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**iasa**

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**Association Internationale d'Archives Sonores**

**Internationale Vereinigung der Schallarchive**

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## **IASA JOURNAL**

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## EDITORIAL

Grace Koch

This issue contains the last group of papers from the IASA/ASRA meeting in Canberra. The technical papers bring us up-to-date on basics of preservation/conservation, a most instructive outline of a course in technical matters (and a registration form for the course!), and developments within digitalisation. Following that are three descriptions of sound archives within Australia and New Zealand, including my own organisation. We then read about the JUKEBOX project funded by the EEC- a project that is especially relevant to IASA because it uses recorded sound as the experimental medium for retrieval internationally. We are then given a tour through the on-line cataloguing procedures of the South African Broadcasting Corporation, the handling of ethnographic cataloguing at the Bibliothèque Nationale, and a demonstration of the Supersearch facility by some of the team of the Australian Bibliographic Network. An ethnographic theme continues throughout the discography papers, which deal with compiling a listing of recordings produced in Papua New Guinea and with the source value of ethnographic recordings. Last but not least, Pekka Gronow presents the Reviews and Recent Publications Section with a special message to all readers.

I approach the writing of this, my last, Editorial, with mixed feelings. The Editorship of IASA has been an incredible experience; it has been most exciting to be in the forefront of receiving information about the developments in our field- a field which is becoming more professional in itself. Since I began the Editorship six years ago, the focus of the journal has changed from a combination of IASA business, news, and papers to a professional journal concentrating on articles and reviews and recent publications. This issue reflects that major change in its title, *IASA Journal*. Such a shift meant that the journal now comes out twice per year with an interspersal of *Information Bulletins*, minutes of General Assemblies, and of course the occasional transformed IASA Constitution. I have especially enjoyed seeing the level of interest reflected in the often passionate exchange of letters to the Editor! How wonderful to have someone say to me "That letter really stirred me up. I must state my views!" All of these developments have been most rewarding to see, and I shall really miss the weekly faxes and contact that the Editorship requires.

On the other hand, the frustrations of the job were always there, with the articles that didn't arrive, the sometimes incomplete or illegible faxes, and the necessity to master several computer formats. I wish my successor freedom from such constraints! It will be a relief to attend a IASA conference without the inevitable paper chase, and I will be most happy to be able to visit with friends and colleagues in Helsinki. But please do have your papers ready for publication for the next editor! Remember that the next deadline is the end of September.

Many thanks to all of you for sending me so much material! I thank George Boston, Joe Pengelly, Dietrich Schüller, Helen Harrison and others for making sure that I had enough copy- even if I did not always respond to them with the thanks that was due to them! I am most grateful to the Editorial Board of Martin Elste, Pekka Gronow, Mary Miliano, Magdalena Csève, and Hans Bosma.



# TECHNICAL

## SOME CONSIDERATIONS ON FUTURE DIGITAL SOUND CARRIERS

*Albrecht Häfner, Südwestfunk Baden-Baden*

**Presented to the open session of the Technical Committee at the IASA/ASRA Conference, Canberra, 1992**

Last year in Sopron when we discussed digital sound carriers, I was rather sure that I would be able to report in Canberra about concrete plans and decisions about where the development of digital techniques in the sound archives of the German broadcasting companies would be moving. I felt justified in this assumption by the statement of one of our managers, who had said literally: "In two years at the latest we will have decided on the future use of digital techniques in our studios."

I must confess that I have considerably underrated the pace of decision-making in a German broadcasting company. Therefore, I can only tell you about the fundamental and guiding ideas of my own company. They will relate to digital audio mass storage, digital audio restoration, and the future digital sound carrier; however, it is has not been decided and is purely speculative whether or not these findings will be realised at all. So please supply question marks to all of the following explanations and keep in mind that my explanations may not be applicable to your own situations.

I welcome the fact that some European broadcasting institutions have begun to develop their ideas on how to introduce digital techniques. The Swiss broadcasting company, DRS, has presented a concept for an "integrated system for information, production, and transmission" (acronym: ISIPUS); between 1994 and 1998, twelve production units there are to be replaced and provided with automatic equipment by means of the latest digital techniques. In Austria at the ORF studios in Vienna, audio work-stations will make it possible to transmit programmes without technical staff. Digital sound carriers play a decisive part in both projects.

Even within the ARD, intensive debates on the use of modern digital media have started. Apart from internal working groups, a supervising committee was formed in early September that deals with "safeguarding of the sound archive stocks." Unfortunately, no report has been given until now.

I mention all of these activities because it satisfying to see them being set in motion now.

### *Digital audio mass storage*

What is the value of such a storage system?

Let us assume a fictitious sound archive of any broadcasting company consisting of 300,000 analogue tapes, 100,000 analogue discs and 30,000 CD's which in total represent

1.5 million takes with 15 years' playback time. Four radio programmes are produced by the company using this stock; this means that up to 1000 or more tapes need to be checked and provided daily by a number of staff.

Now let us imagine some of the advantages we get if this stock is available via an audio mass store:

1. All programme transmissions can be managed by means of a central host.
2. Editors do not need to come to the sound archive for monitoring; instead, sitting in their offices, they select the titles desired using keyboard and screen and get them recorded via line into a small buffer.
3. Copies are not needed any more because the stock is available for everyone at all times.
4. There is no more problem with missing discs or tapes.
5. The system manages its reorganisation by itself periodically or at given times: no major actions are required for safeguarding.
6. The volume of an audio mass store is certainly many times smaller than that of a conventional sound archive.
7. In 1995, it has been announced that in Germany there will be the introduction of digital audio broadcasting (DAB).

Of course, some questions arise: clearly it is a big hurdle to arrange the transfer of analogue stock into a mass store. Such a task will, no doubt, take several years of re-recording and presupposes a detailed analysis and evaluation of the stock in order to get the right priorities. Furthermore, it is vital to pay attention to the system's access time and the data transfer time because the system only provides efficient use if access time is within an acceptable range and a high data transfer is guaranteed.

At present I know only one product that roughly meets these requirements which is currently available on the market: the SONY DIR-1000 series (digital instrumentation recorder.) The system fulfills the ANSI ID-1 standard, has a modular construction and is based upon magnetic tape cassettes. The latter point reveals the only (but grave) disadvantage: that is the access time, which amounts to over 60 seconds average time due to cassette loading, tape loading, and search time. This means, for example, no more than 1400 grips, each of 10 seconds, within 24 hours. Except for this problem, the system shines with brilliant and excellent features:

1. Maximum storage capacity of 30 TeraBytes for user data, corresponding to 5.4 years' playback time in CD stereo quality.
2. Multiple recorder/player operation: the number of grips is trebled by using three recorders.
3. High density data storage; the system's footprint is up to 830 GigaBytes per square foot. No other system has reached this figure yet.

4. Data recording is made with independent data rate; such features as sampling rate, word length, characteristic of quantisation or compression method are optional.
5. A high data transfer rate of maximum 256 MegaBytes/sec. gives a time transformation of 1:180, corresponding to a 60 minute signal being transferred within 20 seconds.
6. 96 GigaBytes maximum data storage capacity per cassette.
7. Bit error rate lower than one to ten to the power of ten.

I shall not conceal the fact that the system just described, but with an access time within the range of a few seconds, would be exactly what we want. Hence we are in the usual situation of the ideal equipment likely to be available tomorrow, but one has to decide today.

#### *Digital audio restoration*

Of course there is a connection to the previous topic. The transfer of analogue signals into a digital format suggests to us that a decision has to be made before restoration is needed as a safeguarding measure. As far as I know, two systems for restoration treatment are available on the market: CEDAR and NoNoise. A German system is still in the experimental stage and development is not yet finished. We did a one week test two months ago with CEDAR and shall try to get the NoNoise system for test purposes too.

I shall provide a short and informal summary of some statements by some of my competent colleagues:

1. Both systems remove clicks, scratches and crackles. NoNoise requires loading onto a hard disc whereas CEDAR does not.
2. Noise removal seems to be more effective with NoNoise due to dynamic storage of certain parameters- an operation that CEDAR does not have.
3. NoNoise is an integrated subsystem of a complete editing station.
4. CEDAR offers a stand-alone device for de-clicking and de-scratching that operates in real time and is simple to handle.

De-clicking and de-scratching do not require special training whereas de-scratching and de-noising must be done by an educated and experienced sound engineer. Attention must be paid to the fact that restoration is a time-consuming process and de-noising, in particular, demands a lot of time. One of our freelance sound engineers spent 40 hours in restoring a 70 minute production to our satisfaction. One must keep in mind that it is recommended to analyse every tape and disc to see whether it is necessary to restore it.

#### *The future digital sound carrier*

There is, again, a connection to the previous topics. Even if we use a digital mass store, there are a lot of instances where a separate disc or tape is submitted; for example, the thousands of CD samplers supplied yearly by the phonographic industry. Furthermore, it is necessary for a broadcasting company to distinguish between the application in production, transmission, and archiving. Each of these areas needs a proper storage medium. At

present the two digital formats for broadcast use that are being discussed are CD (including CD-WORM) and DAT- each of them having their particular advantages. If any trend can be seen, then the CD is likely to become the future medium for sound archiving as well as transmission due to the simple handling of a CD player. For studio production, DAT is the more qualified medium as editing is absolutely necessary there; besides, the MOD and the hard disc will find their places in this field. For outside broadcast, DAT succeeded long ago.

All these new sound carriers bring problems with longevity. In my opinion, this problem is no more important than it was in times of analogue carriers if we make sure that transferral onto a new digital format generation will occur automatically. We must watch for accurate quality control because we know little about the microchemical and the microphysical processes that happen in the inner part of a CD-WORM or a DAT layer. In any case, the immense expense we face today with the transfer of our analogue tape stock into digital form should be paid only once and never again!

## CURRICULUM FOR PHYSICAL RESTORATION OF MECHANICAL RECORDINGS AT THE DANISH SCHOOL OF CONSERVATION

*George Brock-Nannestad, Historic Audio Consultant, Nyborg, Denmark*

**Presented to the working session of the IASA Technical Committee at the  
IASA/ASRA Conference, Canberra 1992**

I want to describe the rationale behind the course in physical restoration of sound and data media given at the School of Conservation of the Royal Danish Academy of Fine Arts.

The School was founded in 1973 to give systematic education and training in the science and craft of conservation and restoration. It is divided in three sectors: Pictorial Arts, Cultural History Objects, and Graphics Arts. I belong to Graphic Arts, which again is subdivided into among others Books, Photographic Material, and Sound-and-Data Carrying Media. Research is performed in all areas covered by the School, and it is recognized world-wide.

When I was approached in 1987 to start developing a course it was at first only theoretical, in lecture form, with only my hands on the material. Due to the structure of student intake, it was not until 1990 that it became relevant to attach me more firmly to the School. At the same time the study "Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound" appeared as a UNESCO report. I eagerly looked for inspiration however the report was silent on the physical problems of restoration and preservation. So in the end, for inspiration I used my own contributions to the Final Performance Report of the AAA-ARSC Report of 1988 "Audio Preservation - A Planning Study". (see Figure 1)

It has to be borne in mind that at the stage in their curriculum the students are exposed to the special problems of the media, they have already had extensive training in theoretical and practical problems of restoration of paper, leather, and photographic materials, as well as a theoretical foundation in chemistry and environmental influences, including micro-organisms. Complete documentation of the starting conditions, method considerations and implementation as well as the results obtained is second nature at this level.

**Figure 1 Overview of Sound Carriers Encountered in Preservation Practice**

|                             |   |  |
|-----------------------------|---|--|
| Master Sound Carrier:       |   |  |
|                             | <u>Mechanical</u>   |  |
| Cylinder                    | Wax<br>Celluloid  | embossed   |
| Disc                        | Wax solid<br>Wax foil<br>Lacquer<br>Zinc<br>Aluminum<br>Plastics<br>"Decelith"                                  | (base: aluminum, glass, zinc)<br>etched, embossed, cut<br>embossed<br>embossed<br>(or similar) (cut) |
| Strip                       | Philips-Miller<br>various   | embossed   |
| Master Sound Carrier:       |   |  |
|                             | <u>Optical</u>  |  |
| Strip                       | Density<br>Aperture   |  |
| Disc                        | Density<br>Aperture   |  |
| Master Sound Carrier:       |   |  |
|                             | <u>Magnetical</u>   |  |
| Strip                       | Steel wire<br>Steel tape<br>Paper tape<br>Solid polymer tape<br>Laminated tape (r/r, CC,.cartridge, perforated) |  |
| Disc                        | Grooved   | (for dictation)  |
| Cylinder                    | Drum  | (e.g. echo machine)  |
| Master Sound Carrier:       |   |  |
|                             | encoded digital   |  |
| Chip                        | RAM, PROM   |  |
| Disc                        | Winchester, floppy  |  |
| Intermediary Stages:        |   |  |
|                             | Metal parts<br>Copy master  | (magnetic, for CC)   |
| Distribution Sound Carrier: |   |  |
|                             | all the above, plus CD  |  |

In a series of lectures I treat the following subjects:

- the requirement for system preservation: medium + machine
  - history of sound recording and reproduction
  - the physical phenomena used in storage and the physical properties of the carriers:
    - mechanical signals (local change of shape)
    - optical signals (local change of darkness)
    - magnetic signals (local change of magnetic strength)
    - electric signals (local change of electric properties)
  - media for coded signals
  - how familiarity with media and problems of sound recording may be expanded into image and data
    - preservation of the medium or the signal or both
    - preservation of apparatus
    - ethics of preservation and restoration
    - storage of media.
- (sub-headings and logical arrangement in Appendix)

As an introduction to the practical laboratory exercises I treat mechanical recordings, with a distinct emphasis on shellac pressings. The sources of error are identified - during recording, manufacture, storage, and replay, all tied together by the source critical framework that I as the first described in 1981. As a guideline to quality description I have made a discussion of the codes for the physical conditions of records offered for sale by private collectors, because I have found them to be a reasonably precise terminology which ought to find its way into archival description of the quality of a specific item.<sup>1</sup>

The section which sets the present curriculum apart from traditional courses in media history is when the theoretical matter meets the practical skills and general knowledge of the student. In order to use the knowledge in practice it is applied to more or less defective shellac records. They are useful as examples because they are plentiful, in many cases expendable, and they teach you the proper elements of physical scale, and the fundamental problems of having a stylus which must ride controllably in a groove.

The days are divided thus:

First day: microscopic examination of records and defects, fundamentals of fibre-optic illumination for this purpose, use of probes. The students are provided with stereo microscopes in pairs. Manufacture of probes under the microscope. The mere sharpening of a needle or obtaining a cutting edge at 40x to 80x magnification is a challenge at this stage. My probes and tools are used as a model. (see Figure 2)

Second day: cleaning, polishing, un-warping (i.e. straightening out). The durations of exposure to liquids, protection of label area, rinsing. Temperature ranges in un-warping.

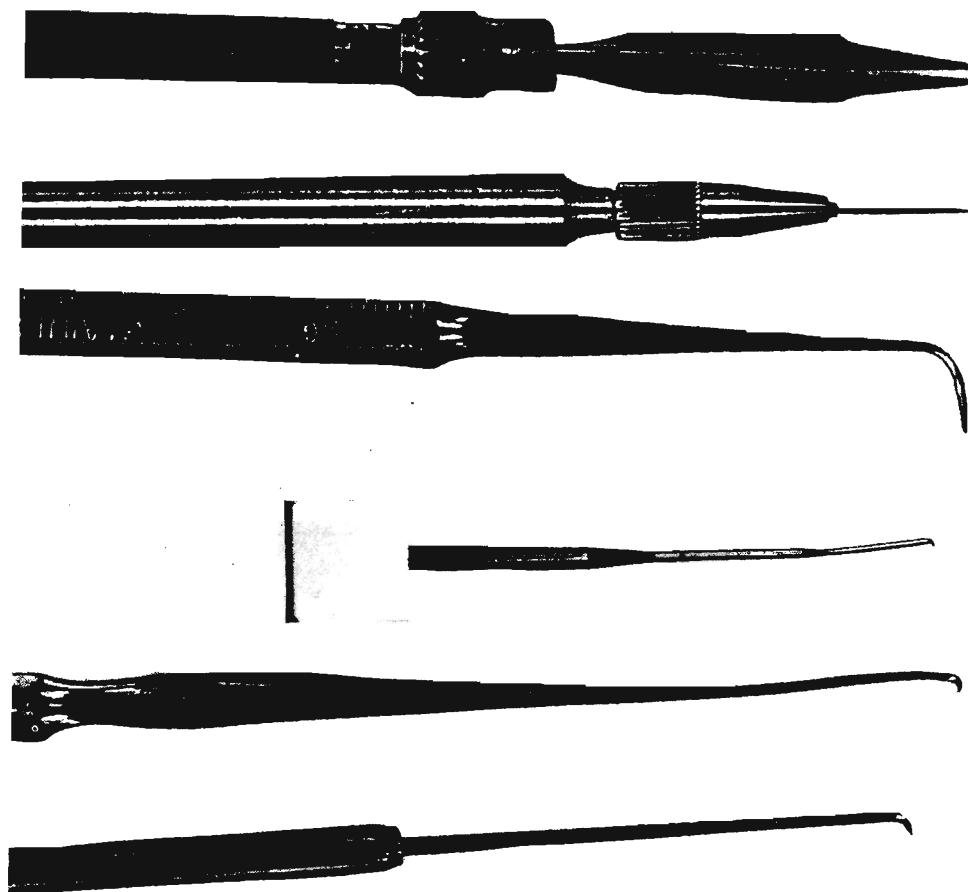
Third day: repair of cracks, fitting broken pieces, filling of cavities, cleaning-out of surplus cement, re-cutting of grooves. Various types of cement. Curing and setting.

