newspaper publication of information obtained by unknown parties tapping the telephone of the jockey John Francome was prevented since he had not authorised it. The applicability of these precedents to oral history is not certain, but it should be borne in mind that confidentiality applies not only to the informant but to any person he/she may mention. Don't depend on other people's ignorance of the current law, though this is widespread, but if possible avoid trouble later by suitable arrangements at the time of recording.

Rob Perks, thanking Hector MacQueen, commented that he was beginning to remember why he hadn't followed his father into the legal profession. He asked for questions to be kept until after the following paper by **Alan Ward**, Coordinator of Archival Services at the National Sound Archive, who had been concerned with questions of copyright for many years and had devoted a chapter of his forthcoming book on the administration of sound archives to the subject.

Alan Ward explained that he was covering much the same ground as Hector MacQueen, though from the sound archivist's point of view: he had been able to see a draft of Hector's paper, and though he would be recapitulating many of the same points, there were some left for him to make, and questions he could raise which he hoped Hector could answer. (This summary will therefore concentrate on these new details and pass over points already sufficiently covered: we apologise to Alan Ward if this makes

his paper seem jerky and disconnected, which it was not. Some points have been amplified from the handout to which he was referring throughout his talk, and bracketed additions are the reporter's own ideas.)

Being responsible for the acquisition and custody of recordings at the National Sound Archive, which has an increasingly acute problem in finding storage space, Alan Ward tends to be wary of accepting 'recordings which may only be of limited use in the future because satisfactory copyright and access arrangements have not been made, or can't be made'. He leaves it to curators like Rob Perks to argue for the value of recordings, and would therefore be speaking from the point of view of the repository and not the collector of oral history.

The 1988 Act is much more readable and comprehensible than the 1956 one, and it's well worth buying a copy at £12.50, probably better than buying any layman's guide to the Act such as were needed for the previous Act. While the BBC previously did not recognise any ('literary') copyright subsisting in the spoken word, the Imperial War Museum's Department of Sound Records has long since had a form whereby their informants assigned this right to them. Since the new Act is not retrospective, any such existing release form assigning copyright without further definition will remain valid.

The recordings of the many recent oral history projects funded by the Manpower Services Commission, a government agency, must—it has been argued—be Crown Copyright. If they have then been deposited in a museum, library or archive run by a local authority, there may be difficulties in allowing publication (or even public access?). Ken Howarth of the North-West Sound Archive intervened to say that there had in fact been a test case between Lancashire County Council and the Crown in which it was argued that the local authority which provided buildings and staff to care for the material was entitled to 'a substantial part' of the copyright.

'Perpetual' copyrights in unpublished material have ceased to exist, but literary copyrights owned by the Crown last for 125 years rather than 50, and this could cover interviews given by government employees in the course of their duties.

The fair dealing clauses, as already noted, are not stated to cover mechanical copyright. (N.B. This term has been borrowed by the reporter of these papers from the name of the Mechanical Copyright Society as a convenient description for the non-literary copyright in the form or medium of a recording: it was not used by the speakers, and there seems to be no term other than 'copyright in a recording' or 'in recorded speech' recognised by the Act—but 'mechanical' seems to me to make the distinction clearer.) This is because the White Paper which preceded the Act still included the proposal for a levy on sales of blank (cassette) tapes, whose proceeds would be

distributed to copyright holders to compensate for all the unauthorised copies which it is impossible to stop individuals making. A last-minute decision against this by the Department of Trade and Industry (under pressure from groups which included the Oral History Society) meant that this was thrown out along with a package of fair dealing provisions that went with it, and not replaced. However in 1992 it is very likely that the U.K. will have to be brought into line with the many other European countries which do have such a levy, whether this involves a whole new Copyright Act or not. The earlier proposals did not cover reel-to-reel tape, and approved bodies, such as oral history projects, were allowed to apply for exemption from the levy.

'Moral rights' have not hitherto been considered in British law, but are common elsewhere in Europe as part of copyright law and are embodied in the Berne Convention. 'Paternity right' (essentially the Convener's element 3) is recognised by the 1988 Act: in the case of oral history interviews, this means that interviewees can claim the right to be named as the authors of their interviews if these are published or otherwise made available to the public, even if they have assigned their copyright. They have to assert this right, and should be told so, though a dishonest collector could legally get away with saying nothing and publishing the interview without crediting the interviewee, since the right lapses on publication. The Act also gives the 'author' the right to object to 'derogatory treatment' of his work, so that an interview which is cut, edited or used out of context, so as to distort the meaning or bring discredit on the interviewee, could not be published in this form if the latter objected (but again it is the editor's responsibility to let him see it!).

Apart from respecting the informant's confidentiality in accordance with his wishes, the interviewer, archive etc. must consider whether his words are potentially confidential to himself or other people (could cause embarrassment, distress or even fury!) and restrict or prevent access accordingly. Apart from the risk of an action for breach of confidence, any failure here could destroy the trust between informant and collector which is an essential part of oral history work. On the other hand, any restriction of this sort means extra work for an archive, which must therefore decide whether or not restricted material is important enough to be worth the trouble of keeping: Alan Ward felt that anything carrying a complete embargo for longer than 30 years should not normally be accepted.

How does the law affect the possible uses of oral history recordings? Playback to individual enquirers on the premises of an archive is not restricted by the law of copyright, though it is subject to confidentiality and donors' restrictions. If it is felt necessary to protect informants' privacy this could be done (a) by releasing names but not addresses; (b) by referring to interviews by numbers only in catalogues available to the public; ((c) by describing informants by job/age/place but not name—see afternoon session.) If only

part of a tape is restricted the practical solution may be to embargo listening to the whole tape, but possibly supply transcripts of unrestricted parts in case of an urgent enquiry.

Playback to a group arguably constitutes release to the public and is subject to copyright restrictions, unless it happens in an educational establishment for educational purposes. The School of Scottish Studies thus, rather anomalously, enjoys a privilege which the National Sound Archive does not! Educational institutions also have special privileges (under certain conditions) for making copies of recorded speech for educational purposes, using it in dramatic performances and (if licensed) recording broadcasts off the air.

Single copy tapes (or transcripts) for private study and research are allowed to be made by the fair dealing provisions, though these only extend by implication to the mechanical copyright. Archives are allowed to copy their tapes for purposes of preservation (or security?). Multiple copies infringe copyright, so permission is needed even if they are to be handed out, say, to a class of students. Publication, including broadcasting and the use of a person's exact words in a dramatic production, whether by the repository itself or an outside agency, needs the permission of the owners of both sorts of copyright, and some sort of royalty would normally be paid in the case of music: for oral history there are few precedents (and no Performing Rights Society to collect royalties) but a fee should probably be offered in most cases, and it is time this became established practice. Once again confidentiality also needs to be considered, as also even if publishing brief quotations which do not infringe copyright but may need to be protected, say, by cutting out names.

Alan Ward then turned to a number of examples of release forms he had circulated. He pointed out that, though sometimes they could be sent through the post, they would normally be discussed by collector and informant face to face, and it was crucially important that the wording (or the sheer bulk of the form) should not be likely to frighten frail old people. He commended the friendly tone of the Welsh Folk Museum's form, which opens: 'The Welsh Folk Museum is very grateful to you for your kind co-operation in completing the tape-recording(s) whose number(s) are given above. It (they) will assist us to understand everyday life in Wales in its many aspects. The Welsh Folk Museum now assures you that the recording(s) will be used solely in its research and educational work by members of the Museum staff or, for similar purposes, by person(s) or institutions approved by the Museum.' Unfortunately there is no mention of the word 'copyright', so unless there is no possibility of publication or anything of the sort affecting any recordings the form will no longer do. The 'hard line' National Sound Archive form states that 'All material will be preserved as a permanent public reference resource for use in research, publication, education, lectures and broadcasting' and asks contributors to 'assign the copyright in my

contribution', but promises it will be dealt with 'strict accordance with your wishes' and leaves space to specify parts of the contribution to which public access may be limited for a period of years (maximum 30). (This is for collectors and other depositors as well as informants.) He pointed out that there was no mention of the possibility of payment; in special cases another form might be drafted. The Bradford Heritage Recording Unit asks 'Can the B.H.R.U. use your contribution: (a) for public reference purposes (Libraries/Museums)' and provides for Yes/No answers to this and four other options (schools, broadcasting, publication, illustrating talks). The risk is that this puts things in informants' minds... Ron Grele's long-established Columbia University Oral History Research Office has a set of half a dozen letters with different options, which they send out according to the results of a discussion with the informant. The longest form, a slightly dated version of the Australian Institute of Aboriginal Studies' deposit form, covers both literary and mechanical copyright and makes all possible allowance for the informants' fears of being exploited.

Among the questions, Julia Merrick asked how long confidentiality extends. Hector MacQueen mentioned that the law of defamation says that you cannot defame the dead—so Lloyd George's family could not sue for defamation when a TV series showed him in a bad light—put publishing previously unknown details of sexual misconduct or illegitimacy might be considered a breach of confidence for a later generation: the limits of confidentiality are not defined by statute or even by precedent. There was some discussion of photographs in the Imperial War Museum (?) stamped Confidential at an unspecified date—perhaps relating to a patent, so confidentiality would expire with the patent—and the moral right to prevent a shop displaying your wedding photograph as a sample of their wares; and of the Spycatcher case and the destruction of confidentiality by previous publication, and Cavendish's way round the problem by sending 273 copies of his book to friends as 'Christmas cards'.

Donny Hyslop asked whether an assignation of copyright could be subsequently revoked, and was worried about employers' degree of control: he felt he might be better recommending informants not to sign release forms. Hector MacQueen suggested the alternative of a licence of copyright, and pointed out that informants could prevent their contributions being misused under the 'moral rights' provisions as long as they knew these existed. Alan Ward added a point that he had missed out: he advised archives to insist on rights being assigned absolutely on the contributor's death, because dealing with relatives could be enormously complicated.

There was some discussion of the lack of designated archives for folk-song in Scotland and those that were allowed to record off air (the original published list only included the National and Scottish Film Archives, not the National Sound Archive!) and the lack of protection for folklore outside the Third

World in the Berne Convention. The technician who makes the recording is not likely to own mechanical copyright unless he is self-employed and planned the recording himself: making arrangements rather than providing equipment or tape is probably crucial. In particularly complex cases with many conflicting claims Hector MacQueen advised that copyright should be assigned to one party by all the others in advance of making the recordings (which can be done prospectively). The Bradford Unit considered that by writing 'B.H.R.U. is a collecting body for Bradford Libraries and Museums' on the release formed they by-passed the Crown's claim and assigned copyright directly to the local authority.

In answer to a question by Margaret Mackay, Hector MacQueen quoted a clause that the provisions of the 1988 Act applied to existing recordings unless otherwise stated. He felt that it could not be taken for granted (as someone suggested) that if the Crown had not claimed its copyright so far in a given case it was barred from claiming it later. Finally he answered a question about sign language—it could be copyright if it was recorded in some way—and Rob Perks wound up the morning session.

#### Copyright conference (SOHG/BASC, Oct. 1989): afternoon session

##### 'Public access and the rights of informants'

The Convener introduced this session, reminding the audience of the point he had made earlier that to many people the credit for passing on information might be as important as any financial reward for it, but pointing out that whoever was credited with passing on information, whether as witness, transcriber or editor, must also take responsibility for any distortion of the truth. The best informants of the School of Scottish Studies wanted neither payment nor credit, but simply that their testimony should be passed on for its own sake. Who should be considered as author and literary copyright holder of a book of oral history—the editor(s), all the informants jointly, or both? He illustrated some of the complexity of the problem with the example of the Shakespeare quartos, an instance of the sort of oral transmission that made copyright laws necessary, having been taken down by unauthorised transcribers from the actors' mouths in the theatre: distortions—or would-be improvements—might have been introduced by both scribes and actors, not to mention the doubts whether Shakespeare himself was the real author or an anonymous aristocrat's front-man.

He introduced **Moira Scott**, a BBC radio producer, by recalling field-trips in Gaelic-speaking areas with the School's present Director, who had often reassured potential informants with the promise that they would not turn on the radio and hear what they had recorded being used by the BBC. Moira Scott, however, declared that she had never really had problems in this area when recording (mainly for Schools programmes, but she had produced two

other series using oral history), since her informants knew where she was from and what she was doing, and gave her the right to do what she liked with their recordings. Her main difficulty was to decide what she must leave out of the broadcasts from the mass of material she had.

Her usual pattern of work was to research the historical background for the programmes and then look for oral information on it. She illustrated the lively way a story could clothe the bare facts with an example used in a programme on rationing in 1946. If you knew someone in the RAF you could get material from an old barrage balloon, boil off the silver paint and be left with fine muslin which cost you no clothing coupons. But it was so fine that photographs of a bride in a wedding dress of this muslin showed no trace of the dress, and the girl seemed to be standing there in her underwear and a veil. In another memory of the period the husband told how he had carried his wife upstairs to their room in a temperance hotel because she was unsteady on her feet after the unusually free supply of drink in another hotel: she corrected him—it was partly because of tight shoes bought for show in a sale (for reduced coupons). Ms Scott felt able to use this, a happy memory at which they were both laughing, but a man who said he knew he would survive the War in the Far East because of a vision he had had of his guardian angel, or a woman who had a nervous breakdown from the strain of looking after a small baby when her husband was in the Forces, seemed to her to have memories too private to use, though they had been quite willing for her to do so. In another case a man whose wife had recently died recalled their life together before the War at length, helping himself to come to terms with her loss, and though there were interesting details the account was too coloured by his emotions to use.

An interview with a Scotsman who had been a student in Germany in the 1930s included his statement that had he been a German he would probably have voted for Hitler, because he gave people hope: she decided to leave this in to give a more rounded picture, particularly as it was balanced by his very different feelings about Nazism later. However an account of how the Jews in Berlin were said to control a profitable trade in pornography was left out with the informant's agreement. There was a lot of emotion in a Communist miner's account of waiting for jobs in the 1930s, when the pit foreman might keep you hanging on for an hour while he had breakfast and only then announce that there were no jobs today, and even refuse to sign a note for the Labour Exchange to say that you had tried to get work (and so could draw benefit)—"you could have choked him—but it would have served no purpose". It was a powerful statement of feeling but also of fact [and so was broadcast? This was not actually said.] People unlock their memories freely to her, and she has had no objections so far to her choice of what to broadcast. Normally Ms Scott has used selections of extracts from a variety of interviews without naming the informants, and they have been quite happy to have

their anonymity preserved, except from friends who are listening for their voices.

The Convener welcomed this clear description of one person's approach to selecting material for broadcast by her own careful judgment, but went on to point out that printing oral history was more complicated still. After the morning's session he was tempted to go back to the old way of rewriting all the recorded information in his own words, to make the literary expression his own and simplify the copyright enormously: but that would lose the vividness of personal accounts which was the whole point of oral history. But how accurately should you transcribe them? There had been a tendency to include every "er" and "um", stutter and repetition, as evidence perhaps of the informant's reaction to questions or emotions about the subject—"er, but at the same time, is it fair?" The informant would probably not want the incoherence we accept in speech to be printed with such accuracy: they might indeed prefer their dialect to be amended to avoid seeming illiterate, and many Scots consider usages that are actually perfectly correct Broad Scots ["Thae fowks is gaun"] to be ungrammatical English. Editing texts had many problems: and he invited Tim Edensor, joint editor of *Moving Worlds*, a book based on interviews with immigrants to Edinburgh, to talk about his work.

Tim Edensor described how he and Midge Kelly, both working for the "Leith Lives" oral history project, had been so impressed by the interesting life story of an Indian man they had interviewed for the project that they decided to make a collection of interviews with immigrants. They applied for a grant from Edinburgh District Council, and were awarded about £70, which more or less covered the cost of the tapes used. They went out, on the dole with battered equipment, for two or three years making their recordings. The aim was to break down stereotyped ideas about ethnic minorities, and show what a multicultural city Edinburgh was, by presenting life stories. They recorded some 70 people, ranging from a Lithuanian Jewish peasant who had arrived in 1913 to a fifteen-year-old Vietnamese girl who had been here for a year or two. After the long process of transcribing and editing, 20 interviews were chosen as the basis of the book. There was also an interview for Radio Scotland's "Jimmy Mack Show" and a travelling exhibition now going the rounds. Any profits from the book will go to a trust fund.

Mr Edensor concentrated on four points: (1) the type of oral history they set out to produce, quite different from what he described as Moira Scott's "journalistic" approach; (2) the issues of confidentiality and interviewees' rights; (3) the problems of editing, and (4) the different problems posed by compiling material for a radio programme.

(1) Oral history and journalism do overlap or form a continuum, he said, but journalists differ in having a commercial motive and by their technique of

slotting short quotations, out of their original context, into prepared positions in an article. Oral history on given themes, like some of the "Leith Lives" booklets, or indeed Edensor and Kelly's own exhibition and radio programme, may adopt a similar technique, with an inevitable loss of depth. He personally felt that such collections, though not first-rate history or sociology, could have more than ephemeral value, but the book had adopted a quite different approach, trying to present a rounded picture of the personality of each immigrant to set against false stereotypes. Rather than pre-selecting themes they let people talk about what they thought was important, and the forces that had shaped their lives. A semi-structured questionnaire had been used, but the interviewers were ready to deviate from it at any point to let the interviewees express their own ideas about the world and their personal histories. In fact it seemed to be this approach which led Edinburgh University Press to reject the book as insufficiently academic for their own list, though they were willing to pass it on to Polygon [the publishers of *Odyssey*] who are now managed by EUP.

(2) Edensor and Kelly would have liked to keep the tapes as a resource, but the technical quality was so poor and their own means so limited that this was not practical. In any case since half their informants wanted to remain anonymous, especially the political refugees, large parts of the recordings might have had to be erased before allowing public access to them, to ensure that the informants could not be identified and pursued. As it was, when they were shown the transcripts of their interviews, they wanted many names, episodes or arguments to be deleted for such reasons. All those 25 who were to be included in the book were sent their transcripts for approval or alteration, and asked to suggest pseudonyms if they didn't want their own names given. Two "edited their transcripts to death" trying to improve the grammar and had to be left out; others who would have liked to cut out all the dialect elements were persuaded after a discussion to allow some to be left to keep the flavour. The 20 who were finally chosen all got a copy of the book. Some of the remaining 50 interviews may be used elsewhere, perhaps in a school book, but would likewise be subject to the informants' approval. All of them were told from the start of the aims of the project, and told that they would always have the final say.

(3) Totally objective editing is a myth, and in any case impossible in a book with stated aims. Edensor and Kelly each interviewed about half of the informants: they found that the sense that came over to the interviewer might be lost in the transcript, and after numerous arguments they had to employ a third party to read the transcripts and see if they made sense. They started by including every "er" and "um", but soon decided that for coherence and readability a certain amount had to be edited out, though it meant a loss of immediacy. Some minor colloquialisms such as "-in" for "-ing" were overlooked to avoid a rash of apostrophes [standard Scots now generally omits such apostrophes anyway!] Scots forms—Sikhs in Leith may speak very

broad Scots—were generally shown. But wrong uses of tenses, say, by those whose English was not yet very good would be silently corrected to avoid embarrassing the informant and make the story easier to follow.

Sometimes the informant would reinforce the stereotype. For instance, Pakistani women spoke of men born here going home for a bride who was brought straight from her village to Edinburgh: in this situation, with no family to turn to for support, she could be intolerably isolated. One Pakistani man who was interviewed strongly asserted his right to have total control over his wife and children, and although he also gave some valuable evidence of racist incidents in Edinburgh, it was thought best to drop this interview for fear of reinforcing the stereotype—admittedly a "political" decision. To avoid fanning racial or religious hatred great care had to be taken with those driven from home in the partition of the Punjab or the Israeli occupation of Palestine: a Palestinian's bitterness was allowed to be expressed, but "Zionists" must be substituted for "Jews" as the cause of it. A repeated abhorrence of the modern British habit of putting aged relatives in a home, however, which appeared in most of the interviews and at least ten of those printed, seemed worth keeping in as a valid criticism, though the series editor would have preferred to cut out most of its recurrences.

The editors tried to keep the spirit of what the interviewees were trying to say, and made very few large-scale changes. The greater directness of broadcasting appealed to them, and led them to try and compile a radio programme. This involved repeating interviews with 15 people using better equipment to get usable recordings, and these were drawn on for 8 8-minute spots on the "Jimmy Mack Show." The original specifications were not clear, and in any event the BBC were not interested in the greater part of most recordings because they did not fit into the format they had planned: for instance a fascinating account by a German Jewish woman of the rise of the Nazis, beautifully spoken, was not used at all. There was no room to appreciate any of the personalities, since the guidelines declared that the average listener did not want to hear the same voice for longer than one minute. Edensor and Kelly were therefore called on as experts to conceptualise the themes of the programmes (colonialism, reactions to Scotland, courtship, bringing up children etc.) rather than letting the informants speak for themselves. A popular daytime programme was perhaps the wrong place to broadcast.

Reacting to Moira Scott's decision not to use the story of the man who had seen his guardian angel, Mr Edensor mentioned a story that their different terms of reference allowed them to use: an Anglo-Indian told of how an Indian mystic had prophesied the course of his life, and these predictions became the framework for his life story as he saw it. To set beside her informant who would have voted for Hitler he mentioned a Ukrainian who had fought for the Germans: the motive was to get back something like the

independent Ukraine of 1920 or so, but it was difficult to make people here understand this. [Scotland had no Roger Casement!]

The open discussion of editing began with a suggestion by a representative of the York Oral History Project that many editors made light work, because the possibility of deciding between several opinions after debate by a vote relieved individuals of the responsibility for the decision, which could be very wearing. Rob Perks had found preparing oral history for television as frustrating as Tim Edensor found it on radio: the latter was asked how his informants had reacted to the programmes, and said they were pleased to hear themselves, but disappointed that only perhaps 30 seconds of a 30-minute interview might be used. Moira Scott, asked about time limits, said that she had to meet deadlines: 60 or 70 tapes had to be transcribed by her personal assistant for a series of four programmes and she then had to select material, using the transcripts but also taking into account the clarity of the recording. A historian helped her with the linking scripts. Asked what became of these 60-70 tapes, she said she had still tapes and transcripts for one series, but another set had perished in a fire in her office.