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<sup>1</sup> This idea was carried into its extreme by the dealer and musicologist Helmuth Hack ca. 1981.

These exercises remove possible fears of working with such esoteric artefacts and ensure that the graduates will not destroy materials by carelessness.

**Fig. 2: Shadow image of some of my probes.**



I had the pleasure this spring that two of my students chose sound media for their Bachelor's projects: they were closely related to the practical risks of collections of this material but were directed to obtaining some reproducible results. One was related to heat and humidity influence on cassette tape and on the resulting subjective replay quality. The other was the influence of water and heat on shellac record surfaces. Both projects in some respect simulated the predicament of a collection having been subjected to water damage through a fire or through a burst water mains. The projects aimed rather at demonstrating that the students were able to structure such investigations, but at the same time they acted as pilot projects indicating the nature of environmental problems needing further investigation<sup>2</sup>

## Appendix.

In a series of lectures I treat the following subjects:

### - the requirement for system preservation: medium + machine

- the un-aided eye for human-sized visual archival matter
- transparency of the system: distortions of apparatus for recording to be compensated by apparatus for reproduction
- minimum requirement: preservation or re-construction of a physical-to-electrical interface

### - the physical phenomena used in storage and the physical properties of the carriers:

- mechanical signals (local change of shape)
- optical signals (local change of darkness)
- magnetic signals (local change of magnetic strength)
- electric signals (local change of electric properties)

### - history of sound recording and reproduction

- sound in air, vibration of diaphragms and membranes
- recording by tracing: scratching in soot, light beam on photographic film
- commercial recordings: the acoustic process, the electric process
- Scott, Cros, Edison, Berliner, Bell-Tainter, Edison, Johnson, Pathé, Maxfield et.al., Blumlein
- Poulsen, Blattner, Pfleumer, Magnetophone, AMPEX, DAT
- Masolle et.al., Petersen & Poulsen, Dolby
- historical replay equipment and its influence on the carriers

### - the media

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<sup>2</sup> During the presentation at the IASA/ASRA Conference I claimed that I was looking forward to opening the containers of memory chips in order to repair/restore individual connections. The comments I received indicate that this statement was not perceived as the joke it was meant to be (in 1992).

- practical use of the carriers according to schedule A (Master Sound Carriers)

- media for coded signals

- piano rolls, magnetic tape, CD

- how familiarity with media and problems of sound recording may be expanded into image and data

- the limitations of the eye, perceived colour vs. physical spectrum
  - depending on coding the media are the same (as to the physical properties of films and emulsions reference is made to the Photographic Department)
  - data formats on magnetic tape

- preservation of the medium or the signal or both

- history of technology and industry vs. history of performance and art
  - what should be available to the researcher?
  - what should be available to the casual user?  
The law of large numbers.
  - safety copying

- preservation of apparatus

- the mechanical construction of historical replay apparatus
  - the materials in historical replay apparatus
  - typical defects in historical replay apparatus
  - drawing parallels to historical recording apparatus

- ethics of preservation and restoration

- is the responsibility the same towards MSB and LSB?
  - can restoration be undone?
  - is an extended lifetime for an original carrier or a transfer medium a guarantee of longer availability of the work of art?
  - who has the responsibility for selection?

- storage of media

- effects of temperature and temperature changes
  - effects of humidity and humidity changes
  - controlled environment
  - procedures, acclimatization
  - accelerated ageing
  - dust

# AUDIO MAGNETIC TAPE PRESERVATION AND RESTORATION

*Del A. Eilers, 3M Technical Service Specialist, presented by Barry Alderton, 3M Technical Service Engineer*

**Presented to the open session of the IASA Technical Committee at the IASA/ASRA Conference, Canberra 1992**

There are many horror stories of lost magnetic recordings. A few of these are true. Some are undocumented and questionable. A great many are inflated with verbal exchange from passing the story on from user to user. The purpose of this short presentation is to discuss audio magnetic tape preservation and some of the techniques of restoration.

## PRESERVATION

### Common Sense

Good care and handling before storage is the first step in preservation. The first basic step is to use good common sense. Tape is a very fragile medium. It is easily physically damaged and easily contaminated with foreign debris.

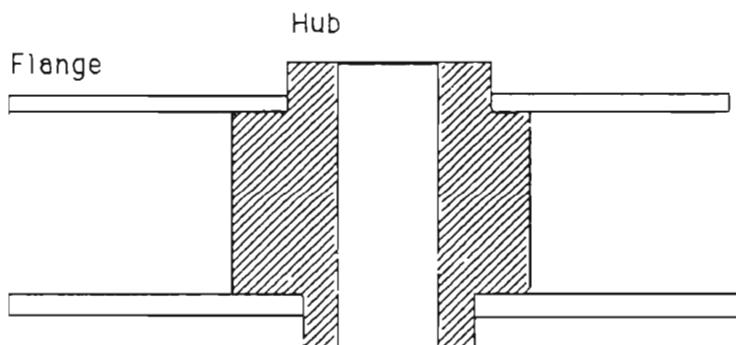
### Good Winds

The wind should be smooth (ie. without scattered strands). The wind pack should be firm, neither too tight nor too loose. The wind should be free of pressure stresses, no stress spokes or wind pack deformation. The tape end should be secured, so that the wind will not loosen during storage.

### Quality Reel

The tape should be wound on a good reel. The reel should have a strong hub with a flat winding surface. The flanges should be flat and of a sufficient gauge to support the tape if the wind becomes loose. The reel should be a precision or semi-precision type. ( Fig.1 ) This kind of reel is designed so that the reel mounting surface is part of the reel hub and the flanges are attached to the hub in a recessed area around the hub mounting surface. This allows the reel to be mounted more precisely on the tape recorder's spindle platform and allows the flanges to be closer together. The tighter flange spacing helps minimize tape scatter and tape pack shift if the wind becomes loose.

Fig.1 Precision type Reel Cross Section (not to scale)



## **Quality Box**

The tape should be stored in a quality box. It should be strong enough to protect the tape and reel. It should be debris free, both from the inside of the box and from the outside. The box itself should not generate debris that can get on the tape, nor should it let in outside airborne debris. The box should be moisture resistant to prevent the tape from getting wet should the box get wet. It should not hold moisture itself which can be the catalyst for mildew.

Our company offers for sale what is called a "Library Tape Care" box that is made of recyclable high density polyethylene. This box easily meets the requirements of a good long term storage box.(see Figs. 2 and 3 on following pages).

## **Avoid Splices**

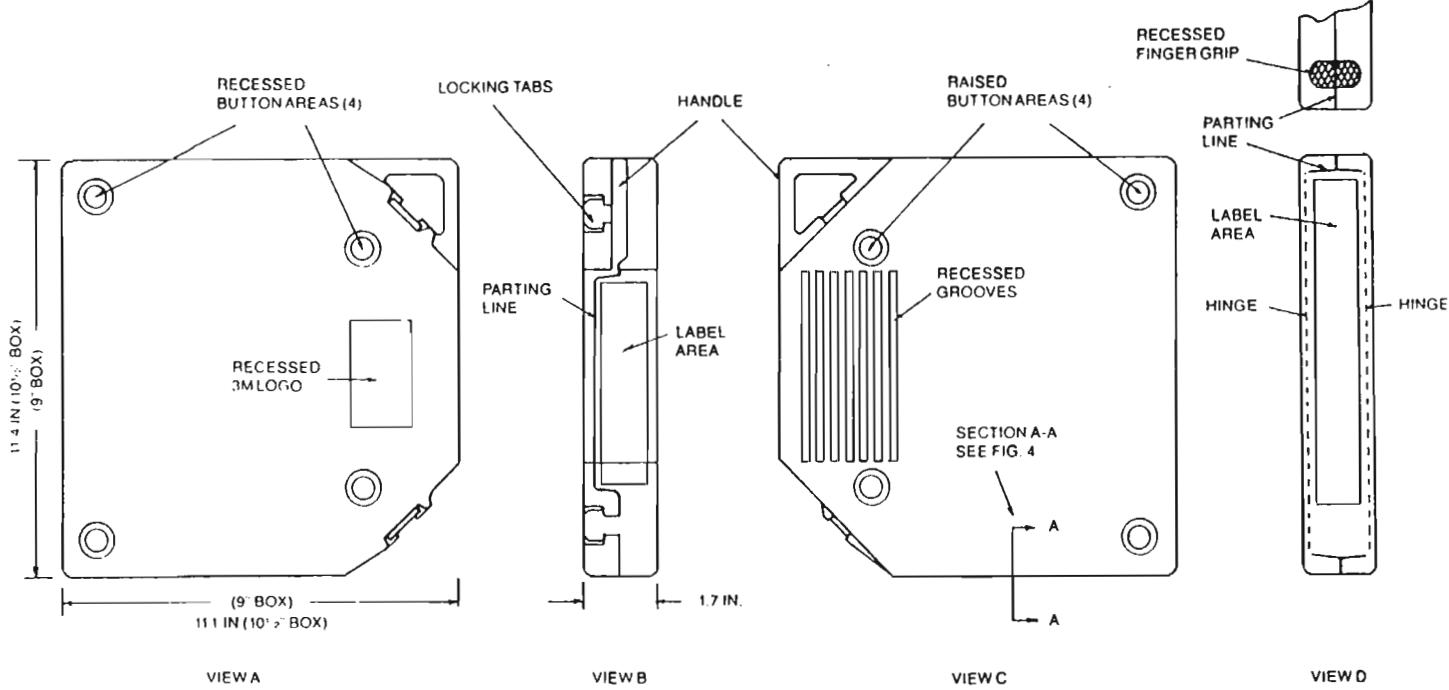
The stored recordings should not contain splices if at all possible. These are a source of possible adhesive contamination to the tape. In addition the added thickness at the splice can cause tape physical deformation if the tape pack gets tight during storage. Physical distortion of the tape is the most common cause of audio dropouts because of the poor tape-to-head contact that it causes.

## **Stable Leader Type**

If leader is used in the stored tapes, it should be made with a stable base material, such as polyester. Don't use paper leader because it ages poorly and is moisture absorbent. It will absorb moisture and bring that into the tape pack.

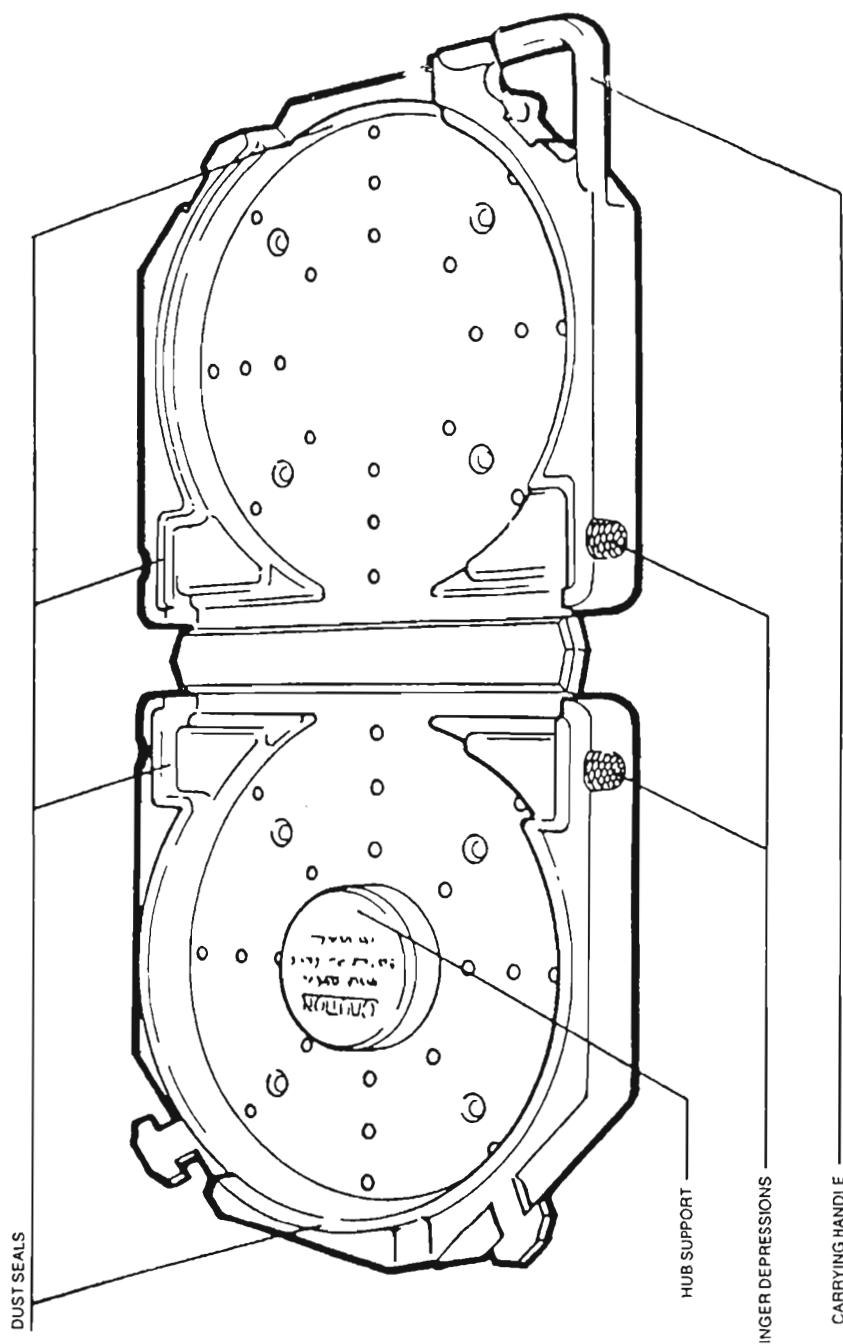
Fig.2

C 1



**3M LIBRARY BOX**

Fig.3



## **Storage Climate Control**

The storage climate needs to be controlled to a reasonable degree. What that degree is is difficult to precisely define. It is costly to have a very high degree of climate control, both temperature and humidity. The risks of storage have to be weighed against the costs of maintaining the storage environment. (see Fig.4 on next page) This figure is a representation of the relative storage and operation risk vs. temperature and humidity.

Zone A ( 48% to 52% RH and 68 to 72 degrees F) is the reference point.

Zone B ( 30% to 70% RH and 66 to 74 degrees F) represents the maximum recommended ranges as defined in the SMPTE specification.

Zone C is the low humidity region where the primary risk in storage is the static attraction of debris.

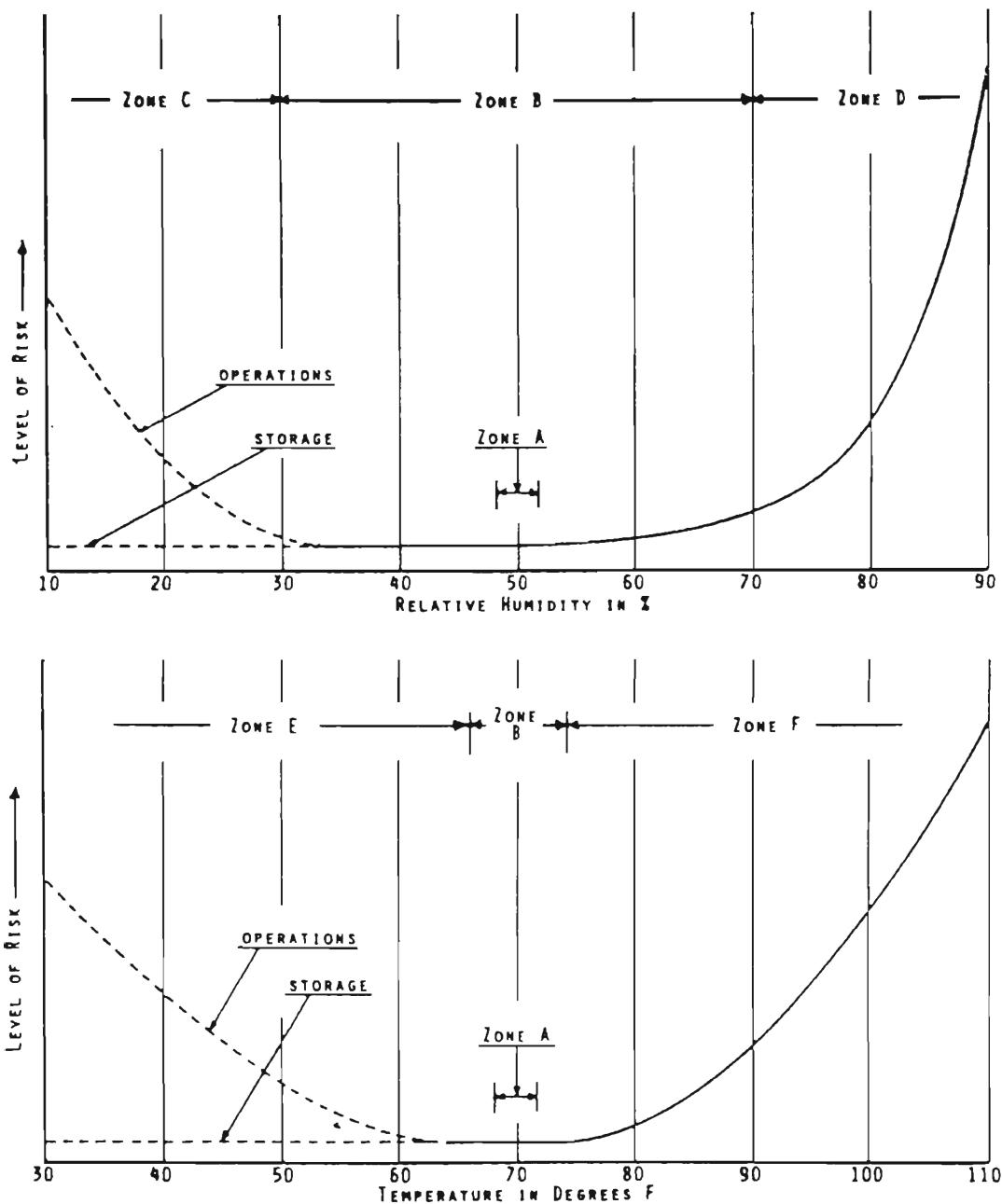
Zone D is the high humidity region where the risk in storage is the binder absorption of moisture. This can cause a change in the tapes' mechanical operation characteristics, such as durability and cleanliness.