Rob Perks wondered if it would not have been more effective to have members of the same community rather than outsiders interviewing immigrants: to which Moira Scott reported that in compiling the programme "It doesn't happen here!" about racialism in Scotland this was the only method they could use, and wondered how it had been possible for British males to interview Pakistani women. Tim Edensor replied that they had had the help of a Pakistani woman and boy and an African woman in making some interviews: but most of their informants were pleased by outsiders taking an interest. Of course it was necessary to take time to establish a relationship before starting recordings. The Convener commented that it really took an insider to ask questions about what was important to the community and an outsider to ask about sides of the picture insiders took for granted. Tim Edensor said that he had often consulted immigrant friends about what questions to ask, and pointed out that many people had reached Britain through several other countries, and a Pakistani from Lahore would not be the best person to interview an Ismaili from Uganda. Donnie Hyslop raised another point, that even though an Indian had made the recordings for Moira Scott's programme all the decisions about what to broadcast, as she admitted, had been in her hands. Shari Cohn added the question of how researchers could learn about, for instance, the allegations of Jewish involvement in pornography in Berlin which had to be cut out of an educational programme: and several later speakers urged the desirability of the BBC keeping an archive of all these recordings which (whether broadcast and paid for or not) seem to be regarded by the Corporation as entirely their own copyright [though as the morning session made clear, this only applies to the mechanical copyright.] Time and space for this are just not available at present, and the physical cutting out of extracts from original tapes to

broadcasts effectively destroys the interviews, though Ann Manson was able to report that BBC Radio Orkney at least ensures that the tapes are copied before such cutting.

To a question from Alan Ward about paying informants Moira Scott replied that hers were paid (for the amount broadcast); Tim Edensor said that most of his accepted that the editors were making no profit out of the book, so they could expect none, while in the case of the broadcasts the £30 fee each editor got per programme would not have gone far between the fifteen informants quoted, and they could get nothing extra to pay informants, though they managed to have one or two engaged to speak on other programmes for which they were paid. Much of the ensuing discussion consisted of arguments for or against the approaches of the two opening speakers, which as the Convener urged each had their merits—the broadly-based if eclectic thematic approach might represent the experiences of the majority, while the focussed in-depth life-history approach might present refreshingly unexpected insights. Rob Perks felt that the first perpetuated "cosy" conventional views of history, but there was evidence that this was what primary teachers at least needed to engage their pupils' interest, and the much criticised "three-minute rule" for broadcast extracts was based on the observed average limit of a ten-year-old's attention span. On the other hand, while more scholarly investigators would have been glad of complete interviews whose remains may virtually land on the BBC's cutting-room floor, it was pointed out that many manuscript sources of history are equally inaccessible to researchers. Most people were glad at least to know what principles of selection had been used, and felt that these should be clarified wherever possible. It was suggested that interviewees might be warned in advance that what they said could be slanted by quoting a passage out of context, and wherever possible given a transcript or tape of anything to be published or broadcast for their approval. They would probably feel their recordings were safer if they could be lodged in a national archive for uses which they could specify. Informants first contracted by broadcasters could later be interviewed at more length by oral historians, but several people felt that selecting material from existing oral history collections or even recommending informants for broadcasters was unrewarding work and could have quite alarming results.

The Convener introduced the other theme of the afternoon, the public's right of access to oral history archives and the use of release forms, with the admission that the School of Scottish Studies had never used release forms at the time of recording and now regretted it: such a thing might have been out of the question anyway in the '50s when near-monoglot Gaelic speakers or travellers of no fixed abode were being recorded, but he felt in present circumstances something of the sort was essential. He drew attention to various forms on display, and commended the detailed code of ethical practice issued by the National Oral History Association of New Zealand,

before asking **Denise Brace** to speak about release forms and their use by the People's Story Museum. She drew attention to provisions on the form for informants to specify the uses (including dramatic productions) to which they would allow their recordings to be put, and to ask to have their name withheld or given in a particular form (e.g. maiden name); subject to these they were asked to assign their copyright to the District Council. Parents or guardians should sign for boys under 14 or girls under 12. The form would normally be gone over with the informant immediately after the recording; few objected to any use. She would however be happier if informants could be warned before major use in publication, and favoured the use of identification by occupation and age to protect privacy in exhibition captions and the like.

In the discussion that followed not everyone felt that assigning copyright was necessary, but it was pointed out that institutions were in a better position (a) to exploit recorded material (to the informant's ultimate benefit?) and (b) to prevent users of an archive from making unauthorised use of recordings, say, by smuggling out copies. The desirability of letting informants see or hear what was to be published in any way was reiterated. The School of Scottish Studies' present system did have one advantage in the way in which the fieldworker, who had established a relationship with the informant, was consulted if alive and traceable, though the law allowed no rights to fieldworkers rather than their employers. The National Sound Archive had had many problems with donors of recordings who had disappeared without trace. The National Archives of Canada use recorded releases on the actual tape, and the Archives of Traditional Music at Indiana University mention verbal or written releases for recordings deposited with them, but in Britain only written releases seem to be legally binding: the Scots law that verbal contracts to buy a house are binding does not apply here. A parallel was drawn with an author's contract with a publisher, which similarly signed away rights. It might be desirable to promise on the form that the recording would be preserved and cared for to the best of the institution's ability.

Rob Perks mentioned cases in which an archive might wish to restrict sensitive information though the informant had not asked for this—for instance if a named person was accused of a crime. Denise Brace also mentioned the risk of school children using archive material without discretion, and Donnie Hyslop drew attention to the problem noted in the New Zealand code of ethics that children might harass old people for more memories. Alan Ward felt that the question of payment should be considered further: informants should be given a share of the profit in publications if possible, but it was admitted that few such publications made much profit, though they might keep an oral history group going. Television programmes, however, might make a profit for their producers. Rob Perks suggested that the Scottish Oral History Group like the Oral History Society should work out a standard, and not too low, table of facilities fees for broadcasters and others

using or consulting their material. After some discussion of fund-raising, hardly relevant to ethics, there was a question of whether a mentally disturbed person could sign a release form: legally it would be better if a curator had been appointed who could do this for them.

The convener refused even to attempt to sum up, but felt that even an impression of the complexity of these issues at the end of the day would be worth taking away: and there might be better release forms devised as a result of what had been learned. He thanked everyone for their contributions, and their questions, and their doubts.

## COPYRIGHT AND CONFIDENTIALITY IN ORAL HISTORY

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From 1 August 1989 the governing legislation in the United Kingdom is the Copyright, Designs and Patents Act 1988, which was preceded by the Copyright Act 1956. The subject-matter of copyright is now defined to include literary, dramatic, musical and artistic works, sound recordings, films, TV and radio broadcasts, and cablecasts. Literary works include computer software. For oral history, the most important forms of work are literary works and sound recordings. The phrase 'literary work' is defined in the 1988 Act as meaning any work, other than a dramatic or musical work, which is written, spoken or sung. It includes song lyrics therefore. There is no requirement of literary quality; the minimum standard is that there should be written, spoken or sung words recorded in some form. The 1988 Act states that the recording may be in writing or otherwise. Accordingly, tape-recording spoken words gives them copyright. Because copyright protects only the form of expression, there is no copyright in ideas. Further, to have copyright a literary work must be original, that is, the product of its author's independent skill, labour and judgement. This may present problems for the collector and transcriber who wishes to claim copyright in his work, although the case of Walter v Lane, decided in 1900, does suggest that such a person has copyright in the fruits of his work.

Sound recordings have a copyright which is distinct from any copyright which may exist in the work recorded. Plainly the requirement of form presents no problems here, and there is also no requirement, for obvious reasons, that a sound recording should be original in the sense just described.

Who owns the copyrights? The general principle for literary works is that copyright vests in the author, the person originating the form of expression. With spoken words, the copyright is therefore in the speaker. The copyright in a sound recording (as distinct from the copyright in the work recorded)

belongs to the person who undertakes the arrangements by which the recording is made. If the recordist is working for an organisation, therefore, it is likely that it will have the copyright in the sound recording.

Under the 1988 Act, the copyright in a literary work lasts for the lifetime of the author plus 50 years. In the case of sound recordings, the protection ends 50 years after the recording was either made or released to the public, whichever is later. There are important transitional provisions in respect of works unpublished before 1 August 1989, when the 1988 Act came into force, which make 31 December 2039 the date when copyright expires in the unpublished literary remains of authors dead before 1 August 1989, as well as in unreleased sound recordings made before that date. Under the 1956 Act, both forms of work had copyright until 50 years from the date of eventual first publication or release.

Copyright entitles the owner to prevent copying of his work, the issue of copies to the public, performances, showings or playings of his work in public, broadcasting or cablecasting of the work, and the making of an adaptation of the work. Collectively these are known as the restricted acts; restricted because they can only be carried out with the authority of the owner. This gives the owner quite extensive rights. Under the 1988 Act the owner can be a person whose words are recorded as part of an oral history project. Subsequent exploitation of the recording by the collector and other users must take account of these rights.

Difficulties can be avoided by making appropriate contractual arrangements prior to recording work. It is perfectly reasonable and allowable to make a contract whereby the source's copyright in his words is transferred to the ownership of the recordist or his organisation. Another method is to obtain the source's authority for the uses to which the material will be put. This leaves the copyright overall still with the source but means that there can be no question of infringement of copyright in respect of the authorised acts. Whichever form of contract is used. It should be in writing and signed by both parties. Since in entering such contractual arrangements the source is yielding up his property he should receive appropriate remuneration for doing so. It should finally be noted that transfers or licences of copyright do not affect what the 1988 Act calls the 'moral rights' of the source. These are rights to be identified when the work is made available to the public, and to object to derogatory treatment of the work. The latter presents particular problems where material is being edited for any purpose, since processes of selection, cutting, adapting and so on could fall within its scope.

Users of archives may be concerned by the possibility that their actions will infringe copyright. The 1988 Act provides, however, that a number of situations which would otherwise fall within the scope of the restricted acts are not to be infringements of copyright. These include copying of a literary

work which is fair dealing for the purposes of private study or research and copying in the course of instruction, provided that it is not done through a reprographic process.

As well as copyright, the law of confidence should also be borne in mind. The law will protect the confidentiality of information by prohibiting its disclosure by an unauthorised person. A person receiving information which he knows or ought to know is confidential should not disclose that information, and this obligation is enforceable by the person to whom it is confidential. In an oral history recording, there might be confidential information about either the source or some third party. This should be respected by the recordist and any archive where the recording is lodged, in terms of restricting publication of and access to the material. The wishes of the source should be respected. In some ways, confidence is more far-reaching than copyright: where copyright stops only the copying of forms of expression for a relatively well-defined period, confidence may endure indefinitely as a way of preventing the dissemination of information in any form. Again, many of the potential difficulties can be overcome by appropriate arrangements at the time of recording: asking the source whether publication and access should be restricted in any way, suggesting periods for embargo and so on.

The paper also dealt with the position regarding anonymous works (where the author is not reasonably identifiable) and folklore, which is a particular type of anonymous work (defined, not in the 1988 Act but in the Berne Convention, as unpublished work where the identity of the author is unknown but where there is every reason to presume that he is a national of a particular country). Both have copyright, although folklore will only do so when recorded in writing or otherwise. Copyright in an anonymous work endures until 50 years from first publication. To be the first publisher is therefore to risk the possibility of infringement of copyright, although the 1988 Act provides that there is no infringement if the author cannot be identified by reasonable inquiry and it is reasonable to assume that either copyright has expired or that the author died more than 50 years ago. A further provision enables designated archives to record folksongs, and to issue copies for purposes of private study and research, without infringing copyright, if the performer's permission is obtained. At the time the paper was delivered, no Scottish archive had as yet been designated. Lastly, with regard to foreign folklore, the Berne Convention allows its member states to vest organisations established for the purpose with the copyright in their folklore. This is mainly to permit developing countries to exploit their folklore and has not been taken up in Britain. But the 1988 Act allows any such organisation to enforce its copyright in this country, without being subject to the defence described earlier in this paragraph concerning inability to identify the author and the reasonableness of assumptions either that he had died more than 50 years ago or that the copyright had expired.



# CATALOGUING

## CATALOGUING SOUND RECORDINGS: A SELECT IN-PROGRESS BIBLIOGRAPHY OF CATALOGUING CODES, MANUALS, AND HANDBOOKS

*Compiled by David Sommerfield*

The bibliography is a working document, part of the IASA Cataloguing and Documentation Committee's study of international cataloguing practices. The entries are listed in chronological order. Items in more than one edition are represented by their most recent known editions. Sound recording rules that are chapters of larger more general publications (such as AACR 2) are not included. Also missing is the ARSC AAA rules for archival collections, as that document is presently under revision.

Colleagues are asked to provide the IASA committee with information on other similar items and/or more up-to-date versions of the earlier of the entries included. In addition, the committee would like to have examples of the application of rules, i.e. catalogue entries for sound recordings of various types. Please send anything along these lines to David Sommerfield, Secretary, IASA Cataloguing Committee, Music Section LM 547, Special Materials Cataloguing Division, Library of Congress, Washington, DC 20540, USA.

1. *Manual de classificação e catalogação de discos musicais /* por Luís Cosme. —Rio de Janeiro: Departamento de Imprensa Nacional, 1949. — (Instituto Nacional do Livro. Coleção B2. Biblioteconomia; 7).
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3. *A Manual for the cataloguing of recordings in public libraries/* by Dell DuBose Scholz.—Rev. ed.—Baton Rouge: Louisiana State Library, 1964.
4. *Evidence gramofonových desek: náčrt problematiky a pravidla katalogizace/* Jindřich Keller.—V Praze: Státní hudební vydavatelství, 1965.

5. *Musik på bibliotek: en handbok för det dagliga arbetet/* red. av Per Haberg. Lund: Biblioteksjänst, 1970.—(Sveriges allmänna biblioteksforening. SAB-serien; 7).
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13. *Le catalogue des enregistrements sonores/* rédigé par Simone Wallon, Kurt Dorfmueller, avec la collaboration [de] Yvette Fédoroff, Virginia Cunningham = *The cataloguing of sound recordings/* compiled by Simone Wallon, Kurt Dorfmueller, with the collaboration of Yvette Fédoroff—Frankfurt: C.F. Peters, 1983.—(Code international de catalogue de la musique; vol. 5).
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16. *Regelwerk Musik: Richtlinien für die Formalbeschreibung sowie für die Sach- und Inhalterschliessung von Musikproduktion auf Tonträgern.*— 2. rev. Aufl.—Frankfurt/M: Hessischer Rundfunk, 1989.
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## AUDIO EQUIPMENT CONSIDERATIONS FOR SOUND ARCHIVES

*William Storm, Belfer Audio Laboratory and Archive, Syracuse University, Syracuse, N.Y.*

The mention of the word archive in some peoples' minds conjures up images of dusty old places with dusty old artifacts, managed by people with dusty old minds. As with any stereotype, this portrait of an archive does have some basis, regardless of how small, in fact. Sound archives have not escaped this colorful, but rather negative image. Some of it deservedly so. After all, institutional sound archives are relatively new, many dating only from the early 1960s; and in most cases they were well intended but poor additions to already overcrowded libraries. Consequently, sound archives were often put in available spaces such as old factories, basements and warehouses. These were indeed dusty and inappropriate.

The personalities involved may also have been accused at times of being 'dusty', but overall the recognition that sound recordings needed to be saved on an organized basis took foresight. Starting an audio archive also placed an enormous commitment upon the individuals and institutions that supported this cause. Formal training to become a sound archivist was and continues to be unstructured at best. Librarians, engineers, record collectors, musicians, historians, etc. have all become at different times and places sound archivists. In many ways this variety of educational backgrounds has brought with it a healthy diversity of concerns for the preservation of sound recordings. This paper will concentrate on the engineering concerns developed within this diverse environment.

### The Audio Archive Sound Engineer

Rising out of the 'dust' from an engineering perspective has been painstakingly difficult and for good reasons.

The first is that recognition that professional sound engineers are needed in sound archives has been expressed formally in sound archive associations for less than ten years.<sup>1</sup>

Second, the exchange of ideas and information between engineers and non-technically oriented sound archivists has been hampered by conceptual, referential, verbal and philosophical differences and priorities.

A third problem is competition for funding. A curator seeking to supplement, catalog and find better storage for his/her collection is not always going to welcome requests from a sound engineer whose equipment costs can be high.

A fourth problem, a logical outgrowth of the previous three, is that the sound engineer usually finds himself a creature of curiosity in a library world. As such, acceptance into upper administration accompanied by the intendant policy and budgetary powers is rare.

Despite a number of apparently discouraging impediments there remains for some audio engineers an irresistible attraction in the sound archive field. The attraction is an opportunity to investigate sound recording technologies and practices, past, present, and future. This investigation is particularly appealing since it can be conducted in a non-industrial atmosphere, freeing the investigator to survey all manufacturers and record producers on an impartial basis.

Impartial audio technical research is the primary role for professional sound engineers in sound archives. Sound recordings are inescapably tied to technology. People in charge of collection development are likewise tied to the sound engineer. Both have the recordings as common problems. Both are trying to save sound recordings for posterity. Both must abide by a creed of maintaining the physical and aural integrity of the original sound recordings.

The last declaration is what truly distinguishes the sound archive engineer from hobbyists and commercial vendors. The sound archive engineer has the freedom to study all forms of records and associated equipment but by job definition is restricted to report data that is objective and verifiable. Subjective modification of the sonic content within a record during copying or investigative procedures would be considered unacceptable for archival purposes. Historical accuracy is paramount. It is the measure of a good sound archive engineer.

The quest for historical accuracy forces the archive sound engineer to become an impartial observer—more a scientist in a laboratory, than an engineer in a recording studio. The technical implications governed by a clinical or laboratory approach are enormous. The scope of study for the archive sound engineer can range from assessment of turn of the century cylinder phonographs to futuristic technologies that may have archival application in the twenty-first century. This breadth of study places special demands on technical machinery for archival work.

## General Equipment Categories

Two general categories of equipment are needed. The first is for general purpose copying of original sound recordings to alternate storage mediums, in most cases, tape. This copying procedure is also referred to as re-recording or making transfers. The normal reason for these procedures is to make a preservation copy of the original recording or to make a service copy for library use. Preservation being a prime requisite, the equipment used must be of the highest caliber and appropriate for the original and preservation mediums involved.

A simple transfer station for disc re-recording might include turntables, a phono-preamplifier, tape recorder, mixer, power amplifier, loudspeakers, a cassette recorder, and a choice of tone arms, phono cartridges, and styli. If the archive has the luxury of technical assistants, it is essential that the professional engineer train these assistants in the proper operation of the station, particularly with regard to the idiosyncracies of the variety of discs manufactured in the last century. The professional engineer must also insure that the chain of equipment is configured to account for those disc idiosyncracies. Turntables must have variable speed control, phono-preamplifiers or associated hardware must permit selection of proper playback equalization curves, tape recorders must be well calibrated professional machines, loudspeakers must be as 'colorless' as possible, proper groove-stylus matching must be possible, etc.

A great paradox in audio recordings is that one of the worst things that can be done with a sound recording is to play it. The damage done at that stage must be minimized. It is therefore essential that archivists permit only well trained personnel to make preservation copies, and do so only with the finest equipment.

The second category of equipment needs is governed by the investigative requirements of the professional sound archive engineer. It is at this level that casual curiosity about sound technologies turns into serious study. Engineers in the field today are beginning to establish the foundation for scientific and systematic research of the audio industry. Experimentation and invention is already underway to seek creative solutions to the ever present problems of fidelity, noise reduction, equipment selection, preservation, transfer techniques, dissemination of materials, archival suitability of mediums and systems, etc.

The caliber and variety of equipment now being utilized is as impressive as the inventiveness with which it is being used. Current research illustrates these points well.

## Current Research

For over five years the Austrian Academy of Science Departments of Sound Archive have worked cooperatively in exploring the application of computer digital signal processing for restoration of early sound recordings.<sup>2</sup>

At the British Library National Sound Archive, a Neve digital audio processing desk was installed. This was done under 'a special research agreement entered into with Neve and the Department of Engineering at Cambridge University...'<sup>3</sup>

At the Belfer Audio Laboratory and Archive, Syracuse University, USA, a Digital Equipment Corporation, VAX 8300 computing system, and a Bruel and Kjaer 2032 digital analyzer have been installed. These were also added under research agreements with manufacturers and with the added assistance of the University's department of Computer and Electrical Engineering.

The Library of Congress, USA, has been conducting tests on optical disc technology.

A number of archives in a number of countries have built custom made playback systems for the earliest form of sound recording, the cylinder. Technologies have included everything from variations on the original playback apparatus to the invention of electromechanical, fiber optic and laser playback systems.

Digital processors, fiber optics, lasers, optical discs—these are all tools used in the modern sound archive. But alongside these devices can be found a tin foil phonograph, a cylinder phonograph, a wire recorder and sound recordings in various stages of delamination or attack by fungus. All are constant reminders that the audio industry has always been one in flux—where fidelity, compatibility, longevity, standardization, and logic have all been questionable at times. The sound engineer that takes the time to learn the 'facts of life' about the industry, to appreciate its history, is better prepared to make rational and sober decisions when pursuing new technologies or studying old ones.

## Technical Criteria

For this reason, equipment manufacturers may find the sound engineer in an archive a very demanding customer. New technologies that claim to answer archivists' prayers can be swiftly dismissed if they fail to meet fundamental criteria.

One example is the use of digital tape recorders for generating archival preservation copies. At the Standards Committee Meeting of the Audio

Engineering Society held in November 1986, Los Angeles, California, the verbal report given on digital audio recorders stated that agreement on standards for digital tape recorders has not been reached. At this time, for an archivist to use digital tape recordings for archival purposes would be self defeating. He has no assurance that the format or machinery he selects will survive industry battles to win the market place. The basic criteria in question are not quality or capability, but rather ones of compatibility, standardization, and life expectancy of the technology and mediums. Only after the latter questions are resolved are the questions of quality and capability pertinent. Claims from manufacturers that digital tape recorders can make exact clones of original recordings is really a moot point for archivists until the manufacturers standardize.