Zone E is the low temperature region. The primary problem here is that the tape winds will become loose. If the tape is handled when loose, tape cinching can occur resulting in physical deformation of the tape. Another change for signal output loss due to poor tape-to-head contact. Cold, loose rolls should be allowed to acclimate to normal room temperatures before they are used. They will tighten up and become firm again once they have reached the room temperature, the temperature where they were wound firmly originally.

Zone F is the high temperature region. In this area the tape winds will become tight and tape shrinkage can occur. Tight winds can cause tape physical distortion. Tape shrinkage isn't usually a problem in analogue audio recording because the percentage change is so small. It can be a major problem in helical scan systems where the recorded track angle can change due to the shrinkage and thereby the playback rotating heads cannot accurately follow the track for the entire head pass across the tape.

Zones C and E are basically low risk regions when it comes to storage.

Zones D and F are the high risk regions to avoid and control against in the recorded library storage areas.



Relative Storage and Operation Risk vs. Temperature and Humidity

## **Good Identification/Cataloguing/Tracking System**

It is recommended that any library be monitoring routinely for the conditions of the recorded material. This means to check the wind and operational quality of the recorded tapes in the library. When or if problems are found, a good identification/cataloguing/tracking system will be of an immense help in determining where to look for further problems. There may be a commonality of problems such as storage location, age of recording, tape type, backing type, tape lot, reel type, or even box type. Knowing which recordings are in the library by each of these characteristics can be very helpful in sampling the library to determine the extent of a problem.

## **Catastrophe Prevention**

This is a major subject in itself. Some thought should go into what prevention measures that are needed to prevent damage from fire and flood. There are many pros and cons about various fire sprinkler systems. A discussion of these would go beyond the space allotted. Flood prevention should primarily be restricted to the location of the storage area and common sense. Under water pipes and in basements are not good locations. With some thought as to possible flood sources, most of the risk from flood can be eliminated.

## **RESTORATION - What to do after storage!**

### **Determine Condition of Tape**

Either you find problems or you don't. If the latter then you can rest pretty well until the next regular sampling inspection of your library.

If problems are found, then the tape should be restored as best as possible and the recording copied onto a new tape.

### **Possible Problems and Suggested Solutions**

Here is a list of possible problems that can be found and some suggestions for minimising the problems in order to make a good copy of the tape recording.

*Contamination-* Dust, mildew, and other debris are the most common kinds of contamination which can get on the tape pack. Usually this debris is loose and can be removed with a good wiping. Most of the debris will be on the tape edges and while it might be possible to vacuum or wipe off the debris from the tape pack, the tape should also be played through a wiping station where both sides of the tape should be wiped with a lint free material. There are rolls of tape cleaning fabric sold for this purpose. (Our company's product is #610) The wipes should be rotated frequently to make certain that a clean wiping fabric surface is in contact with the tape.

In extreme cases it may be necessary to clean the tape through a bath and then wipe and dry. The best liquid we know of for a bath is Freon TF. There is concern about Freon's effect on the earth's ozone layer. Isopropyl alcohol could also be used but it could be hard on acetate based tapes. It is even possible to use water on some polyester based tapes. Whatever the bath solution, the tape should be completely dry before winding back onto the take-up reel. Moisture between the layers can cause layer-to-layer adhesion within the wind after a period of time.

*Brittle Backing, the Tape Breaks Easily* - This is an acetate base problem. With age and dry conditions acetate backing can lose its flexibility and become very brittle and thus be

difficult to handle. There is no real cure for this, but temporary help can come from exposing the tape to high humidity for a period of time. The base will absorb some of the moisture and some of its strength and flexibility will return. A tropic soak overnight has worked to make old acetate tapes more playable. A temperature of 80 to 100 degrees F and a humidity of 80+ percent RH have worked for this rejuvenation.

**Physical Distortion** - There are many different kinds of physical damage which can happen to a piece of tape. In storage they are usually from the roll getting excessively tight or loose. With acetate based tapes a common form of distortion is what is called cupping. This is a condition where the tape width cross-section makes an arc and the tape does not lay flat. The humidifying process just described will help minimise this on old tape which was flat when new.

Another form of storage physical distortion is what we call long and/or rippled edges. If the tape were laid out lengthwise on the floor when it has a long edge, it will make a large arc, rather than running out in a straight line. Depending upon the degree of the problem, the tape may be playable with merely an increase in tape to head tensions. If more severe, a pressure pad may be needed to ensure good tape to head contact at the play head.

**Bad Splices**- These can be splices which were poorly made originally or which have separated with aging. If poor quality or improper splicing tapes were used, it is likely that there will be adhesive that has come out from under the splicing tape backing and is causing the tape layers to stick together. Obviously these splices need to be remade and the excessive adhesive removed from the tape layers. Adhesive can usually be washed off with isopropyl alcohol and a cotton swab. Again, the tape should be completely dry before it is wound back on the roll. It is also possible to put a little talc onto the adhesive to "soak" up its tack, but that introduces some foreign contamination into the tape roll which isn't a good idea.

**Layer-to-layer Adhesion**- This is also sometimes called "blocking". One of the causes is moisture that has gotten between the tape layers and been allowed to dry there, softening the coating. When the tape is unwound, the magnetic coating may cling to the backside of the adjacent layer rather than its original place. This is a disastrous situation for the recorded sound. There is no known cure for this problem once it occurs. It usually occurs near the hub of a reel first because that is where the roll pressure is often the highest. If you find this at the hub of rolls in your library, then the recording should be copied as soon as possible before the adhesion gets further into the roll.

**Squeal** - This mechanical phenomenon is very frustrating and bothersome. The first thing to do is look for a possible cause. Find where in the tape path the squeal is occurring. Often the cause of the squeal is a buildup of debris on a guide or head. Sometimes a mere thorough cleaning of the offending guide is enough to eliminate the squeal.

Squeal can also be caused by the tape having poor lubrication or losing its lubrication with age. In these cases the tape transport guide path is clean, yet there is still squeal. Sometimes reduction of the tape-to-head tension is enough to correct these situations. In more severe cases, removal of all stationary surfaces from the tape path, except the play head, is helpful. While it is not an easy task, it is possible to overcoat a tape with a lubricant solution. Properly done it will eliminate the squeal so that a copy can be made.

**Ruboff** - The fix for ruboff is dependent on the kind that is occurring. If it is dusty and powdery, then dry wiping the tape well on both sides is usually sufficient to eliminate most of the ruboff for the next few uses.

If the ruboff is sticky or waxy, then often a low heat baking will eliminate it for a period of time. For 1 1/4" tape, 4 hours at 125 degrees F, is usually sufficient. Longer time is required for wider width tape, 6 to 8 hours for 2" tape. The tape should be allowed to acclimate before using. Duplication of "critical program material" should be done at this time. The ruboff problem will probably return after this baking, but only after several weeks or even months of storage.

*Print through-* This phenomenon of analogue recording occurs on every tape to varying degrees. How severe it is is dependent on the tape and the recorded material. Sometimes print through in a recording can be eliminated through an electronic noise gating approach when a copy is made.

Print through is erasable via applying a very small amount of erase field in the record head. This is a risky approach because excess erase fields will also erase a portion of the recording.

Another technique for erasing print is to record a high output tape with a nearly saturated long wave length signal. A section of this tape can be wound spirally around a post and then the tape run across this assembly. Some experimentation will be required as with the erase head approach, but the print level can be reduced via this technique.

*Erased signal -* There is virtually nothing that can be done to restore an erased signal. There may be remnants of the signal which might be intelligible, but there will be no way of recreating the signal to its original fidelity.

### **Copying of Recordings**

A few words should be said about copying of the recordings that are being preserved. If the copying is being done on an analogue recorder, be aware that there will be a signal-to-noise loss with each generation. This loss is due to the noise of the copy tape version being added to the original. If the original recording has a very high signal-to-noise, the loss to the first copy will be quite significant. If the noise of the original is high, then the additional noise from the copy tape may not be significant or even audible.

Another problem in making analogue copies is the non-linearities of frequency response and of speed can be additive through the copy generations. If the copying system's frequency response is quite flat and its flutter characteristics are low, then this will not be a problem for a good number of generations of copies.

Digital copies are in some ways the best way of preserving a recording without the signal-to-noise loss or the other maladies of analogue dubbing. It is suggested, however, that the digital format used for the copying be chosen carefully. It should be a format that is standardised and that has a significant life expectancy. There have already been some digital audio formats which have become obsolete and equipment to play these tapes is almost non-existent.

The last thing to think about in copying is signal restoration. There are available today a number of very good and powerful signal restoration systems. These should be considered when the original recording is of poor quality and difficult to understand. They should also be used with an intelligent ear, so that the resulting copy is made with the best subjective integrity possible, ie. faithful to the original as possible.



## THE NATIONAL MUSEUM OF AUSTRALIA

*David André, National Museum of Australia*

**Presented to the Host Region Showcase, IASA/ASRA Conference,  
Canberra, 1992**

The National Museum of Australia currently consists of an 88 hectare site on the grassy foreshores of Lake Burley Griffin, in Canberra. This site houses a visitors' centre, (presently displaying a selection of objects from our Aboriginal collections), and an administration office. However the bulk of the collection, some 170,000 objects, is held in three off-site repositories. The Museum has a staff of 40, which includes 12 curatorial positions.

The idea for a National Museum of Australia grew out of an inquiry commissioned by the Commonwealth Government in 1975, called 'Museums in Australia'<sup>3</sup> The major recommendation of the report which emerged from this inquiry was the need to establish a National Museum for Australia, within which a Gallery of Aboriginal Australia would be a major component. In discussing a National Museum, the report also recommended the sweeping site on the northern shores of Lake Burley Griffin, at Yarramundi Reach. This site was subsequently allocated for the Museum's development.

The Museum itself was established under an Act of Federal Parliament in 1980. In 1982 a 'Plan for the Development of the Museum of Australia'<sup>4</sup> was produced which developed the concept of the National Museum of Australia in some detail. Amongst other things, it proposed that the Museum open in 1990. As many of you know, owing to economic and political exigencies, this did not happen, and the Museum remains substantially undeveloped.

In 1991, the then Minister for Arts asked the Museum's Council to produce a Strategic Plan for the Museum's development, predicated on the assumption that it would open to the public, as a well-developed institution in 2001, to celebrate the centenary of Australian Federation. This plan has just been handed to the Minister.

The Museum has three major themes which correspond to its three main collecting areas. They are:

<sup>3</sup> Committee of Inquiry on Museums and National Collections (Chairman: P.H. Pigott) 1975, *Museums in Australia 1975*, Australian Government Printing Service, Canberra.

<sup>4</sup> Museum of Australia Interim Council (Chairman A.T. Dix) 1982, *The Plan for the Development of the Museum of Australia*, Canberra

- Aboriginal Australia (which embraces Aboriginal and Torres Strait Islander culture);
- History (since 1788);
- and, People and the Environment

Professor Donald Horne sees an important role for the Museum, 'A National Museum in Canberra is essential to national development, in order to provide a place where Australians and foreigners can contemplate Australian achievements, Australian failures, and the diverse ways of being an Australian. If we created a pluralist national museum, we could help lead the world into a more liberal and relevant museum policy for the twenty-first century'<sup>5</sup>.

As it is still in the early stages of its development the Museum's collecting is heavily object oriented. As mentioned, the present collection totals some 170,000 artefacts.

It has not been a goal of the National Museum to collect sound recordings, in their own right. Rather, our collecting has included oral history. Curators and project consultants collect oral history, where it is directly related to provenancing and contextualising objects in our collections. Recent examples include interviews with women who played in the 1937 Australian Women's Test Tour to England and Holland; reminiscences of the Creager family who grew up on and around the Murray River paddle-steamer, 'Enterprise'; and members of the Fenn family, who were missionaries in New Guinea.

It is not envisioned that this will be a major activity. Given our small staff and our diverse collecting responsibilities - it has been decided not to develop in-house expertise to preserve this material. Instead we have developed a relationship with the National Library, whereby the oral history section of the Library has been able to expand its capacity as a service provider and the Museum has gained access to expertise beyond its present resources.

Before closing I would like to mention two collections of objects we have acquired that may be of interest to this gathering. They are the ABC collection of radio and television equipment and the Wetzel collection of film and sound equipment.

The ABC collection comprises over 800 items of early radio and television equipment. The sound and radio component includes - a range of Bakelite radios; home sound entertainment equipment, from early gramophones to 1960's "portable" record players; recording equipment; broadcasting microphones; and the control panels for Parliamentary question time. Because of impending high storage costs, much of this material would have been disposed of by the ABC, if the Museum had not taken it.

Hans Wetzel initially worked for J. Arthur Rank in London as Research and Development Engineer, where amongst other things, he designed an optical sound recording system. In 1949 he emigrated to Australia and commenced working as a sound engineer for Ealing Films, at their Pagewood Studios, in Sydney. He worked for most of the other production houses over the next twenty years.

Wetzel was struck by the fact that much of the equipment being used in Australia was "...either outdated, invented, or sometimes ingeniously remodelled, and often used pieces of equipment meant for other tasks."

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<sup>5</sup> Horne, Donald 1989. *Ideas for a Nation*. Pan Books, Sydney.

After retiring in 1968, he and his wife, Peggy, set up their small museum at Buderim, in Queensland. By the early 1980's, they were getting too old to run the museum. As this was before the establishment of the National Film and Sound Archive, approaches were made to the National Museum. This collection of over 2000 objects, includes early moving image equipment, cameras, projectors, posters, and production stills - but it also has a range of sound recording and mixing equipment.

At present the National Museum of Australia is a small organisation with limited resources. However wherever possible we try to make our collections accessible through loans and other means. Indeed the ABC has borrowed back a substantial portion of the collection it transferred to celebrate its 60th anniversary.

## NATIONAL LIBRARY OF NEW ZEALAND

*Bronwyn Officer, National Library of New Zealand,  
Wellington*



Bronwyn Officer

**Presented in the Host Region Showcase, IASA/ASRA Conference,  
Canberra, 1992**

E nga iwi o te ao whanui  
Tena koutou, tena koutou, tena koutou katoa  
Ko tenei te mihi a Te Puna Matauranga o Aotearoa  
(A maori welsome in the language of the indigenous people of Aotearoa/ New Zealand)

I am the conservator of sound recordings materials at the National Library of New Zealand, which is situated in the capital city of Wellington at the bottom of the North Island. The National Library moved into its present location from several buildings around the city in 1987.

The Alexander Turnbull Library within the National Library building is a national research collection specialising in documentary materials relating to New Zealand and the Pacific, John Milton and his times, English literature, early printed books, voyages of discovery and exploration, and the arts and crafts of the book. The Oral History Centre is part of this library.

The general collection of the National Library acts as a back-up for interloan to other libraries, provides chargeable information services to businesses, support to schools and access to specialist collections of New Zealand books and serials and through the services of the Sound and Music Centre access to books, scores, and sound recordings.

The National Library is the depository library for legal deposit and the principal advisor to Government on library policy and information issues. The library has a gallery and an auditorium that seats 200 people and holds exhibitions, events and runs tours relating to the collections.

The general collection includes 700,000 books, 800 cassettes, 10,000 LPs, 9000 CDs and about 12,000 78s. The Oral History Centre holds 6000 hours of recordings while the Turnbull Library has 10,000 discs (200 of which are acetate recordings), tapes and cassettes. There is also an audio/visual collection held by the National Film Library.

All preservation of sound recordings is carried out in a studio which is part of the Conservation Section of the library. All recordings are preserved to analogue reel tape and a cassette access copy is made. The preservation tapes are stored at 13° Celsius with a relative humidity of 30%.

The National Library maintains two data base services: The New Zealand bibliographic network and Kiwinet. The general collection catalogue is online and the Turnbull Library has a system for access to collections of unpublished material.

## AUSTRALIAN INSTITUTE OF ABORIGINAL AND TORRES STRAIT ISLANDER STUDIES

*Dianne Hosking. Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra*



Dianne  
Hosking

### WHO WE ARE

The Institute of Aboriginal & Torres Strait Islander Studies is an independent statutory authority which has a number of functions defined in its Act. Principal among these functions is the promotion of research into Aboriginal and Torres Strait Islander cultures.

The Institute was created in 1964 by an Act of Parliament, originally with the idea of studying Aboriginal and Torres Strait Islander cultures, which were perceived at that time to be dying out and to preserve accounts of these cultures for posterity.