Another item touted as an archivist's ideal storage medium was the optical disc. As mentioned in an earlier paper presented to the Joint Technical Symposium, a malady known 'laser rot' has already cast doubt on the life expectancy of that medium.<sup>4</sup> The compact disc is also being promoted as 'archival'. The author and others have directly questioned manufacturing representatives as to their definition of 'archival'. This was done at the Audio Engineering Society Annual Conventions in 1984 and 1986. It was done at the annual meeting of the Association of Recorded Sound Collections in 1986. In not one case was a manufacturer willing to state disc life expectancy, nor were any able to cite acceleration testing done to at least examine the problem. It seems the term 'archival' was used strictly to mean that vast amounts of data could be stored and retrieved. How long was still in question. Another shortcoming of the compact disc is that it is not a medium that can be directly generated within a sound archive, but must be sent to a mastering house. This presents the archivist with an additional expense and yet one more transfer step that potentially could alter the original sound source. The quality of the CD with only a 44.1 kHz sampling rate is also a legitimate engineering consideration. After all, saving sound for posterity is a very long time, and if the source is inadequately sampled initially it may well be lost forever. Criteria questions facing the compact disc therefore include life expectancy, on-site recording capability and performance quality.

By their very nature, sound engineers are intrigued by new technologies. It is very difficult to be patient and not use digital tape recorders when some professional recording studios have already begun doing so. A fear of falling behind can set in. It is very tempting to be the first to archive your collection on compact discs for the same reasons. But the truth is these are not mature technologies. This is not an elitist comment or one derived from spending too many years in academia. Quite the contrary, it is based in the reality that the audio business is exciting, dynamic and creative, but also viciously competitive and ever changing. Fortunately, there are times of stability yielding the kind of product archives can use. The professional analog tape

recorder is one example, despite the shortcomings of tape as a truly archival storage medium.

In addition to waiting for stabilization within the industry, another solution for selecting equipment for sound archives can partially be found in cooperative research projects with manufacturers. Examples of such projects were cited earlier in this paper. Essential to the success of such projects is a willingness of both parties to strive for fair and unbiased conclusions.

Manufacturers should seriously consider using archives as test sites for products. The Associated Audio Archives (AAA), committee within the Association for Recorded Sound Collections, has drafted a letter to be sent to compact disc manufacturers recommending testing of the CD by sound archives. Some of the questions to be resolved include:

1. Life-span and/or durability
2. Fidelity
3. Storage capability
4. In-house record and reproduce capability
5. Suitability of individual discs for local and mass reproduction and dissemination
6. Suitability of jukebox or similar configuration for local, national and international network distribution
7. Practical application of the technology
8. Safeguards regarding obsolescence of the medium versus the evolution of technology, i.e., will the manufacturer support the playback technology for the life of the medium?

These same questions would need to be asked about any equipment and medium combination a manufacturer might propose for use in an audio archive.

### Conclusion

The purpose of this paper was to give manufacturers an insight into some of the needs and concerns of the sound engineer in an audio archive. Many areas of study were not described, such as room acoustics, mechanical and vibration analysis, psycho-acoustics, cleaning agents, machines, and techniques, environmental storage conditions, etc. A comprehensive list of the equipment that would meet the needs of all archives has not been given. This is because while there are some common equipment requirements for sound archives, the focus of specific research and therefore equipment, varies from one institution to another.

Elements that have been included for consideration are: the recent evolution of audio engineers working in sound archives; the levels at which equipment

requirements change; the criteria that influence choices of equipment and storage mediums; examples of current research in the field; examples of current and proposed cooperative studies with manufacturers; and examples of cooperation within and among institutions.

The important thing for manufacturers to recognize when looking at sound archives as potential clients is that decisions are (or at least should be) based on a simple philosophical standard—saving and not rewriting history. It is an arena where the oldest audio equipment should meet the best technology, not necessarily the newest.

## NOTES

1. William Storm, 'The Establishment of International Re-Recording Standards', *Phonographic Bulletin*, July 1980, pp. 5-12.
2. Werner Deutsch and Anton Noll, 'The Restauration of Historical Sound Recordings by Means of Digital Signal Processing: Psycho-acoustical Aspects', *Phonographic Bulletin*, no. 45, June 1986, pp. 36-38.
3. Christopher H. Roads and Lloyd Stickells, 'Neve Digital Processing Desk at British Library National Sound Archive', *Phonographic Bulletin*, no. 45, June 1986, pp. 39-43.
4. Roderick Woodcock and Marc Wielage, 'Laser Rot', *Video*, April 1987, pp. 49-52.

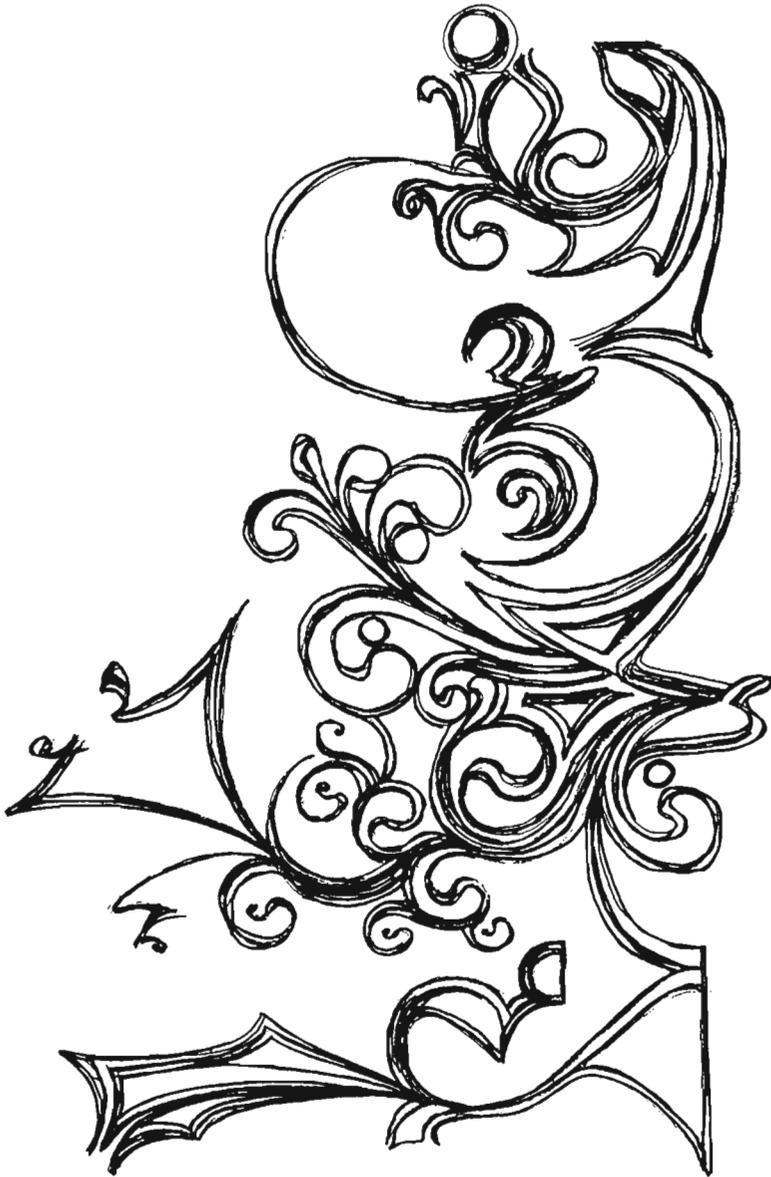
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Woodcock, Roderick and Wielage, Marc. 'Laser Rot'. *Video*, April 1987, pp. 49-52.





# REVIEWS AND RECENT PUBLICATIONS

## REVIEWS

Ward, Alan. *A Manual of Sound Archive Administration*. Gower House, Croft Road, Aldershot, Hampshire: Gower Publishing Co., Ltd. 1990. 288 pp., illus., 24 x 16 cm, ISBN 0 566 05571 6: £35.00 (hardcover).

To quote Alan Ward, "This is the first single-author work on the administration of sound archives." The book is geared to "those who are without any formal archive training but have a knowledge of sound recordings and for those who are knowledgeable about archives but have little experience of sound recordings." This includes all sound archivists, to one degree or another, and as such, is essential reading for all IASA members, particularly those involved in institutions. As a manual, it provides invaluable information on how to set up a sound archive and courageously tackles the obstacles involved in acquisition, copyright, access, documentation, accommodation of collections, and conservation.

Ward approaches the book as an archivist, describing archival terminology and methods of arrangement and description. In the first chapter, he defines sound archives by analogies with other sorts of documentation, which is a very helpful way of providing sound archivists with the sort of ammunition they need to defend their cause in a print-oriented society. He follows these thoughts with a brief survey of sound archives in Britain and of the aims of the British Association of Sound Collections (B.A.S.C.).

The next chapter, on acquiring sound archives, proposes an interesting division of holdings into "inherited, deposited, and commissioned." He alerts the reader to modern records management techniques for "inherited" recordings, and spends some time in discussing disposal procedures. Another very helpful section appears under "appraisal" of deposited recordings, which gives a concise set of criteria for examining the value of a collection. This chapter concludes with a discussion of archival work in commissioning recordings and includes sets of forms used in various sound archives throughout the world.

The next chapter, on copyright and public access, offers a framework for readers to use in examining the copyright legislation in their own countries. Access and copyright forms are printed with comments upon use.

The following chapter examines documentation and cataloguing. A clear outline is given of a strategy for documentation, stressing the importance of professionalism and flexibility. Notes are given on the *Manual of Archival Description*, second edition (*MAD2*) Sound Archives Format with a set of the rules as an appendix to the volume. The largest part of this chapter is devoted to computerisation where selection criteria for database management systems are proposed. Again, examples from various British archives are included.

A chapter on accommodation, equipment, and facilities follows. Suggestions are given for formulating requirements for accommodation, whether the repository is to be a new building or a modified structure. Issues concerning playback facilities, tape storage, and technical equipment are discussed. The chapter concludes with a section on disaster planning.

The largest part of the book is devoted to conservation of sound archives. Ward gives an excellent short history of sound carriers and examines conservation methods used on the various types of carriers.

Chapter 7 gives a five-page bibliography with suggestions for further reading. Appendices are the (British) National Sound Archive (NSA) General Code of Practice on the Storage, Handling, and Playback of Recordings (1988), *MAD2* (for sound archives description), the NSA Code of Practice for Transferring 'Acetate' Discs, a description of noise reduction systems, a glossary of terms relating to sound recordings compiled by the Associated Audio Archives Committee of the Association for Recorded Sound Collections, and extracts from the Corporate Plan and the Draft Selection and Acquisition Policy of the Australian National Film and Sound Archive. The inclusion of part of *MAD2* as an appendix is an appetite-whetter for those who are concerned with the description and cataloguing of archival sound material to go out and buy a copy of the *Manual*. The extract given in the appendix is not sufficient on its own but needs to be read/used in the context of the whole *Manual*. A brief but useful definition of "archival" and a list of types of sound carriers which are archival are given in the introduction to the chapter from *MAD2* published as the Appendix: *Special Format for the Description of Sound Archives*. The style of the *Manual* appears to be similar to the Anglo American Cataloging Rules, 2nd. ed., and as in AACR2, the chapter in *MAD2* on *Descriptions for Sound Archives* deals predominantly with additional special kinds of data needed for treating archival material in recorded sound format.

Sound archivists have never before had access to such a wealth of information in one volume. Copious references appear at the end of each

chapter. The bibliography quotes the most recent sources available. Ward's frame of reference is British, but the principles he covers are generally adaptable to all Western sound archives.

However, administrators of sound archives will see that the book has little specific information about managing resources and budgeting for effective programs. Little is said about the consequences of juggling finite staff numbers, space, equipment, and running costs within and between areas such as acquisition, documentation, preservation and access. If these equations were included in the picture, many of the other arguments about strategies and compromise would be much clearer. The introduction to Chapter 5 on "Accommodation, Equipment, and Facilities" is another good example of the need for agreement on goals before embarking upon further planning. It is important to have agreement from the parent organisation or governing/funding body on the scale of operation and support for project management and subsequent fitout before mapping out details on space for services, work and storage.

The book does provide a valuable source of information for managers, curators, and technicians on detailed procedures and operating strategies, as well as a concise history of the main formats. It is particularly useful in drawing together the experiences of others and proposed solutions to recurrent problems.

Nevertheless, there are some difficulties in using this book as a reference tool. Although the book is called a "manual", it is not well laid out as a ready reference source of detailed information, particularly on technical matters. Secondly, the views expressed in the book are not necessarily representative of the broad spectrum of opinion that exists on many topics. The user who follows Ward too literally could thus be led into dismissing alternative views or into ignoring problems that Ward overlooks or omits.

Several specific points need to be examined closely. In Chapter 2, "Acquiring Sound Archives", Ward describes various types of agreements between depositors and the archives. On page 23 he states that "in rare cases, a legal document may be necessary." All forms to be signed by depositors should be legally valid and should be examined by some legal authority before they are used as working documents. As more and more users become aware of sound archives, the archives need clear guidelines as to access and must ensure protection in the case of misuse. Generally, though, the chapter is most helpful.

Chapter 4, "Documentation", is outstanding in its attention to detail and its section on computers. How we wish, though, that all managers would follow Ward's cautionary tale in formulating a documentation policy!

Chapters 5 and 6- "Accommodation, Equipment, and Facilities" and "Conservation" have several omissions and statements which warrant comment, particularly in 'copying' or 'dubbing', as most professionals say. In several places the term "security copy" is used, apparently, to mean "preservation copy."

In the introduction, Ward makes several important statements that professional standards should be adopted (p. viii), and that "good practices need not be significantly more costly" (p. ix). Further on, he points out that the book is based on a survey of existing sources and practices rather than on original research. To the extent that practices vary within institutions, some may depart from the minimum requirements for satisfactory preservation and retrieval of recorded sound. Unfortunately this distinction is not clear throughout the book, and readers could be lulled into taking short cuts by following some of the procedures or policies outlined without full knowledge of the consequences.

A case in point is the list of options for playback of recordings on p. 86. After giving some important rules about not playing originals or single copies, Ward outlines several ways to reduce costs of making copies for access or "listening." Option (ii) refers to using cassettes instead of reels for preservation and high-speed duplicators for "temporary" copies. Like the comments on p. 180 about using cassettes for oral history, this option cannot be regarded as being in any way satisfactory for preserving unique, unstable material in an archive! Option (iii) refers to producing copies only upon demand. A distinction must be made between preservation treatment and dubbing of unstable materials on the basis of technical requirements, chiefly, instability and vulnerability, and the shorter-term access-driven dubbing of stable carriers. For maximum efficiency, all the necessary copies of each item should be made at one time since the costs of operators, infrastructure, and handling are greater than for consumables.

Any discussion of preservation strategy should outline **what** work is to be carried out before focussing upon the mechanics of **how** it is to be achieved. Confusion could result from the fact that equipment for preservation is discussed in an earlier section along with listening facilities.

The next area of controversy concerns digital recording, particularly Ward's comments on p. 91 and later, on p. 110. Formats may easily be superseded every few years, although given the record industry's commitment to CD's and the investment of individuals in this format, it is likely to remain current for decades rather than for years. A large archive could acquire or generate hundreds or thousands of recordings on a format such as DAT or the EIAJ PCM system. This fact alone requires the maintenance of reproducers along with collections well into the future. The maintenance of digital recorders is no more difficult than for modern analogue tape machines. DAT

is already proving itself a far superior medium to analogue cassette or long play tape for field recording; both these conventional media require dubbing for preservation, so users are no worse off with digital than before. To compound matters, the best analogue formats do not fully preserve the inherent sound quality of original digital recordings; even a thirty-year-old lacquer disc can have a lower noise floor.

The Audio Engineering Society and others have promulgated standards for recording and transmission of digital audio, including CD, DASH, and DAT. The data is recorded and transmitted according to standardised protocol covering sampling rates, quantization, etc., and is independent of the lifespan or currency of the medium. Straight dubbing of digital copies every few decades may well be a fact of life; the prospects of retaining signal quality are greater than for, say, five generations of the best analogue format. Many institutions and individuals are hedging their bets by recording and dubbing on both analogue and digital formats. This may be the best way to gain sufficient experience to make informed choices in the future. If we simply wait until "an archivally satisfactory form of digital recording has been achieved" we may be using 1940's technology for another fifty years.

Under the heading of "Storage" are a few minor points of contention. Dividers for disc shelving should be closer together than the 15 to 23 cm recommended on p. 98, especially for smaller diameters of discs. Large repositories tend to use dedicated shelving for each of the common sizes rather than standardising to one size for the large items (p. 99). Further on, (p. 101), Ward implies that cycling temperature and relative humidity increase print-through in magnetic tape, whereas, in fact, print-through is proportional to temperature and also depends upon pack tension, wave length, and tape thickness, and does not involve humidity directly. Many readers may disagree with the statement on p. 104 that water damage is less serious than fire. In many cases, fires have swept through collections without damaging recordings directly, only to leave a vast quantity of material affected by smoke and moisture from fire control measures. Shellac-based pressings with exposed fibrous fillers can be permanently damaged within hours of exposure, and mould poses a serious risk to most formats unless treated within a day or so. Comments about mould and damp (p. 153) not affecting acetates and vinyl discs may also be questioned.

Also, under "Storage", Ward discusses the problems of space and, on p. 94, says that originals or 'archive' copies "can with advantage be housed a long distance from headquarters." In the case of unique historical material, it is vital that these 'archive' copies be kept in a secure location ideally far from the principal repository. Many sound archives are housed in old buildings where fire could easily break out. If the archive were in, say, a capital city that could be affected by political instability or war, then the security copies should be housed in a repository far enough away from the city to be safe from such a

disaster. All written documentation should also be duplicated and housed with the tape copies.

Chapter 6 on "Conservation of sound archives" begins with some thought-provoking comparisons of sound recordings with other media, covering aspects such as preservation of originals, "copying", handling, and documentation. Many would take issue with the suggestion that sound archivists can throw out originals "with fewer misgivings than textual archivists in the same situation" once copies have been made. After stating all the right things about separate copies for preservation and access, Ward then suggests that "10-inch reels will hold too many short items for easy documentation and retrieval", contrary to all accepted practice for storing archival tapes.

Also questionable is his recommendation on the use of lineup tones only "where the repository has suitable equipment and a competent operator." The equipment is not at all expensive, and any operator who cannot manage this task should not be dubbing archival material in the first place. A further point concerns the use of filtering equipment on preservation copies. Contrary to the ethics of conservation which Ward reiterates later, devices such as the Packburn noise suppressor add their own noise and distortion to signals being processed.

Perhaps it would have been preferable to give some general comments about prioritising work in the face of resource shortages, which most of us face, and a few words about the balance between active and passive preservation- for example, storing material properly to maximise its life as opposed to rescuing material that has already deteriorated. Stability testing also deserves greater emphasis. However, apart from these and a few other minor criticisms, the principles put forward should serve as a solid basis for any preservation program, whether large or small.

The latter part of the chapter moves on to a more detailed discussion of the history and specific needs of each of the major formats. Apart from the odd technical discrepancy, these "potted histories" provide a useful introduction to the time frame and engineering scope of the recording industry over the years since its inception. Throughout this section are several curious comments on the relative merits of published and unpublished material, including such gems as "moulded cylinders...do not contain archival recordings." (p. 135), "acetates were the only disc recording medium to be of serious interest to all archivists" (p. 140) and "deterioration of acidic LP sleeves... will affect disc libraries much more than sound archives" (p. 159). Certainly our Antipodean concern for the archival significance of many mass-produced recordings is shared by others throughout the world. Also, Ward's comparison of acetates and WORM discs seems a little odd since the latter either comprise "session" discs complete with out-takes, editing, and mixing

details for backup on dedicated hardware, or finished "masters" complying with the "red book" standard for CD's which may be reproduced in quantity. By way of contrast, acetates, like other instantaneous recordings, tend to contain opportunistic or more spontaneous unpublished material which may be valued by curators as a rare or unique "snapshots", field recording, or unedited work with more revealing unrefined performances or renditions than are found in corresponding published media. Many contain amateur recordings of little value.

Despite these misgivings, Ward must be congratulated for embarking upon such an ambitious project. It gives all of us involved in archives a reminder of the dearth of comprehensive published material in this form. In compiling a general outline of the broad range of current and historical recording formats, targeting senior administrators, particularly in paper-based or multi-media institutions, Ward fulfils an important role in alerting sound archivists and users to some of the dangers and pitfalls in managing audio collections.

We have provided an extensive review of the book because of its importance to all IASA members. Ward has done a splendid job in pulling so much material together, and we would like to commend him for his herculean effort. It is essential reading for all sound archivists, and a copy of it should reside in all sound archives.

Grace Koch, Ian Gilmour, Mary Miliano

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**Dickreiter, Michael:** *Handbuch der Tonstudioteknik. Bd.2. Analoge Schallspeicherung, analoge Tonregieanlagen, Hörfunk-Betriebstechnik, digitale Tontechnik, Tonmesstechnik. Hrsg.v.d. Schule für Rundfunktechnik. 5., völlig neubearbeitete u. ergänzte Auflage.* München, New York, London, Paris: K.G. Saur, 1990. xv, 453 S., Abb., 25 x 18 cm, ISBN 3-598-10590-8: DM 54.00 (geb.).

Ebenso wie beim ersten Band wird beim zweiten und abschliessenden Band das Versprechen eingehalten, dass der Leser beim Kauf ein Handbuch der Tonstudioteknik erwirbt. Das ansprechende Druckbild und die klare Gliederung des drei Jahre älteren ersten Bandes wurden beibehalten. Thematisch werden die folgenden Teilgebiete behandelt: Analoge Schallspeicherung, analoge Tonregieanlagen, Hörfunk-Betriebstechnik, digitale Tonstudioteknik und Tonmesstechnik. Den Abschluss des Buches bildet ein kleines, brauchbares Fachwörterbuch (Englisch—Deutsch) und die Darstellung der für den gegebenen Themenkreis notwendigen Blockschaltsymbole. Weiterhin enthält der Band ein ausführliches und hinreichend fein strukturiertes Sachregister für den ersten und den zweiten

Band des Handbuchs, über das ein schneller Zugriff auf gesuchte Informationen möglich ist. Bilder und Graphiken passen sich dem Handbuchcharakter an. Jedem Kapitel sind entsprechende Literaturhinweise zugeordnet.