The emphases have changed dramatically over the past 30 years. Now the Institute is actively involved in promoting and funding research which must be supported by the Aboriginal and Torres Strait Islander community. The research funded is increasingly being done by Aboriginal and Torres Strait Islander people themselves or at least they must want the research to be done and endorse it and the results of the research must benefit them.

The Institute is governed by a council which has a majority of Aboriginal and Torres Strait Islander members. The council makes policy and sets research priorities.

Part of the research of the Institute is to create and maintain an archive of audio-visual and print materials relating to Aboriginal and Torres Strait Islander cultures and indeed the Institute has the largest such collection in the world.

### COLLECTING BRIEF

We collect anything relating to Aboriginal and Torres Strait Islander peoples. We collect on any subject and we collect in any media: print, audio, film, video, photographic, pictorial and we even have a small artefact collection. We endeavour to locate material held in other archives, museums, libraries, communities and privately held and if possible obtain copies.

Our print collection includes a published book collection of over 10,000 titles including some 600 rare books and more than 1,000 journal titles, the manuscript collection comprising over 8,000 titles, pamphlets, ephemera, press clippings and the Australian languages collection which consists of materials published in vernacular.

Our pictorial collection contains over 250,000 images in specialist collections which concentrate on dance, rock art and other forms of Aboriginal artistic expression, economic, ceremonial and political activities, housing, settlement, archaeology and the environment.

Our film archive houses over 12,000 hours.

Our audio collection comprises over 19,000 hours of recorded sound some of which dates back to 1898. The collection comprises unedited primary source tapes of language, music and oral history: folklore, narratives, personal and community histories.

The Aboriginal Biographical Index consists of more than twenty thousand recorded references to biographical information on over fourteen thousand Aboriginal and Torres Strait Islander people.

## WHO ARE OUR CLIENTS

As the Institute is a centre for studies into Aboriginal and Torres Strait Islander matters our clients are researchers. We fund research through a grants program and we make the results of research available through publication, from the Institute's Aboriginal Studies Press and from our archives.

Our depositors are researchers who understand the importance of preserving their primary source materials.

Users of the collections are researchers. The collections are used extensively by researchers visiting the Institute, writing or telephoning from all over the world, mainly however, from within Australia and particularly Aboriginal and Torres Strait Islander people.

A special section which operates in the Institute is the Community Access Program. This focus of this program is to inform Aboriginal and Torres Strait Islander people throughout the country about the Institute and to encourage greater access to materials which are of cultural relevance to them.

## HOW THE INSTITUTE IS DIFFERENT

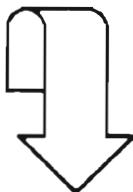
Like other collecting institutions our materials are stored with respect to archiving practices and these archives are maintained by the Technical Services section. Our collection managers are responsible for researching and documenting their respective collections.

What makes the Institute quite different is that the people who manage the collections, with one or two exceptions, are not librarians or archivists. The collection managers are first and foremost subject specialists with academic training in the disciplines which are represented in the collections; some examples are, linguistics, musicology, anthropology and archaeology, and of course, they must also have a further specialisation in Aboriginal studies within those disciplines.

There is a creative interaction between the subject specialists and their collections. Every item has, if you will, a value added component, far beyond a mere descriptive label and

make the Institute's collections useful and accessible. This professional annotation, comment and review allows informed research to be done by our clients.

Each item in a collection has a detailed bibliographic reference which facilitates retrieval of information on many different fields. This is very important, given the loss of linguistic and cultural heritage suffered by Aboriginal and Torres Strait Islander people, the smallest detail of information can be invaluable to them.



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## FUTURE INTERNATIONAL PATTERNS OF AV ARCHIVE USE: REACHING OUT TO NEW USERS

*Eva Fønss-Jørgensen, State and University Library/State Media Archive, Aarhus, Denmark*

**Presented to the open session of the National Archives Committee at the IASA/ASRA Conference, Canberra, 1992**

According to the title of this presentation, I will focus on some aspects of access to audiovisual archives not only in the traditional sense of the word, but "future international patterns of AV archive use". It sounds very ambitious, and so it is. As indicated by the subtitle I'm supposed to line up some ways and means that will realise the dream of many sound archivists: the dream of the collections being accessed and used not only by a limited range of user groups, but also by the "man in the street", wherever he lives, and whatever his profession is.

I will do that by presenting the frame and content of an international European project to be funded by the EEC. The project aims at establishing remote access - even across borders - to sound archives by means of new technology. The title of the project is "Applying Telematic Technologies to Improve Public Access to Sound Archives". The short name of the project is JUKEBOX, because - in principle - it is nothing but a modern jukebox.

But first - and I hope my project partners will forgive me - I will give a brief account of the reason why my institution, the State and University Library in Aarhus, plunged into such a demanding project with comprehensive tasks and strict deadlines.

The reason is that our archive, the State Media Archive, started 5 years ago with no access at all. As our library has always given high priority to meet user needs, we have worked on the case since the beginning, and our endeavours have so far resulted in two small victories.

**THE STATE MEDIA ARCHIVE** was established in 1987 as a part of the library and was assigned to collect and preserve Danish radio and television broadcasts for cultural purposes. Two years later - in 1989 - the National Record Collection (founded in 1912) was integrated into the library with the obligation to secure a current and complete collection of Danish commercially produced sound recordings. This record collection consists of thousands of phonographic cylinders and gramophone records issued since the turn of the century.

**THE ACCESS PROBLEM.** Originally the radio/television collection was supposed to be a "dead archive": There was no access at all because of the copyright conditions. So if we wanted to establish some kind of access to our materials, the only way to go was to negotiate directly with the relevant copyright organisations.

We did that, and - supported by the Danish Media Researchers Association and with much practical help from our Swedish sister organisation ALB in Stockholm - we managed last year to sign an agreement with the copyright holders. According to this agreement it is now possible for researchers and students to use the radio/television material in the library's listening room, and in other libraries as well by means of a special interlending procedure.

In other countries such a restricted use of AV-materials for research purposes has probably existed for many years. So maybe you find it a little ridiculous that we are so happy about the arrangement. But in fact we consider this successful result of our first negotiation as a big victory. And furthermore, the copyright holders were very sympathetic to our arguments, and the negotiation climate was positive. So we were encouraged to go on and try to widen the access to other parts of our holdings: the turn had come for the National Record Collection.

When we took over the responsibility for the National Record Collection in 1989 the access was limited to reference use in the library's listening room. Lending was - and is still - allowed but not possible, because most of the items only exist in one or few copies in the archive.

If people wanted to listen to a Danish recording, which no longer was commercially available, or which could not be borrowed through the local music libraries, they had to come to the State and University Library in Aarhus. Even though Denmark is a little country and the travel distances are very short, people living outside the Aarhus area felt it discriminating that they had to go all that way in order to listen to their favorite recording.

We then contacted the Nordic Copyright Bureau and asked them for permission to sell copies of old Danish 78 rpm recordings to private people. After some time an agreement was signed, so now people can buy cassette copies of their favorite songs. This service is not free of charge. A minor copyright fee of every copy has to be paid, and furthermore people must pay us the costs of labour and administration connected with the run of the service.

Although the result of our negotiations with the copyright holders so far is limited in scope, I believe that in the future it will be possible to widen the access to the AV materials. We feel that between us and the copyright organisations there is a mutual respect, and in general there is great confidence in the libraries' ability to handle the copyright issue.

**LIBRARY** is the key word for the next thing I'm going to talk about, i.e. the JUKEBOX project. Libraries have existed for many years. They are well-organised in most countries and have developed a well-functioning system for interlending of printed materials, both nationally and internationally. Furthermore, the library sector is aware of the growing importance of AV-media as supplements to their printed materials.

For instance, in IFLA the question of AV-materials in libraries has been discussed recently, and a very interesting paper entitled "Interlending of Audiovisual Materials" was presented during the IFLA conference in Moscow last year by Graham P. Cornish<sup>6</sup>.

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Cornish, Graham P. "Interlending of Audiovisual Materials: Some Problems Needing Solutions." *IFLA Journal* 18 (1992), pp. 25-30.

The inclusion of AV-material in the traditional library services will probably be the right way to go, when archives want to improve public access to their materials. That is also the opinion of Graham Cornish, and he concludes in his paper - after an enumeration of the many practical problems connected with traditional interlending of AV-materials - that the best way to establish the cooperation is by means of telematic technologies. However, he is very pessimistic as to the realisation of such an arrangement, because it "is inhibited for reasons of cost, law and availability of technical equipment".

To improve the public access to sound archives via libraries by means of telematic technologies is exactly the aim of the JUKEBOX Project. The project came into being because the EEC for the first time in 1991 announced a specific Libraries Programme among their many Research & Development programmes, where European libraries can apply for funding of projects concerned with pre-determined action lines and themes.

The JUKEBOX project has participation from four European institutions: The State Media Archive in Denmark, the Discoteca di Stato in Italy, the National Sound Archive in UK, and the Western Norway Research Centre (WNRC)

Thus the project "consortium" consists of three national archives and one research institution. The State Media Archive has been appointed to be the coordinator of the project. This implies the responsibility for the administrative and technical management of the work. The WNRC is working with different projects concerning the application of information technology in the cultural sector. The idea to the project originally came from this institution, and it has since been developed by the project partners. The project work will be divided more or less equally between the partners according to a very detailed work plan.

I'm very happy to be able to introduce the JUKEBOX project here, because the dissemination of information about the project is very important for the future viability of the proposed service. Furthermore we know that similar projects are under preparation, for example the TIMS project, and it is important that we learn from each other in order to avoid doubling the work.

The JUKEBOX Project is still in the planning phase (we are actually negotiating the contract with the Commission), but the work is expected to start at the end of this year. Contrary to the pessimism expressed by Graham Cornish, I can tell you that the project participants are more optimistic. It is expensive to run such a project, but the problem of costs will be reduced by the EEC funding. And the necessary technology for the service is in fact available. Unknown factors are so far the question of copyright and the users' demand for access to sound archives, but these factors will be clarified during the first stages of the project.

## THE PROPOSED SERVICE.

I will give a short outline of the proposed service and the work plan of the project. The diagram on the next page illustrates how the service could be implemented.

The proposed service consists of two systems connected by a telematic network. The archive system - placed in archives - contains the catalogue data and digitized compressed copies of sound recordings. Each sound recording is linked to its own reference in the catalogue system. The archive system furthermore contains functions for translating user requests to the search language used in the archive's catalogue database. The system will be able to handle several users at the same time.

The user system - placed in libraries - consists of a multimedia terminal equipped with listening facilities. The system provides the user with an overview of the catalogued holdings in each archive - and presents a standard interface to the catalogue database of the archives. There is also a storage medium for local storage of the digital recordings received from the archives and a decoder which enables the users to listen to the recordings.

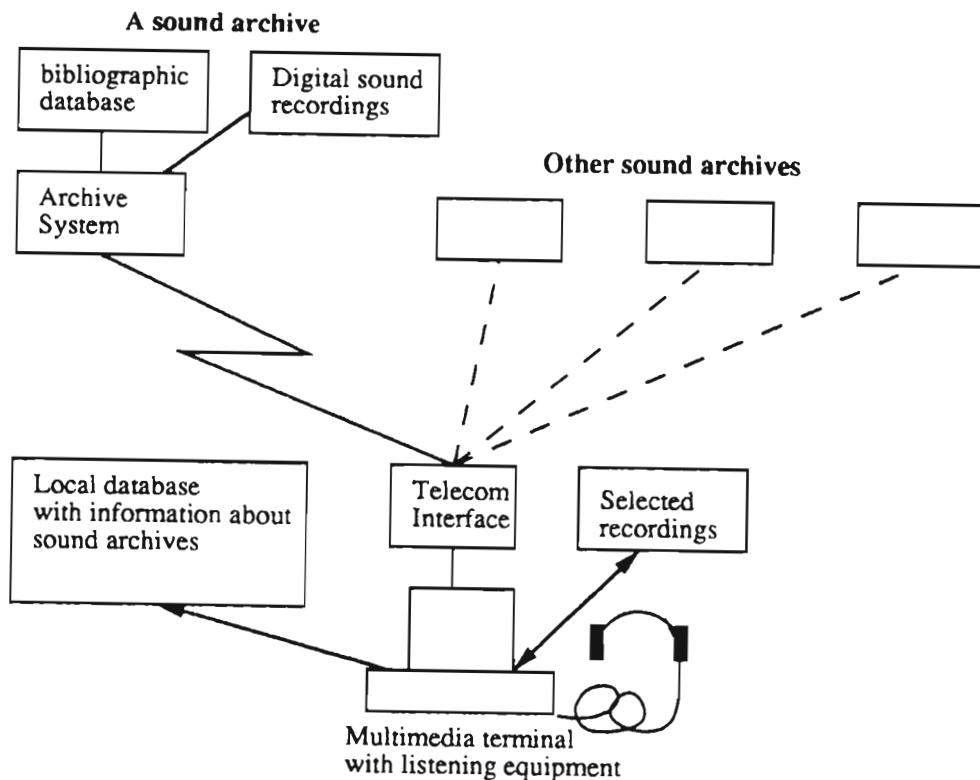


Diagram illustrating on-line access to sound archives

## TIME SCHEDULE

| MONTHS                                 | 1 | 5 6 | 12 13 | 18 | 19 | 24 25 | 30 |
|--|---|-----|-------|----|----|-------|----|
| WP 1<br>Management                     |   |     |       |    |    |       |    |
| WP 2<br>Context<br>Analysis            |   |     |       |    |    |       |    |
| WP 3<br>Technology<br>Analysis         |   |     |       |    |    |       |    |
| WP 4<br>Design<br>of Systems           |   |     |       |    |    |       |    |
| WP 5<br>Implemen-ta-tion of<br>Systems |   |     |       |    |    |       |    |
| WP 6<br>Installation<br>of Systems     |   |     |       |    |    |       |    |
| WP 7<br>Test and<br>Evaluation         |   |     |       |    |    |       |    |
| WP 8<br>Disse-mina-tion                |   |     |       |    |    |       |    |
| MILE STONES                            | 1 | 2   | 3     | 4  | 5  |       |    |

## **THE PROJECT WORK.**

The project is planned to have a duration of 30 months, and the work is divided into work packages, which will be conducted in stages:

**Phase 1:** The first period is concerned with surveys of the market conditions (potential user groups, user needs, copyright conditions, the range of audio material held by the archives, and the range of catalogue data available in the archives). In parallel an analysis of the technology available for the service will be conducted. This survey includes standards and current developments which will affect the technological basis for the systems in terms of telecommunication, digitizing and compression, and tools for providing user interfaces to audio data.

**Phase 2:** When we have finished the surveys we will know everything about the market, user needs etc., and the suitable technology will be chosen. So the second phase will be devoted to the functional specification and the design of the systems followed by

**Phase 3:** the implementation stage, where the functions of the system will be tested.

**Phase 4:** The archive systems will be installed in the participating archives and the sound recordings to be included in the service will be digitized. At the same time the user systems will be installed in selected libraries in the participating countries, followed by training of staff and a public relations campaign to attract the users.

**Phase 5:** The users will test the system and the final evaluation will be based on collected data concerning the use (quantitative aspects) and the user satisfaction (qualitative aspects). The result of the evaluation will determine the future viability of the service.

## **FUTURE PERSPECTIVES.**

Time will show whether the JUKEBOX Project is a "flagship" or a "phantom ship". For economic reasons the project will only deal with sound recordings, and the intention is limited to the creation and test of a prototype system. But the aim is in the long run to prepare the way for a well functioning network - not only in Europe but all over the world - between archives and libraries for the benefit of all kinds of users. And furthermore it is possible, even within the range of existing technology, to include different kinds of visual information, such as still pictures, printed music, TV news, documentary films, art videos etc.

As I have said, the project work will probably start at the end of this year and will - according to the time schedule - be finished in 1995. So during the next IASA conferences we will (with the permission of the IASA Board) hopefully be able to report currently the results and progress of the JUKEBOX Project.



## CATALOGUING

### CATALOGUING IN THE SABC SOUND ARCHIVES

*Leon Endemann, South African Broadcasting Corporation, Johannesburg*

**Presented to the open session of the Cataloguing Committee at the  
IASA/ASRA Conference, Canberra, 1992**

I am from the South African Broadcasting Corporation and I would like to deal with the cataloguing process used by the SABC Sound Archives.

The emphasis here is on precision : the need to check and validate every single fact, spelling, date, etc. as well as ensuring the absolute accuracy of the information reflected on the tape label as well as the database. Up until June of 1990, the SABC Sound Archives made use of a card catalogue, which, as many of you would be more than familiar with, requires a great deal of time and effort to maintain. (In a worst case scenario, a single tape might contain up to 12 items, each requiring its own set of cross references, often as many as 12 per item which would subsequently be typed onto separate cards, which would leave the archivist with a set of 144 cards for one tape! These would include a main card classifying it as an interview, feature, etc., a chronological card as well as general cross reference cards; these would then to be sorted alphabetically and chronologically into the catalogue and might even be misplaced or lost, causing problems in the retrieval of a specific item.

The system we now use is called Natural Document Management. It is a text retrieval system which facilitates the online addition of documents to the database and their immediate availability for retrieval, thus processing and retrieval are the essence of NDM. The system is connected to a mainframe which ensures that all the regional Sound Archives and their users have immediate access to the information on the system. (Fig.1)

The name of our database is ARCACTIV : The main menu indicates the options available. (Fig.2)

A look at processing will show that there are a number of functions available, namely add, modify, and copy. Information is stored in the form of a document which is added to the database by way of an input map. A document must exist in the system before it can be modified, copied or deleted. In order to modify a document, it may be accessed by way of an accession number, a search number (derived from the retrieval screen or a search query.) The current number of documents in the database at that stage (in this case 33293) is also displayed on this screen.

Fig.1

|   |                             |               |
|---|-----------------------------|---------------|
| 10:05:00  | NATURAL DOCUMENT MANAGEMENT | 18.09.92      |
| Data Base   | ARCACTIV                    | - Main Menu - |
| Printer R108                                      |                             |               |
| Code                  Function                    |                             |               |
| D   | Data Base Definition        |               |
| P   | Document Processing         |               |
| R   | Retrieval and Output        |               |
| ?   | Help                        |               |
| .   | Terminate                   |               |
| G   | Global Functions            |               |
| Code : P  |                             |               |
| Data Base : ARCACTIV-----                         |                             |               |
| Command: _____                                    |                             |               |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - |                             |               |
| Help              Quit                            |                             |               |

Fig.2

|   |                             |  |
|---|-----------------------------|--|
| 10:05:00  | NATURAL DOCUMENT MANAGEMENT | 18.09.92                               |
| Data Base   | ARCACTIV                    | - Main Menu -                          |
| Printer R108                                      |                             |  |
| Input Map : ARCACTIV                              |                             |  |
| Function : Add / Modify / Copy                    |                             |  |
| Document Selection                                |                             |  |
| or  | Acc. No. From :             | _____ to _____ (Maximum Value : 33293) |
| or  | Search No. :                | _____                                  |
| or  | Search Query :              | _____                                  |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - |                             |  |
| Help              Quit                            |                             |  |

The input screen is concise but pliable (flexible in that it is used for music, sport, news items, etc ) and provides 16 relevant field names, such as service, classification ...concept (a brief summary of the item), recordbc (the recording or broadcasting date), technical quality, participants or performers, etc. The userid and enterdate are entered by default. Any number of lines may be added by using .i (insert) eg .i3 or any number up to nine.

Fig 3

|  |          |                                  |
|--|----------|----------------------------------|
| 13:32:12 INPUT MAP : ARCACTIV DATABASE |          | 18.09.92                         |
| Command :                              |          | Function : A      Acc-No : _____ |
| Service                                | _____    |                                  |
| Class                                  | _____    |                                  |
| Title                                  | _____    |                                  |
| Program                                | _____    |                                  |
| Concept                                | _____    |                                  |
| Catno                                  | _____    |                                  |
| Recordbc                               | _____    |                                  |
| Duration                               | _____    |                                  |
| Techq                                  | _____    |                                  |
| Contents                               | _____    |                                  |
| Producer                               | _____    |                                  |
| Partperf                               | _____    |                                  |
| Restrict                               | _____    |                                  |
| Refer                                  | _____    |                                  |
| Userid                                 | ARCS01   |                                  |
| Enterdte                               | 19920918 |                                  |

Reference files are linked to both the service and class fields and control input. Items from the reference file may be selected (by marking them in the pop-up window) and moved into the document by using the assigned PF key. (PF4 in this case.) The same applies to the classification field.

Fig.4

|   |       |                                  |                  |
|---|-------|----------------------------------|------------------|
| 13:32:12      INPUT MAP : ARCACTIV DATABASE |       | 18.09.92                         |                  |
| Command : _____                             |       | Function : A      Acc-No : _____ |                  |
| Service                                     | .R    | Reference File                   | Display          |
| Class                                       | ----- | Service                          | AFRIKAANSE DIENS |
| Title                                       | ----- | XService                         | BBCL             |
| Program                                     | ----- | Service                          | ENGLISH SERVICE  |
| Concept                                     | ----- | Service                          | HERERO SERVICE   |
| Catno                                       | ----- | Service                          | HIGHVELD STEREO  |
| Recordbc                                    | ----- | Service                          | HOEVELD STEREO   |
| Duration                                    | ----- | Service                          | HSRC             |
| Techq                                       | ----- | Service                          | JACARANDA STEREO |
| Contents                                    | ----- | Service                          | JAKARANDA STEREO |
| Producer                                    | ----- | Service                          | LONDON RADIO     |
| Partperf                                    | ----- | Service                          | ORAL HISTORY     |
| Restrict                                    | ----- | ENTER-PF1-PF2-PF3-PF4-PF5-PF6    |                  |
| Refer                                       | ----- | Quit                             | Get Select       |
| Userid<br>ARCS01                            |       |                                  |                  |
| Enterdate    19920918                       |       |                                  |                  |

A thesaurus is linked to the refer or reference field and is a means of structuring and controlling the use of cross references. The Sound Archives has developed its own thesaurus, the emphasis being on ease of use; combining a simple list of terms with the powerful, more detailed thesaurus structure. The thesaurus may be accessed by typing a .t into the refer field, and selecting a certain term from the display (by marking it and moving it into the refer field). Terms may also be expanded to display the hierarchical structure of the term.

Fig.5

| 13:32:12 NATURAL DOCUMENT MANAGEMENT 18.09.92 |          |                                       |
|---|----------|---------------------------------------|
| ARCACTIV DATABASE                             |          | Linked to the Refer Field of ARCACTIV |
| Service                                       | -----    | THESAURUS                             |
| Class   | -----    | DISPLAY                               |
| Title   | -----    | Element : Term                        |
| Program                                       | -----    | Term                                  |
| Concept                                       | -----    | ADELAIDE                              |
| Catno   | -----    | ADOPTION                              |
| Recordbc                                      | -----    | ADVERTENSIEWESE                       |
| Duration                                      | -----    | ADVERTISEMENTS                        |
| Techq   | -----    | ADVERTISING                           |
| Contents                                      | -----    | AEROBATICS                            |
| Producer                                      | -----    | AERONAUTICS                           |
| Partperf                                      | -----    | AEROPLANES                            |
| Restrict                                      | -----    | AFDANKING                             |
| Refer   | -----    | Command : disp music _____            |
| Userid  | ARCS01   | PF3=Quit PF4=Get                      |
| Enterde                                       | 19920918 |                                       |

The thesaurus provides a hierarchical structure as is illustrated by this simple example : term, used for term, related term, synonym (used for the Afrikaans and African language equivalents in this case and ideally suited to our multi-lingual society) broad term, narrow term and comment.

Fig.6

| NATURAL DOCUMENT MANAGEMENT |                                 |
|-----------------------------|---------------------------------|
| THESAURUS STRUCTURE         |                                 |
| Term                        | Men                             |
| Used for term               | Man                             |
| Related term                | Gentlemen                       |
| Synonym                     | Amadoda                         |
|                             | Banna                           |
|                             | Vhanna                          |
|                             | Mans                            |
| Broad term                  | People                          |
| Narrow term                 | Boys                            |
|                             | Children                        |
| Comment                     | Important in most women's lives |

The following is a typical example of a sport item from our database :

Fig 7

| 13:32:12 INPUT MAP : ARCACTIV DATABASE |  | 18.09.92 |
|--|--|----------|
| Command :                              | Function : A   | Acc-No : |
| Service                                | Topsport 2000  |          |
| Class                                  | Sport - Competition  |          |
| Title                                  | Rugby : Australia vs SA  |          |
| Program                                | Topsport   |          |
| Concept                                | Commentary on the 1992 international rugby match<br>between Australia and South Africa - Australian team<br>wins with a (convincing!) score of 26 to 3 |          |
| Catno                                  | T 92/887-889   |          |
| Recordbc                               | 19920822   |          |
| Duration                               | 82.30  |          |
| Techq                                  |  |          |
| Contents                               | Last Wallaby tour to SA in 1971 - score detail...  |          |
| Producer                               | Marnitz Heinrich   |          |
| Partperf                               | De Kock Gerald (Commentator)   |          |
| Restrict                               |  |          |
| Refer                                  | Rugby  |          |
| Userid                                 | ARCS01   |          |
| Enterdte                               | 19920918   |          |

Note the use of the catalogue number, the date order, duration of the item and the designation of the participant/performer field.

**Retrieval :**

The retrieval function is accessed from the main menu :

**Fig.8**

|   |                             |               |
|---|-----------------------------|---------------|
| 10:05:00  | NATURAL DOCUMENT MANAGEMENT | 18.09.92      |
| Data Base<br>Printer R108                         | ARCACTIV                    | - Main Menu - |
| Code                  Function                    |                             |               |
| D   | Data Base Definition        |               |
| P   | Document Processing         |               |
| R   | Retrieval and Output        |               |
| ?   | Help                        |               |
| .   | Terminate                   |               |
| G   | Global Functions            |               |
| Code : R  |                             |               |
| Data Base : ARCACTIV-----                         |                             |               |
| Command : _____                                   |                             |               |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - |                             |               |
| Help              Quit                            |                             |               |

In the Archives we make use of three methods of retrieval, the first two being either the formatted retrieval in NDM or the precise method of retrieval ( and then if all else fails to run to the card catalogue, as we have approximately 250.000 cards dating back to 1988, all of which have not been entered into the database.)

The easiest means of retrieval, i.e. formatted retrieval, provides ten field names on which to search and queries may simply be entered, eg. where a user might be looking for an item in which Australian author James Clavell mentions his work on "King Rat":

Fig.9

|  |                             |                     |
|--|-----------------------------|---------------------|
| 13:32:12   | NATURAL DOCUMENT MANAGEMENT | 18.09.92            |
| ARCACTIV DATABASE  |                             | Formatted Retrieval |
| <hr/>  |                             |                     |
| Service  | Radio South Africa          |                     |
| Program  | Desert Island Discs         |                     |
| Title  |                             |                     |
| Producer   |                             |                     |
| Partperf   | Clavell                     |                     |
| Class  | Interview                   |                     |
| Concept  |                             |                     |
| Contents   | King Rat                    |                     |
| Recordbc   |                             |                     |
| Duration   | 82.30                       |                     |
| Refer  | Authors                     |                     |
| <hr/>  |                             |                     |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - PF8 - PF9 - PF10 |                             |                     |
| Help   |                             | Quit Index          |

A pop-up window displaying the results of the search will appear:

Fig.10

|  |                               |                     |
|--|-------------------------------|---------------------|
| 13:32:12   | NATURAL DOCUMENT MANAGEMENT   | 18.09.92            |
| ARCACTIV DATABASE  |                               | Formatted Retrieval |
| <hr/>  |                               |                     |
| Service ...Radio South   | Report : ARCACTIV _____       |                     |
| Program Desert Island  | Sortfield _____ Sortorder : A |                     |
| Title  | Label Found Mark X = and/     |                     |
| Producer   | Service 3296 X or             |                     |
| Partperf Clavell   | Program 4 X S = Show          |                     |
| Class Interview  | Partperf 1 X O = Overview     |                     |
| Concept  | Class 2908 X P = Print        |                     |
| Contents King Rat  | Contents 1 X                  |                     |
| Recordbc   | Refer 328 X                   |                     |
| Duration 82.30   | Result 1 And                  |                     |
| Refer Authors  | PF3=Quit PF4=And PF5=Or       |                     |
| <hr/>  |                               |                     |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - PF8 - PF9 - PF10 |                               |                     |
| Help   |                               | Quit Index          |

Options available are to show, overview or print and queries can be connected by way of the and/or function. The selected document may be shown, eg :

Fig.11

|                                       |  |
|---------------------------------------|--|
| 13:32:18:16:29                        | 18.09.92   |
| STANDARD REPORT FOR ARCACTIV DATABASE |  |
| <hr/>                                 |  |
| Service                               | Radio South Africa   |
| Class                                 | Interview  |
| Program                               | Desert Island Discs  |
| Title                                 | James Clavell  |
| Concept                               | A series of programmes in which famous personalities are interviewed- here John Pank interviews famous Australian author James Clavell |
| Catno                                 | T 81/242   |
| Recordbc                              | 19810703   |
| Duration                              | 29.57  |
| Page 1 of 2                           | Acc.No.:3345   |
| Document Number 1 of 1                |  |

Fig.12

|                                       |  |
|---------------------------------------|--|
| 08:16:29                              | 18.09.92   |
| STANDARD REPORT FOR ARCACTIV DATABASE |  |
| <hr/>                                 |  |
| Producer                              | Pank John  |
| Partperf                              | Clavell James (Australian author)  |
| Contents                              | Father's career in Royal Navy - own war-time experiences-working on script for "King Rat" - directing "The Great Escape".etc |
| Refer                                 | Authors Australian   |
| Userid                                | ARCS10   |
| Enterde                               | 19910309   |
| Page 2 of 2                           | Acc.No.:3345   |
| Document Number 1 of 1                |  |

One might choose to overview a set of documents, eg.:

Fig.13

| ARCACTIV DATABASE  |               | Formatted Retrieval |                 |               |
|--|---------------|---------------------|-----------------|---------------|
|  |               |                     |                 |               |
| 13:32:12      NATURAL DOCUMENT MANAGEMENT      18.09.92            |               |                     |                 |               |
| Service  | Radio South   | Report :            | ARCACTIV        |               |
| Program  | Desert Island | Sortfield           |                 | Sortorder : A |
| Title  | Label         | Found               | Mark X = and/or |               |
| Producer   |               | Service             | 3296 X          |               |
| Partperf   | Clavell       | Program             | 4 X             | S = Show      |
| Class  | Interview     | Partperf            | 1 X             | O = Overview  |
| Concept  |               | Class               | 2908 X          | P = Print     |
| Contents   | King Rat      | Contents            | 1 X             |               |
| Recordbc   |               | Refer               | 328 O           |               |
| Duration   | 82.30         | Result              | 1 And           |               |
| Refer  | Authors       | PF3=Quit            | PF4=And         | PF5=Or        |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - PF8 - PF9 - PF10 |               |                     |                 |               |
| Help   |               | Quit                | Index           |               |

Documents (or a set of documents) from the overview screen may be selected and shown,  
eg. this item on Sir Laurens van der Post :

Fig.14

| 14:57:19 NATURAL DOCUMENT MANAGEMENT 18.09.92 |                           | ARCACTIV DATABASE OVERVIEW DOCUMENTS |         |       | Report : Aractiv Page 7 from 24 Qty : 328 |                  |
|---|---------------------------|--------------------------------------|---------|-------|---|------------------|
| M   | TITLE                     | PROGRAM                              | CATNO   | DUR   | RECBC                                     | PROD             |
| X   | Sir Laurens v Piwe Mkhise | Insights Radio Tod                   | T 85/66 | 15.00 | 19850905                                  | Orr John Bramley |
| -   | Thomas Baine              | Audiomix                             | T 90/94 | 16.17 | 19900312                                  | Krummec          |
| -   | Literature Aw             | Limelight                            | T 91/34 | 29.45 | 19910730                                  | Ridgway          |
| -   | Nadine Gordi              | Limelight                            | T 92/56 | 30.00 | 19920709                                  | Krummec          |
| -   | Roy Campbell              | Kaleidosco                           | T 63/56 | 58.50 | 19630425                                  | Orr John         |
| -   | Alan Paton                | Insights                             | T 86/23 | 54.30 | 19860705                                  | Player Ia        |
| -   | Mogadime                  | Woman's                              | T.90/36 | 12.09 | 19900827                                  | Verster M        |

Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - PF8 - PF9 - PF10  
Help Quit Index  
Show

Fig.15

| 13:32:12 STANDARD REPORT FOR ARCACTIV DATABASE 18.09.92 |   |
|---|---|
| <hr/>   |   |
| Service   | Radio South Africa  |
| Class   | Interview   |
| Title   | Sir Laurens van der Post  |
| Program   | Insights  |
| Concept   | Ian Player in conversation with distinguished author<br>Sir Laurens van der Post on conservation in<br>South Africa |
| Catno   | T 90/888  |
| Recordbc  | 19901221  |
| Duration  | 29.54   |
| Techq   |   |
| Contents  | Experiences in Africa - the Bushmen....etc  |
| Producer  | Richards, John  |
| Partperf  | Van der Post , Sir Laurens (author/conservationist)<br>Player, Ian (conservationist)                                |
| Refer   | Authors South-African   |
| Userid  | ARCS01  |
| Page 1 of 1   |   |
| Enterdte  | 19920918  |
| Acc-No : 16464  |   |

The second type of retrieval in NDM is the Precise screen which provides endless possibilities to the more experienced user, as there is no limit on the fields to search on. Fields not accessible on the formatted screen may be used here, eg. searching on date ranges, on a specific userid (very helpful for monitoring overtime), connecting several queries by hashing them and using the and/or function, truncation or using boolean logic (and/or/near) to narrow the search. Thesaurus aided searches may also be implemented.

Documents may then be overviewed, shown or printed in specific formats, eg. for enquiries, the monthly accession list or even printing tape labels. This saves the archivist valuable time (and definitely makes for a more streamlined and professional service to our clients).

Fig.16

| 14.57:19 NATURAL DOCUMENT MANAGEMENT 18.09.92<br>ARCACTIVE DATABASE RETRIEVAL Search Mode : Precise                     |         |                                      |
|---|---------|--------------------------------------|
| Report : Aractiv  |         |                                      |
| Mark No.  | No.Docs | Search Queries                       |
| 1   | 8524    | Enterdate between 19910301,199120301 |
| 2   | 1755    | Userid ARCS01                        |
| 3   | 3794    | Service 'English Service'            |
| 4   | 85      | Class Drama and Producer Fish Colin  |
| 5   | 22      | Partperf Dietrich Mar*               |
| 6   | 2       | #3 and #4 and #5                     |
| Search Query : _____  |         |                                      |
| Command : _____   |         |                                      |
| Enter - PF1 - PF2 - PF3 - PF4 - PF5 - PF6 - PF7 - PF8 - PF9 - PF10<br>Help              Quit    Index              Show |         |                                      |

The benefits of using the NDM method of cataloguing may be summarized as follows :

\**Improved storage* (because a document is entered into the database once and no duplication occurs, and once it is in the database it is instantly retrievable, it cannot be misplaced and it saves a great deal of space.)