Kritisch muss angemerkt werden, dass diese nicht immer dem neuesten Stand entsprechen. Ebenso ist der sehr geringe Umfang an Literaturhinweisen am Schluss des Kapitels digitale Audiotechnik zu bemängeln. Wenn schon das doch immer wichtiger werdende Thema relativ kurz abgehandelt wird (manche Themen wie z.B. Delta-Sigma-Modulation fehlen ganz), würden hier Querverweise auf weiterführende Literatur den interessierten Leser sicher helfen. Beispielsweise werden keine Hinweise auf eine Anzahl guter Fachbücher aus dem angloamerikanischen Sprachraum gegeben. Lobenswert ist dagegen die Auflistung von Normen, Richtlinien usw. am Schluss des Kapitels über Grundlagen der Tonmesstechnik.

Mit den beiden Bänden liegt ein gutes und umfassendes Handbuch der Tonstudioteknik vor, das thematisch den Stand der eingeführten Technik umfasst. Informationen über aktuelle Entwicklungen, beispielsweise auf dem Gebiet der digitalen Audiotechnik oder über den Einsatz der PC-Messtechnik fehlen.

Horst Zander

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*Directory of recorded sound resources in the United Kingdom. Compiled and edited by Lali Weerasinghe. Research by Jeremy Silver. London: The British Library National Sound Archive, (c) 1989. xxii, 173 pp., 24 x 16 cm, ISBN 0-7123-0502-5: £30.00 (hardcover).*

This directory lists 489 collections of sound recordings in the United Kingdom. It includes addresses, opening hours, conditions of access, and details of size and contents. Information is also given about finding aids, transcriptions, and allied media held by the given archive. The directory has been produced with great care and is well designed. Particularly useful is the list of collections in alphabetical order (the main arrangement of the entries is by county), and the excellent index of subjects.

Martin Elste

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**Duckles, Vincent H. and Michael A. Keller:** *Music reference and research materials. An annotated bibliography.* New York: Schirmer Books; London: Collier Macmillan Publishers 4/1988. xv, 714 pp., 25 x 17 cm, ISBN 0-02-870390-1: £28.00 (hardcover). Contains a section on discographies (pp. 486-527).

Of course, Vincent H. Duckles' *Music reference and research material* has been the standard bibliography for many years. There are good reasons for three subsequent editions since the publication of the original work in 1964, all of which have been substantially amended. The current fourth edition contains some 3200 entries as opposed to 1922 citations in the third edition of 1974. The specific value of this bibliographic standard reference tool lies even more in the annotations. Duckles' book is without any question an important guide to any musicological research, but—and this reservation is a very strong one—unfortunately a certain sloppiness which occurred previously in the third edition spoils quite severely the appearance of the current edition. This sloppiness does not necessarily hinder the user of the bibliography from getting access to the literature, yet it is omnipresent throughout the book.

Certain mistakes have been carried over from the previous edition, and here are some of them. No. 566 (old no. 414: Keisewetter should read Kiesewetter; no. 2838 (old no. 1769): Delaunay's *New hot discography* is by its subtitle the *standard directory of recorded jazz* and not the *standard dictionary*; no. 2844 (old no. 1779): the first name of the author should read Hugues and not Hughes.

Among the new mistakes that cropped up, the following deserve correction:  
no. 377 Eggebrecht is the editor, not the author.

no. 1145 *Quellentexte zur Konzeption der europäischen Oper im 17. Jahrhundert* is not a bibliography proper and should thus not be included in the section "Bibliographies of music literature".

no. 1935 The commentary fails to mention the exact name of the Staatsbibliothek Preussischer Kulturbesitz, furthermore, there is no indication that the Bach mss. holdings were transferred to Berlin many years ago.

no. 2784 and no. 2802 refer to one and the same publication.

Not always have recent publications been listed which have superceded or amended former publications. For example, I would have expected to find a citation of the current *Bach Compendium* as one of the representative recent thematic catalogues. Also, instead of the old catalogue of musical instruments in the Bachhaus in Eisenach (no. 2549), Herbert Heyde's catalogue published in 1976 should have been given. In the case of nos. 2531/35 there is no indication that all five catalogues refer to the same collection (despite different names of the corporate body), and here again, several new publications should have been listed.

Particularly disappointing is the section of composer discographies. There are only four monographs listed. And where is a listing of performer discographies, of which there have been so many in recent times? After all, the performers' works can only be documented through gramophone recordings for which discographies are the proper cataloguing tools.

Also, several times the changes of publishers for periodical publications have not been noted (nos. 753, 2894, and 2940).

It is annoying that the present compiler did not realize the importance of the Umlauts in the German language. There are dozens of cases with wrong spelling by neglecting the Umlaut, quite apart from the occasional typo.

But despite all this criticism, the fourth edition of Duckles' standard bibliography is one of the most useful tools for access to musicological research.

Martin Elste

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Gray, Michael: *Classical music discographies, 1976-1988. A bibliography*. New York; Westport, Connecticut; London: Greenwood Press, 1989. viii, 334 pp., 25 x 16 cm, (= Discographies. No. 34.), ISBN 0-313-25942-9: £39.95 (cloth).

In 1977, the R.R. Bowker Company published the standard reference tool for discographical access, Michael H. Gray's and Gerald D. Gibson's *Bibliography of discographies, volume 1: Classical music, 1925-1975*. That bibliography lists 3307 discographies. Since 1975 the amount of discographical work, mainly published in form of an appendix in a monograph on a composer or a performing artist, has increased enormously, so that a supplement appears now at the right time. Gray, this time the sole compiler, lists altogether 3797 new entries (if I counted correctly), all of which are listed alphabetically by subject. This is certainly the most obvious method for discographies of performers or authors. Yet a large number of discographies do not fit into one of these two categories. There are, for example, many label discographies. These can be found not within the general alphabetical sequence but under "Labels, Record" between "Kvartet Imeni N.V. Lysenko" and "Labèque, Katia/Labèque, Marielle". Within this framework they are arranged in alphabetical order by trade mark (label) or record company name. This procedure is, among other details of organization, described in the preface; however, what is not described is the fact that there are altogether some 160 subject entries to which there is no other key than the appropriate subject heading.

These subject categories are not always a definitive way of access because the keyword responsible for the place of the entry within the alphabetical sequence is not always obvious to the user. Only two examples shall demonstrate my point:

What would one expect under the entry "Music?" I doubt that one would look for two Danish theses on *Klassisk musik: Orkestermusik/Kammermusik*.

A similar doubtful subject category is "sound recordings". Strictly speaking, all 3797 entries would fit under this category. But would you expect to find books like David Hall's and Irving Kolodin's critical surveys of the classical music recordings under this heading?

It would have been a handy aid for the user to have all subject headings listed in an alphabetical index. Spread over 300 pages and scattered between the dominating entries by composers and performers, the appropriate entries by subject heading are difficult to find if one does not know exactly which word to look for. Carol J. Oja's discography, *American music recordings: a discography of 20th century U.S. composers*, should serve as an example. This book (Gray no.M-311) is listed under "Music, American" though it ought to be inserted within the more specific category "Music, American—20th century". But if you happen to look for a discography like Oja's under the heading "Composers, American", you only find a reference to an article-discography by Roger Dettmer (Gray no. C-171).

This criticism of subject categories holds for both volumes—this one and its predecessor. To make up for it, I recommend browsing through the volume, copying out all subject headings and typing them into one alphabetical sequence and inserting this index into your copy of the book. Gray's bibliography is well worth this labour on your behalf.

I have some individual points of criticism. This time, Gray includes also several leaflets with artist discographies published by record companies. Personally I question the value of these references. First, these leaflets are rarely kept by libraries and sound archives and thus cannot be claimed for consultation in most cases; second, they cannot be cited properly (cf. Gray no.C-1); and, third, they can hardly be called discographies. Unless a holding statement is given (as the one under Gray no.C-49), these citations are more frustrating than of a certain use for the reader. And they are, by the way, obviously not at all complete.

A rather strange entry reads "Music—Performance" with only one title given (Gray no.M-447), and that one should have been listed under "Harnoncourt, Nikolaus" (not Nikolas, as it is erroneously printed for the entry H-37), because it is just a listing of the musician's recordings.

Is a holding catalogue also a discography? Generally speaking, holding catalogues are not included in Gray's bibliography, but there is at least one exception under M-420. This title, *Neue Musik auf Schallplatten*, is not a discography proper but a listing of records with contemporary music owned by the Stadtbibliothek Bremen.

F-62 (Ann P. Basart's excellent discography *The sound of the fortepiano*) and P-80 (Jane L. Buttars' disappointingly slim dissertation *Early piano discography*) should have been listed under one heading since the two books cover exactly the same area of sound recordings.

I have found in my own card index of discographies about a dozen titles that have been overlooked by Gray—a remarkably low number, and all are European publications except for J.F. Weber's comprehensive discography of the works by John Dunstable that he published under the title "England's greatest 15th-century composer" in the American *Fanfare* magazine (vol.8 (1983/84), no.6 = July/August 1984, pp.164-168). Elsewise there are hundreds of obscure yet useful entries and many titles I have never heard of before. Considering the richness of data, it seems ludicrous that Gray has obviously overlooked two of the most important discographies which are officially bibliographies of record reviews but fulfil the function of authoritative discographies: Kurtz Myers' *Index to record reviews* and Antoinette O. Maleady's *Index to record and tape reviews*. On the other hand, many of the "Discographische Hinweise" in various issues of the German record magazine *FonoForum*, most but not all of which are indexed by Gray, are mere listings taken from current sales catalogues without any additional or even all the information included therein.

Gray annotates his entries by a numerical code that identifies elements in the discography that are likely to be important to discography users. Also in this system he follows his previous volume exactly. The added category "Personnel listings" which was not included in the first volume is, incidentally, despite being advertised on p.vii, not used within this volume because it refers to jazz groups only. I would have liked an additional figure for distinguishing between a retrospective and a current discography (some scholars say that a discography has to be retrospective by definition, but then, Gray lists many publications that are not retrospective at all), and also a brief statement about the coverage in respect to national and international releases would have been a useful piece of information.

There is an index of authors and series titles. Despite my lengthy criticism I want to stress that I consider Gray's work a most useful tool for any discographical research into classical music. It is well produced by the publisher and will prove indispensable for many years to come.

Martin Elste

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**Holzbauer, Robert; Gerhard Jagschitz und Peter Malina:** *Handbuch audiovisueller Medien in Österreich*. 1989. Hrsg.v. der Arbeitsgemeinschaft Audiovisueller Archive Österreichs. Wien: Arbeitsgemeinschaft Audiovisueller Archive Österreichs, 1989. xiii, 295 S., 24 x 17 cm, (= Audiovisuelle Medien. Bd.1.), ohne ISBN: öS 230.00 (brosch.).

Erhältlich von der AGAVA, p.A. Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

Dieses handbuch ist ein sehr detailliertes Verzeichnis aller österreichischen Institutionen, die auditive, audiovisuelle und/oder visuelle Medien sammeln und/oder nachweisen. Das Handbuch nennt die Adressen, Kontaktpersonen, Öffnungszeiten, Literatur und gibt eine Charakteristik der Bestände. Die Spanne der aufgeführten Institutionen ist enorm, sie reicht von so universellen Archiven wie der Österreichischen Nationalbibliothek über Institutionen der Forschung und Lehre bis zu so speziellen Sammlungen wie der der Wiener Städtischen Bestattung, deren Bestattungsmuseum, wie man erfährt, ca. 40 Videokassetten, 12 16mm-Filme und ca. 30 Tonbandkassetten zum Thema Tod und Bestattung archiviert.