\**Language Control* (language is checked by way of reference files and thesauri and in future word processing will also be possible.)

\**Fast, effective processing* (a great deal of time is saved because the archivist processes his own material and can immediately access)

\**Immediate Retrieval* (once the document is in the database it is immediately retrievable - there is no interim period where cards are being typed or are still at the printers, which provides a far more organized system of cataloguing).

That basically deals with the SABC Sound Archives' system of cataloguing. Thank you very much for the opportunity to share our method of cataloguing with you.

## A COMPUTERIZED CATALOGUE FOR UNPUBLISHED RECORDINGS

*Danièle Branger, National Library, Department of Phonothèque and Audiovisual, Paris*

Due to programming constraints this cataloguing paper was presented to the open session of the Copyright Committee at the IASA/ASRA Conference, Canberra, 1992.

Many unpublished recordings held at the National Library of France come from field recordings or field works and are ethnomusicological, ethnolinguistic or folkloric in content. What makes cataloguing field recordings so complex and difficult? Field recordings are raw materials. They are not finished products. The intellectual description of these recordings is not easy to achieve. Numerous tape recordings contain many meaningless titles such as *song 1, song 2, song 3, work song* or *talking drums*, etc. Sometimes the documentation is very poor. Usually cataloguers have to listen to the bands on the cassettes to identify the musical performances and provide more useful information. The catalogue records have to be as detailed and complete as the cataloguers are able to make them with the limited field documentation available. It is essential to know which recordings are which, the language they are in and when, where and by whom they were made.

In the National Library Phonothèque and Audiovisual Department, Paris, a descriptive catalogue has been developed for the unpublished recordings. It incorporates both archivists principles and ISBD (NBM) (*International Standard for Bibliographic Description for Non-Book Materials*)<sup>7</sup> The catalogue also conforms to the *Intermarc format*<sup>8</sup> which is

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<sup>7</sup> IFLA. ISBD (NBM) : *International Standard Bibliographical Description for Non-Book Materials*, London, IFLA International Office for UBC, Revised edition, 1987.

the standard at the National Library of France. A common catalogue standard will integrate the unpublished catalogue with the sound, video and multi-media catalogues. To illustrate, I will use some fictitious examples.

As usual in any MARC format you start with a fixed zone of coded data. This coded data is comprised of alphabetic and numeric characters. Fields (identified by numeric tags) and sub-fields (identified with dollar symbols preceding the alphabetic sub-field codes) are used to organise the bibliographic record. In this paper, fields are indicated in bold type. Sub-fields, when given, are indicated in italics. Date of entry of the bibliographic record and initials of the cataloguers are implemented by the system.

## 1. ZONES

- **Unedited or unpublished material.** Here a numeric indicator is used to separate unedited recordings from edited recordings.
- **General material designation.** Here the nature of the material is indicated with an alphabetic indicator (for example a 'g' for sound).
- **Specific material designation.** Here an alphabetical indicator is used, for example, 'o' for sound cassettes, 'b' for sound tapes.
- **Ethical status** means restriction on access. Permission of the depositor is required to allow the communication. This character position gives four possibilities:

1. Communication allowed (blank)
2. Communication is allowed only with the permission of the depositor (1)
3. Restriction on access. For example, 'cannot be consulted until 1998' (2)
4. No communication of this material is allowed (3)

Fixed field codes convey information about:

- **Country.** ISO codes<sup>9</sup> are used (e.g. fr = France, au = Australia)
- **Language and/or instrumental music.** For languages we use ISO codes<sup>10</sup> (e.g. eng = english, ger = german). For instrumental music we use 'ooo'.

---

8 Bibliothèque Nationale, *Intermarc AV (Audiovisuel) 1989-1990*, Bibliothèque Nationale (France). Centre de coordination bibliographique et technique. Paris (2 Rue Vivienne 75002).

9 International Standards Organisation, *ISO 3166 : Code for the Representation of Names of Countries*.

10 Library of Congress, *US MARC : Code List for Languages*, Library of Congress, Washington D.C., 1987.

## 2. FIELDS and sub-fields

- **BIBLIOGRAPHIC ADDRESS.** Usually the name of the institution which owns the documents is entered. For our purposes we enter the abbreviations of the National Library and Phonothèque and Audiovisual Department.
- **INVENTORY NUMBER** and **SHELF NUMBER** are fixed length data elements implemented by the system. Shelf number sub-fields are:
  - \* *State of material* which indicates whether the recording is an original or a copy.
  - \* *Extent of item* which means that here indication may be made that the deposit is not complete if the depositor has mentioned it (I think that this is more appropriate to edited materials than to unedited or unpublished materials).

Fixed length data elements provide information on dates:

- **DATE OF DEPOSIT.** Only the Year is indicated.
- **DATE/S OF THE RECORDING/S.** These are precise dates and indicate the year, month and day of recording.
- **LANGUAGE (MULTI-LANGUAGE).** This field is used to indicate many languages or many dialectics belonging to many languages. This is a special field with coded data to give precise information if 'mis' (for miscellaneous) is entered in the language or instrumental music area in the Zone area. Examples of precisely coded data here would be *map* (malayo-polynesian), *paa* (papuan-australian).
- **UNIFORM CONVENTIONAL HEADING.** A uniform conventional heading is used to bring together works of similar form or type. This is a title supplied by cataloguers. It includes geographic and ethnic details. The sub-fields are:
  - \* *Form heading proper*, in which we always write 'Traditions'.
  - \* *Locality*, which is a geographic concept.
  - \* *Ethnic group*.

The designation is hierachic. It starts with the biggest concept and ends with the smallest. For example:

*Traditions - Oceania - Solomon Islands - Malaita - 'Are'are.*

- **TITLE PROPER.** The title proper could be either a collective title given by the collector or supplied by the cataloguer, for example *Field recordings of the Solomon Islands*. Alternatively it could be the first title contained on the item.

The Sub-fields are:

- \* *Other title information* which completes or explains the title to which it applies. It could be for example a statement of function: lullaby song, funeral music, paddling song, music for initiated boys, etc.
- \* *Statements of responsibility - authors* for example, the collector or informant (if permitted).
- \* *Statements of responsibility - performers* for example, participants or performers whether individuals or groups.

• **PARALLEL TITLE.** The parallel title is the translation of the original title, when it is given in a foreign language.

• **VARIANT TITLE.** When necessary this is used to indicate the title in the local language. Sometimes this is the beginning or refrain of the song. It will be an added entry (i.e. additional title index point).

• **PHYSICAL DESCRIPTION.** The number and format of the physical units are entered here, for example: 5 sound tapes, 10 sound cassettes, etc. This field contains numerous subfields:

- \* *Number of sound channels* (e.g. mono or stereo)
- \* *Noise reduction* (e.g. Dolby processed)
- \* *Speed* (e.g. 19 cm/s)
- \* *Accompanying documentation* (e.g. slides, photos, etc.)

• **INSTRUMENT and/or VOICE.** This field gives details on instrumentation, and voices (man, woman, child). Usually the instrument is listed by original terminology. If available a loose typology is also given in parentheses. For example *hau kesa* from the Solomon Islands can be listed in parentheses as (panpipe ensemble), *godjie* from Nigeria can be listed in parentheses as (one stringed bowed lute). Drums, bells, clappers, gongs may be used as broad descriptions of instruments if no more specific information is given. A controlled vocabulary is strongly recommended for these typological terms.

#### Fields for 'Notes on the material'

• **PARTICIPANTS.** More detailed description is possible here when necessary.

• **CIRCUMSTANCES OF THE RECORDING and TIME.** Examples are: recording during the dry season, or recording during the seasonal festival, and so on.

• **SONG TEXTS.** The presence of any song texts may be entered here.

• **ORIGINAL MATERIAL DESIGNATION.** The information about the recording process itself or the original recording technique is noted here. For instance the characteristics of the recording equipment including the type of tape recorder, microphones, sound tape designation, etc.

• **QUALITY OF THE RECORDING.** Here any significant background noise throughout the recording is noted.

• **LOCATION OF THE RECORDING.** A hierachic subdivision is provided from the bigger entity (the country) to the more precise location. Here the country, the town (or state, province, area, subdivision) and location (monastery, sound studio, market, and so on) are entered.

• **NOTE RELATING TO THE LANGUAGE.** This field relates to previously entered coded data for language when that code was not precise enough. Here plain text may be used to state the dialect or local language in which the recording was made. For example *map* (malayo polynesian) is the coded data signifying that it 'belongs to' austronasian language' in the Zone area but here it is possible to indicate "*'are'are*" which is the language of the 'Are'Are people of the Malaita Island.

- **AVAILABILITY** and **COMMUNICATION DATE**. If there is a restriction on access, the authorization date of communication is entered here.
- **SUMMARY / ABSTRACT**. Annotations and descriptive information on the field recording and its documentation are given here.

### Fields for Typology

- **GENRE TERMS** tell us the kind of music that it is. For example ritual music, popular music, etc.
- **MUSICAL CHARACTERISTIC / MUSICAL TERMS**. Specific information is entered here about one or more of the following:
  - \* *Formal structure* (e.g. overlapping call and response, antiphonal call and response, etc.)
  - \* *Modality texture* (e.g. unison singing, polyphony, etc.)
  - \* *Vocal style* (e.g. humming, shouting, yodeling, falsetto singing, etc.)
- **KEYWORDS**. All the different concept criteria have already been identified such as geographical, ethnographical, instrumental, functional and musical concepts. It would be useful, though, to indicate them again in this special field.

Access Point or Additional Heading. These fields are authority files.

- COLLECTOR
- INFORMANTS
- PERFORMERS (Individuals)
- CORPORATE BODY (Performers)
- CORPORATE BODY (Author)

Name headings for individuals and corporate bodies are held in the bibliographic record in a standardised form. For individuals this means that an inverted order is used (for example the family name is entered first and the given name follows).

### 3. LINKING ENTRY FIELDS : STRUCTURE

Two possibilities are offered - the record at the analytic piece level and the multi-level description.

- a) **RECORD AT THE ANALYTIC PIECE LEVEL**. To describe each band of a recording tape or cassette each entity is entered at the analytic piece level. A group of separate items is related to one another by the fact that each item bears (in addition to its own title proper) a collective title applying to the group as a whole. The cataloguer makes the link between the primary bibliographical entity or main record (with the collective title) and the other bibliographical entity for the smaller piece. Each proper title is followed by its duration (eg. 1 min. 15 sec.). Specific information for the circumstances of the recording may be given for each individual band. For example:

|                     |   |
|---------------------|---|
| <b>Main record:</b> | <u>Recordings of Malaita Island</u><br><i>date of recording, location, etc., are given in the main record if they are the same for each band.</i> |
| TITLE 1:            | Paddling song (1 min 15 sec)<br>(variant title) Nuuha ana hote  |
| TITLE 2:            | Panpipe ensemble 'au paina (1 min 20 sec)<br>(variant title) 'Au paina panpipe ensemble   |
| TITLE 3:            | Funeral chant (1 min 50 sec) etc.   |

b) **MULTI-LEVEL DESCRIPTION** is based on the division of descriptive information into two or more levels. The main record contains information common to the whole or main item. Level 1, Level 2, and subsequent levels contain information concerning the individual separate units. The process is carried out for as many levels as are required to describe the item and its units. For example:

|                     |   |
|---------------------|---|
| <b>Main record:</b> | <u>Recordings of the Solomon Islands / by xxx</u><br>Date of deposit 1970 ....etc                       |
| LEVEL 1:            | <u>Recordings of Guadalcanal</u>  |
| TITLE 1:            | Hau kesa panpipe ensemble (1 min. 10 sec.)<br>Recording location: Kongga<br>Date of recording: 19691003 |
| TITLE 2:            | Aeolian organ (1 min. 05 sec.)<br>Recording location: xxx<br>Date of recording: 19690904<br>....etc.    |
| LEVEL 2:            | <u>Recordings of Malaita</u>  |
| TITLE 1:            | 'Au tahana : panpipe ensemble (1 min.)<br>Recording location: xxx<br>Date of recording: xxx             |
| TITLE 2:            | Wooden drums ensemble (1 min. 15 sec.)<br>Recording location: xxx<br>Date of recording: xxx<br>....etc. |

#### **4. ARCHITECTURE OF THE NATIONAL LIBRARY OPALINE SOFTWARE SYSTEM**

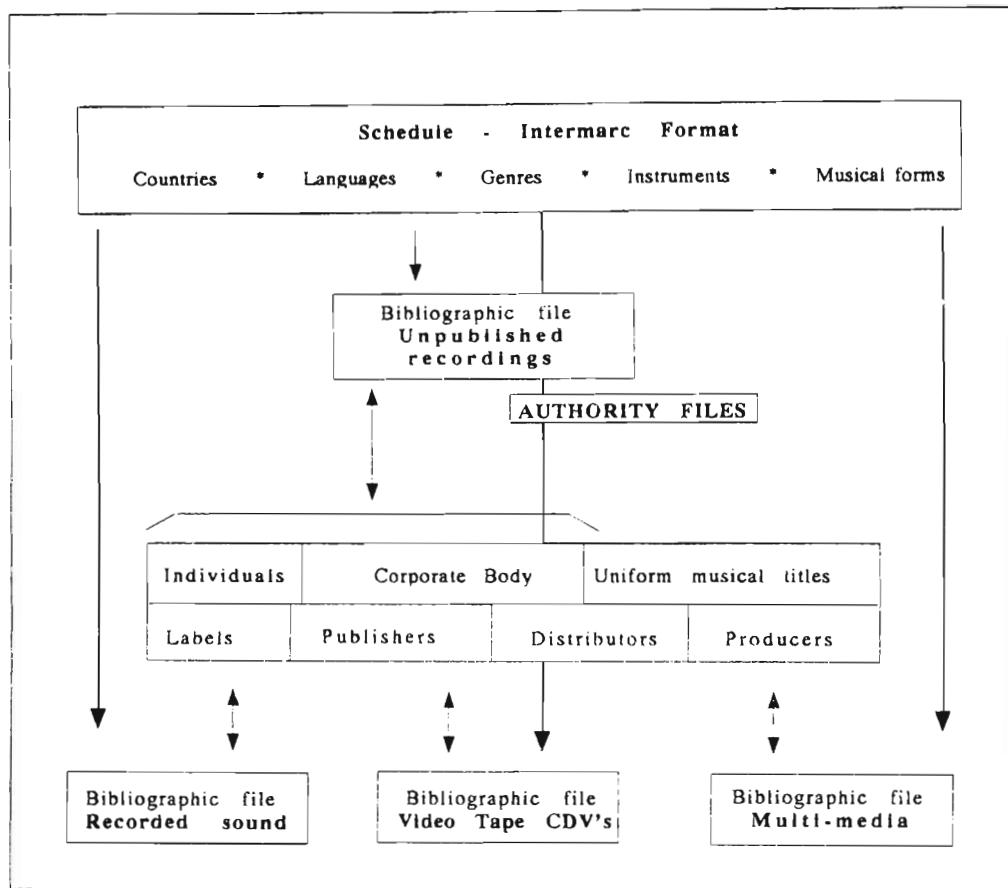
All the Opaline software system is based on links. Schedules of the *Intermarc format* are used for countries, languages, genre, instruments and musical forms. The link with the schedules ensures that all the cataloguing in the different bibliographic files is consistent. The link with the authority files ensures consistency of data for retrieval of names of individuals and corporate bodies as well as for uniform titles for musical works.

Uniform titles for musical works, are for the time being, the concern of classical music only and have not been developed for traditional music. Additional authority files for labels, publishers, distributors and producers are available for edited documents of recorded sound. Subject headings mostly used for Multi-media documents, are drawn from *Laval's* (University of Laval, Quebec, Canada)<sup>11</sup> and *Rameau's* (National Library, France) *List of Subject Headings*.<sup>12</sup>

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11 Bibliothèque de l'Université, Laval, *Repertoire Vedettes-matière RVM*) de l'Université Laval, Bibliothèque de l'Université Laval, (61K 7P4 Quebec) (Canada, Quebec).

12 Bibliothèque Nationale, *RAMEAU : Repertoire d'Autorité Matière Encyclopédique et Alphabétique Unifié*, Bibliothèque nationale (France), Centre de coordination bibliographique et technique and Cellule nationale de coordination de l'indexation matière, Paris (5 rue Auguste Vacquerie 75016).



## **5. RECOMMENDATIONS**

The considerations outlined above lead to the following recommendations:

- A controlled vocabulary of musical forms and styles, ethnic groups, etc. for ethnomusicological cataloguing would be of considerable use and important value.
- Similarly, extensive additional work is needed to develop a musical instruments authority file.
- The use of name authority files for individuals (collectors, informants, performers) and groups is necessary.
- Indexing should be as analytical and structured as possible and data entry standardised for unpublished recordings with ethnomusicological, folkloric ethnolinguistic and similar content.

### **REMEMBER**

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# AUSTRALIAN BIBLIOGRAPHIC NETWORK: SUPERSEARCH DEMONSTRATION

*Linda Groom and Yves Turgeon, National Library of Australia, Canberra.*

**Presented by Linda Groom in the open session of the Cataloguing and Documentation Committee at the IASA/ASRA Conference, Canberra, 1992.**

The Australian Bibliographic Network was founded in 1981. Its primary aims are to allow Australian libraries to share the effort of cataloguing and to provide an online national union catalogue. ABN has been highly successful in achieving these aims. It now serves over 100 Australian libraries, from a database of 9 million bibliographic and 16 million location records. ABN delivers around 7 million MARC records to the local systems of Australian libraries each year. The database covers all forms of material including sound recordings, music scores and videorecordings.

ABN is a co-operative network. Although ultimate responsibility for ABN rests with the National Library of Australia, there is a strong tradition of user consultation and involvement in decision-making. Two elected committees of users - the ABN Network Committee and the ABN Standards Committee - meet regularly to advise the Director-General of the National Library on policy and standards issues affecting the network.

ABN is a business as well as a co-operative venture. It recovers its costs through charging for inquiries, MARC records and other products and services. An unusual feature of ABN compared to many bibliographic utilities is the extent to which it compensates, through credits, libraries that contribute data. In the financial year 1991/92, for instance, ABN paid back 2.2 million dollars to Australian libraries for their online contribution of original cataloguing and location data.

ABN runs on software supplied under license from the Western Library Network (WLN) in the United States. The WLN Inquiry module works very well for known item searches: it does not, however, provide information retrieval facilities such as powerful Boolean searching, and limiting by date, type of material, etc. To meet this need ABN developed SUPERSEARCH, which is the subject of the demonstration described in this paper.

SUPERSEARCH uses the STAIRS information retrieval software to search the ABN database, and is a very powerful system. Not many systems allow you to find a sound recording of a work by Peter Sculthorpe for a single mezzo-soprano, in a 9 million record database, in just a few seconds; or to create a listing of all music scores held in New South Wales, in around 2 minutes. To my knowledge, there is no other system in the world which provides such powerful access to a national union catalogue of this size.

The power of SUPERSEARCH will become clear in the demonstration, but one interesting aspect that will not be immediately apparent is that the data behind the scenes is in MARC format. The displays you will see are in the STAIRS format, but they, and the indexes which make their retrieval possible, are derived from what are basically USMARC format records. Cataloguers who have for years faithfully input contents notes, duration of sound recording notes, and codes for country of publication, intellectual level, number of instruments and voices etc. can now see all those data elements being used for retrieval in SUPERSEARCH. When we were designing SUPERSEARCH, we found that the way the

MARC format labels its data in fields, subfields and fixed codes, gave us a great advantage in providing *precis* retrieval from such a large database.

ABN records are at physical item level; there are almost no analytics. ABN is subdivided into 5 databases that can be searched individually with SUPERSEARCH. Those individual databases contain the following type of documents:

|             |                                |
|-------------|--------------------------------|
| <b>ABN1</b> | Books in English, -1980        |
| <b>ABN2</b> | Books in English, 1980-        |
| <b>ABNF</b> | Books in non-English languages |
| <b>ABNS</b> | Serials                        |
| <b>ABNN</b> | Non-book materials             |

Additionally, there are two umbrella databases:

|             |               |
|-------------|---------------|
| <b>ABNA</b> | All documents |
| <b>ABNB</b> | All books     |

A SUPERSEARCH document is made up of two parts:

|                         |                              |                          |
|-------------------------|------------------------------|--------------------------|
| <b>Formatted text</b>   | 15 fields                    | .. <i>select</i> command |
| <b>Unformatted text</b> | Paragraphs, Sentences, Words | .. <i>search</i> command |

Formatted text is not searchable but can be selected to enable narrowing of a search. Unformatted text is grouped into 22 types of paragraphs, most of which can be searched. A search can be initiated by issuing the .. *search* command<sup>13</sup>, abbreviated to .. sea. The results of this initial search can be refined by selecting formatted fields with the .. *select* command. A *select* command can only be applied to an existing set.

When you first logon to SUPERSEARCH, select a database. In this example, we will use ABNA, the entire database. The system puts you in search mode and you only have to type the keywords to perform a search. For example, to retrieve documents containing the word 'wireless' type:

*wireless*

The result will look as follows:

---

<sup>13</sup>A list of commands is given at the end of this paper.



|   |                                      |                                  |
|---|--------------------------------------|----------------------------------|
| 00001 WIRELESS<br>WIRELESS<br>RESULT (INCL UPDATED RECORDS) | 2715 OCCURRENCES<br>2715 OCCURRENCES | 1287 DOCUMENTS<br>1287 DOCUMENTS |
|---|--------------------------------------|----------------------------------|

This search has been assigned the set number 1. We may want to limit the number of documents retrieved if it is too large. There are several methods of doing so, the first one being to use the **Boolean operators** AND, OR, and NOT:

*I and amateur*

The result will look as follows:

|   |   |  |
|---|---|--|
| 00002 I AND AMATEUR<br>I WIRELESS<br>AMATEUR<br>RESULT (INCL UPDATED RECORDS) | 2715 OCCURRENCES<br>14228 OCCURRENCES<br>44 OCCURRENCES | 1287 DOCUMENTS<br>5562 DOCUMENTS<br>44 DOCUMENTS |
|---|---|--|

To display the documents, type:

*.. br doc = I*

In the first document displayed 'amateur' and 'wireless' both occur in the citation paragraph. Location symbols at the end of this document show that it is held at the National Library (A.C.T.), at Latrobe University (Victoria) and at the State Library of Victoria.

|  |  |                                |        |
|--|--|--------------------------------|--------|
| abn95-961616 DOCUMENT =  | 1 OF 44  | PAGE =                         | 1 OF 1 |
| C I Halcyon days: the story of <b>amateur</b> radio in VK4, Queensland, Australia / Alan Shawsmith, VK4SS. Bowen Hills, Qld. : Boorarong Publications for <b>Wireless Institute of Australia</b> , Qld. Division, 1987. xiii, 177 p. : ill., ports. ; 24 cm. isbn0959616160. |  |                                |        |
| NO   | Bibliography: p. 176. Available from The Secretary, Wireless Institute of Australia (Queensland Division), 35 Whynot Street, West End, Qld. 4101. price unknown. |                                |        |
| AU   | Shawsmith, Alan, 1917-. Wireless Institute of Australia. Queensland Division.  |                                |        |
| SU   | Amateur radio stations - Queensland - History.   |                                |        |
| NU   | immut5575098. OLDDimmutabn87311202. isbn0959616160.<br>RIDanb95-961616.  |                                |        |
| AC   | ANL  | N 384.5309943 S537             |        |
| VI   | VLU  | 384.5309943 S537h <L895174529> |        |
|  | VSL  | SLT 384.5309943 Sh2H           |        |
| -----END OF DOCUMENT-----  |  |                                |        |

Here the search finds Canned Heat in the notes:

|                           |  |         |        |        |
|---------------------------|--|---------|--------|--------|
| 92-755141                 | DOCUMENT =   | 1 OF 16 | PAGE = | 1 OF 1 |
| C I                       | Flashback {sound recording} : {the original motion picture soundtrack}. Los Angeles, CA : WTG, p1990. 1 sound disc : digital; 4 3/4 in. music NK 46042.  |         |        |        |
| NO                        | CONTENTS: Free (Theme song from Flashback) (Big Audio Dynamite) - Fatal attraction (and it's so strange - ) (The Ultraviolets) - Next time (I'll dream of you) (Flesh for Lulu) - Walk on the wild side (Edie Brickell & New Bohemians) - It's the end of the world as we know it (and I feel fine) (R.E.M.) - People get ready (Bob Dylan) - On the road again (Canned Heat) - Born to be wild (Steppenwolf) - Comin' back to me (Jefferson Airplane) - All along the watchtower (Jimi Hendrix). Title from container insert. Compact disc. Analog recording. Various performers. |         |        |        |
| SU                        | Motion picture music - Excerpts. Rock music - 1981-1990.   |         |        |        |
| -----END OF DOCUMENT----- |  |         |        |        |

and here in the main and added entries:

|                           |   |         |        |        |
|---------------------------|---|---------|--------|--------|
| 92-756525                 | DOCUMENT =  | 2 OF 16 | PAGE = | 1 OF 1 |
| C I                       | Canned Heat (sound recording): best of Hollywood, Calif. : EMI Manhattan, p1987. 1 sound disc : digital ; 4 3/4 in. music CDP 7 483772.   |         |        |        |
| NO                        | CONTENTS: On the road again - Same all over - Let's work together - Bullfrog blues - Time was - Boogie music - Going up the country - Amphetamine Annie - Rollin' and tumblin' - Fried hockey boogie. Rock music. Title on container insert: The best of Canned Heat. Compact disc. |         |        |        |
| AU                        | Canned Heat (Musical group).  |         |        |        |
| SU                        | Rock music - 1961-1970.   |         |        |        |
| -----END OF DOCUMENT----- |   |         |        |        |

#### Truncation

Truncation is allowed at the right of a word. The wildcard character is the dollar sign, e.g. archive\$ would retrieve all words with the root archive, i.e. archive and archives.

The search:

*rock adj1 roll and discograph\$*

will retrieve discographies of rock and roll, whether the search term occurs as 'discography' or 'discographies':

|                                       |                   |                 |  |
|---------------------------------------|-------------------|-----------------|--|
| 00004 ROCK ADJ1 ROLL AND DISCOGRAPH\$ |                   |                 |  |
| ROCK                                  | 59760 OCCURRENCES | 26947 DOCUMENTS |  |
| ROLL                                  | 18054 OCCURRENCES | 12821 DOCUMENTS |  |
| DISCOGRAPH\$                          | 12506 OCCURRENCES |                 |  |
| RESULT (INCL UPDATED RECORDS)         | 120 OCCURRENCES   | 120 DOCUMENTS   |  |

Here the search terms occur in the main entry and notes fields:

|                           |  |          |        |        |
|---------------------------|--|----------|--------|--------|
| 91-31870                  | DOCUMENT =   | 1 OF 120 | PAGE = | 1 OF 1 |
| CI                        | The art of <b>rock</b> and <b>roll</b> / Charles T. Brown. 3rd ed. Englewood Cliffs, N.J. : Prentice-Hall, c1992. xiv, 336 p. : ill. ; 23 cm. isbn0130448923 |          |        |        |
| NO                        | <b>Discography</b> : p. 318-327. Includes bibliographical references (p. 328-329) and index.   |          |        |        |
| AU                        | Brown, Charles T.  |          |        |        |
| SU                        | Rock music - History and criticism. Rock music - Analysis, appreciation.   |          |        |        |
| -----END OF DOCUMENT----- |  |          |        |        |

and here in the main entry and subject headings:

|                           |  |          |        |        |
|---------------------------|--|----------|--------|--------|
| 91-73288                  | DOCUMENT =   | 2 OF 120 | PAGE = | 1 OF 1 |
| CI                        | The story of stereo <b>rock</b> and <b>roll</b> presents A guide to oldies on compact disc / by Mike Callahan. 1st ed. Fairfax Station, Va. (P.O. Box 384, Fairfax Station 22039) : Both Sides Now, c1991. 249 p. ; 28 cm. |          |        |        |
| NO                        | Includes index. \$19.95.   |          |        |        |
| AU                        | Callahan, Mike.  |          |        |        |
| SU                        | Popular music - <b>Discography</b> . Compact discs - Catalogs.   |          |        |        |
| -----END OF DOCUMENT----- |  |          |        |        |

### Search qualifiers

Because of the size of the database, it is better to target searches by adding qualifiers, such as 'au' for author or 'su' for subject. The search:

*ernest near dick.au.*

will retrieve documents of which Ernest Dick is the author. The 'near' operator means that the search will be successful whether the author's name appears as 'Ernest Dick' or 'Dick, Ernest':

|                               |                   |                 |
|-------------------------------|-------------------|-----------------|
| 00005 ERNEST NEAR DICK. AU.   |                   |                 |
| ERNEST                        | 55633 OCCURRENCES | 27752 DOCUMENTS |
| DICK                          | 18474 OCCURRENCES | 9238 DOCUMENTS  |
| RESULT (INCL UPDATED RECORDS) | 3 OCCURRENCES     | 3 DOCUMENTS     |

87-174326 DOCUMENT = 1 OF 3 PAGE = 1 OF 1

C I Guide to CBC sources at the Public Archives / Ernest J. Dick. {Ottawa} : The Archives, c1987. viii, 125, 141.viii p. ; 28 cm. isbn0662549112 (pbk.).

NO English and French. Title on added t.p.: Catalogue des fonds sur la Societe Radio-Canada deposes aux Archives publiques. Spine title: CBC sources = Fonds Radio-Canada. Includes indexes.

AU Public Archives of Canada. **Dick, Ernest J.**

SU Canadian Broadcasting Corporation - Archives - Catalogs. Public Archives of Canada - Catalogs. Broadcasting - Canada - History - Archival resources - Catalogs.

AC ANL q 016.384540971 P976

VI VL U 016.384540971 P976g <L875311679>

-----END OF DOCUMENT-----

This is held at the National Library (A.C.T.) and at Latrobe University (Victoria).

cn88-23774 DOCUMENT = 2 OF 3 PAGE = 1 OF 1

C I The response of Conservatives, Liberals and Socialists to the challenge of the depression {microform} / by Ernest John Dick. Ottawa : National Library of Canada, 1987. 3 microfiches (291 fr.) ; 11 x 15 cm. isbn0315354410.

NO ADDRESS: Canadian Theses on Microfiche Service, National Library, Ottawa, Ont. K1A ON4. Includes bibliography. Thesis (M.A.) - Trent University, 1973.

AU **Dick, Ernest John, 1946-.**

-----END OF DOCUMENT-----

According to ABN this second document is not held in Australia.

Corporate authors may be searched in a similar way, although we usually suggest the operator 'with' rather than 'near'. Example:

*danske with filminstitut.au.*

00006

DANSKE WITH FILMINSTITUT. AU. 3 OCCURRENCES 3 DOCUMENTS  
RESULT (INCL UPDATED RECORDS) 3 OCCURRENCES 3 DOCUMENTS

77-579106 DOCUMENT = 1 OF 3 PAGE = 1 OF 1

C I Rapporter om borns filmoplevelse : en beskrivelse af ni undersogelser af forskoleborns filmoplevelse udarbejdet på danske børnehave- og fritidspaedagogseminarier i arene 1971-1975 / Peter Kim Holt. {København, K, Store Sondervoldstraede} : Det Danske Filminstitut, Børnefilmudvalget, 1976. 59 leaves ; 30 cm.

NO Includes bibliographical references. Cover title. Free.

AU Holt, Peter Kim. Det **Danske filminstitut**. Børnefilmudvalget.

SU Motion pictures and children - Denmark.

-----END OF DOCUMENT-----

The subject search:

*broadcasters with interviews.su.*

00007 BROADCASTERS WITH INTERVIEWS. SU.

BROADCASTERS 1608 OCCURRENCES 889 DOCUMENTS  
INTERVIEWS 27916 OCCURRENCES 17717 DOCUMENTS  
RESULT (INCL UPDATED RECORDS) 13 OCCURRENCES 13 DOCUMENTS

retrieves documents not only with the subject entry 'Broadcasters - Interviews':

|   |         |        |        |
|---|---------|--------|--------|
| zbn90-17551 DOCUMENT =  | 1 OF 13 | PAGE = | 1 OF 1 |
| C I The structure of discourse in broadcast interviews / R.D. Pearce.<br>{Birmingham} : Dept. of English Language and Literature, 1973. 208 leaves. |         |        |        |
| NO Thesis (M.A.) - University of Birmingham, 1973.  |         |        |        |
| AU Pearce, Robert D. (Robert Desmond), 1943-.   |         |        |        |
| SU Discourse analysis. Interviewing in journalism. <b>Broadcasters - Interviews</b> .   |         |        |        |
| NU immut8515062. RIDzbn90-17551.  |         |        |        |
| -----END OF DOCUMENT-----   |         |        |        |

but also with entries such as 'Radio broadcasters - Interviews' and 'Broadcasters - Venezuela - Interviews':

|  |         |        |        |
|--|---------|--------|--------|
| 87-181485 DOCUMENT =   | 2 OF 13 | PAGE = | 1 OF 1 |
| C I Hombres de radio / Maria Angelica Olivero M. 1ra ed. Caracas, Venezuela :<br>Ediciones Libreria Destino, c1986-. v. <1> : ill., ports. ; 23 cm.<br>isbn9802656119. |         |        |        |
| NO Bibliography: v. 1, p. 304.   |         |        |        |
| AU Olivero M., Maria Angelica.   |         |        |        |
| SU Radio broadcasting - Venezuela. <b>Radio broadcasters - Venezuela - Interviews</b> .  |         |        |        |
| NU immut6058712. isbn9802656119. RID87 - 181485.   |         |        |        |
| -----END OF DOCUMENT-----  |         |        |        |

#### Nonbooks database

The '.. change' command allows you to change databases. The ABNN database is a subset of the total database, containing nonbook material - 658,000 documents. Naturally it is also possible to search the nonbook database using a single word, such as the name of a radio station:

3AW

|                               |                 |              |
|-------------------------------|-----------------|--------------|
| 00001 3AW                     | 168 OCCURRENCES | 82 DOCUMENTS |
| 3AW                           | 168 OCCURRENCES | 82 DOCUMENTS |
| RESULT (INCL UPDATED RECORDS) | 168 OCCURRENCES | 82 DOCUMENTS |