Martin Elste

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**Yampolsky, Philip:** *Lokananta. A discography of the national recording company of Indonesia, 1957-1985*. Madison, Wisconsin: Center for Southeast Asian Studies, University of Madison, 1987. xiii, 433 pp., 28 x 21 cm, (= Bibliography series. No. 10.), no ISBN: no price given (pbk.).

Available from the Center for Southeast Asian Studies, University of Wisconsin-Madison, 4115 Helen C. White, 600 North Park Street, Madison, WI 53706, USA.

Lokananta, named after the first mythical *gamelan* whose creation according to Javanese tradition is ascribed to the god Bathara Guru, is the national recording company of Indonesia. It was founded in 1955 (or 1956), originally intended as a "transcription service" for the state Radio Republic Indonesia (RRI). In 1961 it was detached from RRI to become a "Perusahaan Negara", (an independent state recording company responsible to "encourage, establish, and disseminate national arts") to produce income for the state; and to co-operate with other government agencies in programs involving sound recording" (p.2).

From 1958 into the early '70s a lot of discs (78 and 33 1/3 rpm) had been produced covering a selection of many national as well as regional musical genres of various Indonesian cultures. In 1971 production shifted to music

cassettes, which, until 1985, had reached an output of about 60,000 commercial cassettes per month (according to communications from the Lokananta management). At the same time the production policy, aiming at "respectability", had turned out only a few musical as well as theatrical genres of Javanese origin, leaving the bulk of regional music outside that island and profitable popular genres to other companies.

The abundance of discographical material, meticulously collected by Philip Yampolsky, has been organized in two major parts devoted to discs (pp. 55-209) and cassettes (pp. 211-384). Each part is divided into two sub-sections. The first subsection lists the items by series in successive order of the reference number by Lokananta, mentioning (jacket) title, performing groups, genre and, if required, title of play, date of issue, and—in the discs section only—data on production quantities extracted from internal Lokananta documents. To this is added a "discography reference number" (001-270 for discs, 501-805 for cassettes) referring to the second subsection. This most interesting and valuable subsection is structured as a very close-meshed network of information. The entries are listed by region and genre and specify title (cassettes only), name of the performing group and name of the group's director, place and date of recording, genre description as provided by Lokananta (these may differ from those given by Yampolsky), names of singers, approximate timing of the pieces recorded in the session (discs only), the "izin keluar", or the date when the Lokananta administration gave its approval for duplication, sale of the cassette, titles of pieces, selection number (side, cut), and cross references to issues/reissues of published or planned discs or re-issues of cassettes (cassettes only). To this is added a very elaborate apparatus of reference symbols which critically mark discrepancies between particulars of various internal and external documents used by the compiler. This set of symbols is much simpler in the cassettes subsection as there rarely occur discrepancies between internal sources, for example the Lokananta "log books", and external documents, such as the cassettes. Appended to this is a glossary of Javanese technical terms used in the piece titles, which is extremely helpful to those not acquainted with intricacies of Javanese musical titles. Further on, there are two indexes of titles and performers giving the appropriate discography reference numbers, therefore facilitating a quick approach to specific items.

This abundant wealth of information is conclusively interpreted in an excellent introduction. Based on exact statistics derived from an accurate analysis of Lokananta's "log books", the author summarizes a history of Lokananta, conclusively accounting for motives and causes of the significant decline of production of national and most regional musical genres and the contraction of the regional focus to Central Javanese tradition. Further on, he provides some noteworthy directions of how Lokananta could achieve both, to be really profitable and to become a truly national recording company.

A wording should be mentioned which may give rise to misunderstandings. Comparing Lokananta's production and that of Aneka, the largest Balinese recording company, Yampolsky states that Aneka from 1970 to 1978 "issued nearly three times as many cassettes as Lokananta did in the same period" (p.20). A glance to table 11 (p.21) immediately shows that "cassettes" in this wording should be related directly to "minutes" and not, as presumed, to "units". This is caused by a higher percentage of multi-cassette units in Aneka's production, due to greater emphasis on genres like *arja* (folk opera), *topeng* (masked drama), *wayang* (shadow play), and *geguritan* (Balinese sung poetry).

In spite of these comments, this book actually proves to be an indispensable reference tool to those devoted to Indonesian music as well as to those generally interested in national and regional recording industries and other mass media. It is to be hoped that there will be further discographies of similar quality on many more Indonesian recording companies, e.g. Pustaka, Kusuma, Fajar etc., to name only those quite popular in Central Java.

Rüdiger Schumacher

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## RECENT PUBLICATIONS

**Bowrick, John:** *Microphones. Technology and technique.* London, Boston: Focal Press, 1990. xi, 241 pp., illus., 25 x 19 cm, ISBN 0-240-51279-0: £25.00 (pbk.). -

**Celletti, Rodolfo:** *Il teatro d'opera in disco. 1950-1987.* Milano: Rizzoli, 1988. 1343 pp., 22 x 14 cm, ISBN 88-17-85230-5: (cloth).

Terza edizione riveduta e aggiornata.

**Crimp, Bryan:** *Benno Moiseiwitsch. An HMV discography.* Wark, Hexham, Northumberland: Appian Publications and Recordings, 1990. x, 91 pp., 29 x 21 cm, ISBN 1-870295-02-1: no price given (pbk.).

Available from Appian Publications and Recordings, P.O. Box 1, Wark, Hexham, Northumberland NE48 3EW, Great Britain.

**Emmons, Shirlee:** *Tristanissimo. The authorized biography of heroic tenor Lauritz Melchior.* New York: Schirmer Books; London: Collier Macmillan

Publishers, (c) 1990. xvi, 462 pp., illus., 25 x 16 cm, ISBN 0-02-873060-7: \$24.95 (Hardcover).

Contains a discography by Hans Hansen (pp.417-451).

*Final report of the Second consultation of users and manufacturers of technical equipment for audio, film and television archives, Vienna May 5th-6th 1989, Österreichischen [sic] Phonothek. [Milton Keynes:] Technical Coordinating Committee FIAF/FIAT/IASA/ICA/UNESCO, (c) 1989. 24 pp., 30 x 21 cm, xeroxed: free of charge (spiral binding).*

Available from George Boston, Chairman, TC-C, BBC Open University Production Centre, Walton Hall, Milton Keynes MK7 6BH, Great Britain.

*InMusic*. Chatsworth, CA: ABC Consumer Magazines, Inc. 1990- (monthly).

This is a magazine-type publication which basically lists all American-marketed new record releases. These listings are well designed and occasionally expertly annotated. In addition there are features like interviews, industry news, (a few) record reviews, etc. The magazine is compiled by the staff of the Schwann catalogues. Subscription address: Schwann Publications, P.O. Box 41094, Nashville, TN 37204, USA.

**Kelly, Alan, with the cooperation of the EMI Music Archive, London:** *His Master's Voice/La Voce del Padrone. The Italian catalogue. A complete numerical catalogue of Italian gramophone recordings made from 1898 to 1929 in Italy and elsewhere by The Gramophone Company Ltd.* New York; Westport, Connecticut; London: Greenwood Press, 1988. xxxv, 462 pp., 25 x 16 cm, (= Discographies. No.30.), ISBN 0-313-26498-8: \$65.00 (cloth).

**Koenigsberg, Allen:** *The patent history of the phonograph 1877-1912. Compiled, edited and annotated by Allen Koenigsberg. [...]* Brooklyn, NY: APM Press, (c) 1990. lxxii, 87 pp., illus., 28 x 23 cm., ISBN 0-937612-10-3: \$54.95 (spiral binding).

Available from APM Press, 502 East 17th Street, Brooklyn NY 11226, USA.

**Moon, Robert and Michael Gray:** *Full Frequency Stereophonic Sound. A discography and history of early London/Decca stereo classical instrumental and chamber music recordings (1956-1963) on records and compact discs.* San

Francisco, CA: Robert Moon, 1990. 83 pp., illus., 21 x 14 cm, no ISBN: \$25.00 (pbk.).

Available from Robert Moon, 349 Ellington, San Francisco, CA 94112, USA.

**Mott, Robert L.:** *Sound effects. Radio, tv, and film.* Boston, London: Focal Press, (c) 1990. xiii, 223 pp., illus., 24 x 16 cm, ISBN 0-240-80029-X: £25.00 (hardcover).

*Opus.* Vol.1, no. 1 = Spring 1990. This is the successor to the Schwann quarterly the last issue of which was vol.42, no.1 (Winter 1990). Publisher: Schwann Opus, ABC Consumer Magazines, Inc., 21 625 Prairie Street, Chatsworth, CA 91 311, USA.

This new quarterly catalogue contains recordings of classical music only which are marketed in the United States.

*Spectrum. Your guide to today's music.* Vol.1, no.1 = Spring 1990. Also titled: *Schwann spectrum.* Publisher: Schwann Spectrum, ABC Consumer Magazines, Inc., 21625 Prairie Street, Chatsworth, CA 91311, USA.

This new quarterly catalogue succeeds the non-classical section of the former Schwann catalogues. It lists non-classical recordings in the formats CD, LP, and pre-recorded cassette available in the United States.

**Theil, Gordon:** *Michael Tippett. A bio-bibliography.* New York, Westport, CT, London: Greenwood Press, 1989. 344 pp., 24 x 16 cm, ( = Music reference collection. No.21. ISSN 0736-7740), ISBN 0-313-24270-4: £39.95 (cloth).

**Weber, Jerome F.:** *A Gregorian chant discography.* Utica, New York: by the author, 1990. 2 vols., xxxv, 375, 424 pp., 24 x 16 cm, ( = Discography series. Vol. xx. ISSN 0095-8115), ISBN 0-9624148-0-8: \$169.00 (cloth).

Available from J.F. Weber, 194 Roosevelt Drive, Utica, NY 13502, USA.

*World record sales 1969-1990. A statistical history of the world recording industry. Compiled and edited by Michèle Hung and Esteban Garcia Morencos.* London: IFPI, (c) 1990. 85 pp., 25 x 25 cm, ISBN 0-9508655-4-0: £10.00 (stapled).

Available from IFPI Secretariat, 54 Regent Street, London W1R 5PJ, Great Britain.

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## **HISTORICAL RECORDINGS ON RECENT REISSUES NOT GENERALLY AVAILABLE**

*The art of Maud Powell.* [Transfers of 66 recordings by the American violinist dating from 1904 to 1917] The Maud Powell Foundation: MPF 1/3 (3 CDs), 1989.

Available from The Maud Powell Foundation, 5333 N. 26th Street, Arlington, VA 22207, USA at \$48.00 plus p & p.

Carefully prepared re-issue of the published Victor recordings by one of the famous female violinists of her time.

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## IASA PUBLICATIONS

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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 quoted are in Norwegian Kronor and include postage by surface mail. Orders together with payment shall be sent to the Treasurer, Marit Grimstad, Programarkivet NRK, N- 0340, Oslo, Norway. Checks shall be made payable in Norwegian Kronor to the International Association of Sound Archives.

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