In this document '3AW' is found in the notes and is held at the National Film and Sound Archive (A.C.T.):

|                           |   |         |        |        |
|---------------------------|---|---------|--------|--------|
| abn83-27687               | DOCUMENT =  | 1 OF 82 | PAGE = | 1 OF 1 |
| C I                       | Hitler's speech, 9.7pm, 7 October, 1939 {sound recording}.                    |         |        |        |
| NO                        | Acetate disc with 3AW Broadcasting Co. label, reproduces from inside outward. |         |        |        |
| AU                        | Hitler, Adolf, 1889-1945.   |         |        |        |
| TI                        | Hitler's speech, 9.7pm, 7 October, 1939 {sound recording}.                    |         |        |        |
| NU                        | immut2477150. RIDabn83-27687  |         |        |        |
| IT                        | Interim   |         |        |        |
| AC                        | AFSA AUDN d 16 130/AUD. S 114   |         |        |        |
| -----END OF DOCUMENT----- |   |         |        |        |

In the next example, '3AW' is found in the title and notes fields:

|                           |   |         |        |        |
|---------------------------|---|---------|--------|--------|
| abn83-86072               | DOCUMENT =  | 2 OF 82 | PAGE = | 1 OF 1 |
| C I                       | 3AW news service, 7 p.m. edition, 29.8.50 {sound recording} / read by Rex Walden. on 1 side of 1 disc : 33 1/3 rpm ; 16 in. |         |        |        |
| NO                        | Acetate disc with 3AW label. - 3AW : 602DA. - With : 3AW news service, 7 p.m. 30.8.50 read by Lou Firman.                   |         |        |        |
| AU                        | Walden, Rex.  |         |        |        |
| TI                        | 3AW news service, 7 p.m. edition, 29.8.50 {sound recording} / read by Rex Walden.   |         |        |        |
| NU                        | immut2726292. RIDabn83-86072.   |         |        |        |
| IT                        | Interim.  |         |        |        |
| AC                        | AFSA AUDN d 16 2769/AUD.S 105   |         |        |        |
| -----END OF DOCUMENT----- |   |         |        |        |

You can also search by publisher number for music, using the 'numbers' qualifier:

*musicCSDL338.nu.*

|                           |  |  |
|---------------------------|--|--|
| 00002                     | MUSICCSIDL338.NU.<br>MUSICCSIDL338<br>RESULT (INCL UPDATED RECORDS)  | 1 OCCURRENCE 1 DOCUMENT<br>1 OCCURRENCE 1 DOCUMENT |
| abn88-110930              | DOCUMENT =   | 1 OF 1   |
| PAGE =                    | 1 OF 1   |  |
| C 1                       | Children's singing games {sound recording} / ... {recordings drawn from Damian Webb's extensive collection of children at play ...}. (Badminton.Glos.) : Saydisc, 1983. 1 sound disc (ca. 60 min.) : mono. ; 1 sheet of paper, folded. musicCSDL 338.  |  |
| NO                        | SUMMARY: Children's singing and rhyming games. Skipping, clapping, ball-bouncing, dipping, ring and other games from children in England, S. Ireland, Scotland and Wales. Dolby processed. Folded sheet of paper contains words to singing games, and a short description of contents by Damian Webb. Saydisc: CSDL 338. |  |
| AU                        | Webb, Damian.  |  |
| SU                        | Folklore - Great Britain. Children's songs - Great Britain. Games with music.  |  |
| N U                       | immut5681998. OLDimmutabn88022475. musicCSDL338. RIDabn88-110930.  |  |
| PL                        | England. United Kingdom.   |  |
| IT                        | Sound cassette. Juvenile. Sound recording. English. Songs Folk music.  |  |
| VI                        | VECD SR 6193   |  |
| -----END OF DOCUMENT----- |  |  |

**Item data (IT)**

This field contains data derived from codes in the fixed fields in the ABN record, converted to English words. ITEM DATA is particularly useful to identify specific physical formats, such as cassettes or discs. To search for sound recordings of Coretta King (Martin Luther King's wife), you would enter:

*coretta near king.au,no. and sound.it.*

|                               |  |                  |
|-------------------------------|--|------------------|
| 00003                         | CORETTA NEAR KING. AU. NO. AND SOUND IT. |                  |
| CORETTA                       | 59 OCCURRENCES                           | 17 DOCUMENTS     |
| KING                          | 12244 OCCURRENCES                        | 6113 DOCUMENTS   |
| SOUND                         | 555585 OCCURRENCES                       | 170168 DOCUMENTS |
| RESULT (INCL UPDATED RECORDS) | 10 OCCURRENCES                           | 10 DOCUMENTS     |

Here 'Coretta King' is an added entry and 'sound' is in the item data:

89-751290

DOCUMENT =

1 OF 10

PAGE = 1 OF 1

CI Dr. Martin Luther King, Jr. - speeches and sermons {sound recording}.  
New York, N.Y. : Martin Luther King Foundation, (19 - ). 1 sound cassette  
(39 min.) : analog.

NO CONTENTS: Letter from a Birmingham jail, 1963 (11:04) - Reflections,  
Chicago 1966 (9:02) - American Jewish Committee, 1965 (7:55) - First A.M.E.  
Zion Church, New York, 1964 (7:07) - Eulogy, Feb. 1968 (3:25).  
Introduction by Coretta Scott King.

AU King, Martin Luther, Jr., 1929-1968. King, Coretta Scott, 1927-.

SU Afro-Americans - Civil rights. United States - Race relations.

NU immut6493867. OLDimmut89751290. RID89-751290.

PL United States. United States.

IT Sound cassette. Sound recording. English.

-----END OF DOCUMENT-----

It is also possible to use the ITEM DATA qualifier to retrieve, for instance, all the sound cassettes on the database:

*sound adj cassette.it.*

|                               |                    |                  |
|-------------------------------|--------------------|------------------|
| 00004 SOUND ADJ CASSETTE. IT. |                    |                  |
| SOUND                         | 555585 OCCURRENCES | 170168 DOCUMENTS |
| CASSETTE                      | 110034 OCCURRENCES | 75090 DOCUMENTS  |
| RESULT (INCL UPDATED RECORDS) | 37577 OCCURRENCES  | 37521 DOCUMENTS  |

This retrieves over 37,000 items! To narrow this down to sound cassettes on the subject of 'exercise' suitable for children, you would enter:

*{previous set number} and exercise.su. and juvenile.it.*

|  |                   |                 |
|--|-------------------|-----------------|
| 00005 4 AND EXERCISE. SU AND JUVENILE. IT. |                   |                 |
| 4 SOUND ADJ CASSETTE. IT.                  | 37577 OCCURRENCES | 37521 DOCUMENTS |
| EXERCISE                                   | 2302 OCCURRENCES  | 1278 DOCUMENTS  |
| JUVENILE                                   | 47328 OCCURRENCES | 30084 DOCUMENTS |
| RESULT (INCL UPDATED RECORDS)              | 2 OCCURRENCES     | 2 DOCUMENTS     |

In the next two examples the term 'exercise' appears as part of the subject headings and the terms 'sound cassette' and 'juvenile' are derived from the coded data for intellectual level in the USMARC 008 field:

|                           |  |             |        |        |
|---------------------------|--|-------------|--------|--------|
| abn90-280995              | DOCUMENT =   | 1 OF 2      | PAGE = | 1 OF 1 |
| C I                       | Fit for fun {sound recording} / Judy Irwig & Wendy Fine. {Australia} : Junction, {198-?}. 1 sound cassette (ca. 40 min.) : Dolby processed. musicJC 185. |             |        |        |
| NO                        | Junction: JC 185. Exercise chart enclosed.   |             |        |        |
| AU                        | Irwig, Judy. Fine, Wendy.  |             |        |        |
| SU                        | <b>Exercise - Songs and Music.</b>   |             |        |        |
| PL                        | Australia.   |             |        |        |
| IT                        | <b>Sound cassette. Juvenile.</b> Sound recording. English.   |             |        |        |
| VI                        | VU   | IEK SR 6310 |        |        |
| -----END OF DOCUMENT----- |  |             |        |        |

|                           |   |        |        |        |
|---------------------------|---|--------|--------|--------|
| abn87-23977               | DOCUMENT =  | 2 OF 2 | PAGE = | 1 OF 1 |
| C I                       | Kiddieworks {sound recording} : aerobic activities for children / by Judith Scott. N.Y., N.Y. : Caedmon, p1985. 1 sound cassette (49 min.) : 1 7/8 ips, stereo., Dolby processed. |        |        |        |
| NO                        | Caedmon: CP1743. For children.  |        |        |        |
| AU                        | Scott, Judith, 1937-.   |        |        |        |
| SU                        | Aerobic exercises - Juvenile sound recordings. Aerobic dancing - Juvenile sound recordings. <b>Exercise for children - Juvenile sound recordings.</b>                             |        |        |        |
| PL                        | New York (State). United States.  |        |        |        |
| IT                        | <b>Sound cassette. Juvenile.</b> Sound recording. English.  |        |        |        |
| -----END OF DOCUMENT----- |   |        |        |        |

The ITEM DATA qualifier can also be used to search by language. To find sound recordings in the Indonesian language search for:

*indonesian.it. and sound.it.*

|                                      |                    |                  |
|--------------------------------------|--------------------|------------------|
| 00006 INDONESIAN. IT. AND SOUND. IT. | 1439 OCCURRENCES   | 754 DOCUMENTS    |
| INDONESIAN                           | 555585 OCCURRENCES | 170168 DOCUMENTS |
| SOUND                                | 73 OCCURRENCES     | 73 DOCUMENTS     |
| RESULT (INCL UPDATED RECORDS)        |                    |                  |

The term 'Indonesian' has been generated by Supersearch from the language coded in USMARC field 008. If the search for Indonesian sound recordings were being performed by an interlibrary loans officer, they might choose to narrow the result set to those items held in a particular state - to items held in New South Wales, for example:

*.. sel [previous set number] nsw eq y*

|   |
|---|
| 00007 6 NSW EQ Y                              |
| I2516 * NUMBER OF SELECTED DOCUMENTS = 000012 |

|              |            |         |        |        |
|--------------|------------|---------|--------|--------|
| abn91-381098 | DOCUMENT = | 1 OF 12 | PAGE = | 1 OF 1 |
|--------------|------------|---------|--------|--------|

C I Bahasa tetanggaku {kit} : a notional functional course in Bahasa Indonesia. Stage one / Ian J. White. Melbourne, Vic. : Longman Cheshire, 1988. 1 Coursebook (116 p. : ill., maps : 25 cm.), 1 workbook (116 p. : ill., 1 map, 6 ports. ; 25 cm.), 2 sound cassettes (ca. 60 min. ea. : 1 7/8 ips., mono.). isbn 0582874041 (workbook). isbn0582874025 (coursebook). isbn0582874297 (cassettes).

AU White, Ian J.

SU Indonesian language - Textbooks for foreign speakers - English.  
Indonesian language - Problems, exercises, etc.

PL Victoria. Australia.

IT Sound cassette. Kit. English **Indonesian**.

NS NBNY 499.22182/WHI (Kit) Excludes workbook

NGCL 499.22183 WHIT

SA SFED AD 499.22183 W585

-----END OF DOCUMENT-----

This is held in two libraries in New South Wales.

### **Place data (PL, CI)**

Yet another qualifier, the place qualifier 'pl', allows searches by country or state of publication. To find nonbooks (since we are on the nonbook database) published in Oman search for:

*oman.pl.*

|                       |           |                 |              |
|-----------------------|-----------|-----------------|--------------|
| 00008                 | OMAN. PL. | 367 OCCURRENCES | 90 DOCUMENTS |
| OMAN                  |           | 24 OCCURRENCES  | 24 DOCUMENTS |
| RESULT (INCL UPDATED) |           |                 |              |

The country and state terms are derived from the USMARC country of publication codes. The Oman search could be combined with an ITEM DATA qualifier to restrict the result to, for instance, motion pictures made in Oman:

*[previous set number] and motion.it.*

|                               |                    |                 |
|-------------------------------|--------------------|-----------------|
| 00009 8 AND MOTION.IT.        | 24 OCCURRENCES     | 24 DOCUMENTS    |
| 8 OMAN.PL.                    | 169861 OCCURRENCES | 91503 DOCUMENTS |
| MOTION                        | 1 OCCURRENCE       | 1 DOCUMENT      |
| RESULT (INCL UPDATED RECORDS) |                    |                 |

Here 'Oman' is in the place data and 'Motion' is in the item data:

|                           |   |        |               |
|---------------------------|---|--------|---------------|
| abn84-272036              | DOCUMENT =  | 1 OF 1 | PAGE = 1 OF 1 |
| CI                        | Oman today {motion picture} : the challenge. {Oman} : Said E1-Azem {producer}, {197-?}. 1 film reel (28 min.) : sd., col. ; 16 mm.  |        |               |
| NO                        | Looks at Oman today, examining the country, the state of the economy and programmes being initiated to improve the standard of living of the general population. A UNICEF film. |        |               |
| AU                        | E1-Azem, Said. UNICEF.  |        |               |
| SU                        | Oman - Social life and customs. Oman - History.   |        |               |
| PL                        | Oman.   |        |               |
| IT                        | Film reel. Adult. Motion picture. English.  |        |               |
| NS                        | NSL: F C4412*   |        |               |
| -----END OF DOCUMENT----- |   |        |               |

It is also possible to search by city of publication, using the CI (citation) qualifier, as in this search for folk songs or folk music produced in Aberdeen.

| 00010 FOLK.SU.IT. AND ABERDEEN.C.I. |          | 16378 OCCURRENCES | 6974 DOCUMENTS |
|-------------------------------------|----------|-------------------|----------------|
| FOLK                                | ABERDEEN | 473 OCCURRENCES   | 181 DOCUMENTS  |
| RESULT (INCL UPDATED RECORDS)       |          | 3 OCCURRENCES     | 3 DOCUMENTS    |

This search picks up both music scores:

| 84-127510                 |  | DOCUMENT = | 1 OF 3 | PAGE = | 1 OF 1 |
|---------------------------|--|------------|--------|--------|--------|
| C 1                       | The Greig-Duncan folk song collection / edited by Patrick Shuldham-Shaw and Emily B. Lyle. {music}. Aberdeen : Published by Aberdeen University Press for the University of Aberdeen in association with the School of Scottish Studies, University of Edinburgh, 1981-<1987 >. v. of music <1-3 > ; 30 cm. isbn0080257593 (v. 1). |            |        |        |        |
| NO                        | Unacc. melodies. Vol. 3 edited by Patrick Shuldham-Shaw, Emily B. Lyle, and Peter A. Hall. Includes indexes.   |            |        |        |        |
| AU                        | Greig, Gavin, 1856-1914. Duncan, James Bruce, 1848-1917. Shuldham-Shaw, Patrick N. Lyle, Emily B. Hall, Peter A.   |            |        |        |        |
| SU                        | Folk music - Scotland. Folk songs. English - Scotland.   |            |        |        |        |
| PL                        | Scotland. United Kingdom.  |            |        |        |        |
| IT                        | Music scores. English. Folk music.   |            |        |        |        |
| -----END OF DOCUMENT----- |  |            |        |        |        |

| 87-147046                 |   | DOCUMENT = | 2 OF 3 | PAGE = | 1 OF 1 |
|---------------------------|---|------------|--------|--------|--------|
| C 1                       | Folksongs and folklore of South Uist / {compiled} by Margaret Fay Shaw. {music}. 3rd ed. Aberdeen : Aberdeen University Press, 1986. xiv p., 306 p. of music, {36} p. of plates : ill. ; 26 cm. |            |        |        |        |
| NO                        | Bibliography: p. 291-297. Unacc. melodies. Gaelic words; each song accompanied by an English translation. Spine title: Folksongs & folklore of South Uist. Includes indexes.                    |            |        |        |        |
| AU                        | Shaw, Margaret Fay.   |            |        |        |        |
| SU                        | Folk music - Scotland - South Uist. Folk songs, Gaelic - Scotland - South Uist. Folklore - Scotland - South Uist.   |            |        |        |        |
| PL                        | Scotland. United Kingdom.   |            |        |        |        |
| IT                        | Music scores. Gaelic. Folk music.   |            |        |        |        |
| -----END OF DOCUMENT----- |   |            |        |        |        |

and sound recordings:

|           |   |        |               |
|-----------|---|--------|---------------|
| 89-755159 | DOCUMENT =  | 3 OF 3 | PAGE = 1 OF 1 |
| C I       | Delighted with harps {sound recording}. <b>Aberdeen</b> (Scotland) : Lapwing Records, p1986. 1 sound disc : analog, 33 1/3 rpm, stereo. ; 12 in. music LAP 113. music LAP 113C.   |        |               |
| NO        | CONTENTS: The brigs - Cadal chan fhaigh mi - Reels - Eppie Morrie - Air and reel - Da day dawn - The little cascade - The mulad - 'S coltach mi ri craobh gun duilleag - John Anderson my jo - The judges dilemma - The Inverness gathering. Principally Gaelic and English folk songs and melodies. English and Gaelic words, with English translations of Gaelic, printed on container. Issued also as cassette: LAP 113C. Sileas (Patsy Seddon and Mary Macmaster, harps and also solo vocals in 2nd, 8th, and 10th works and vocal duet in 4th work). Recorded Jan. 1986, REL Studios, Edinburgh. |        |               |
| AU        | Sileas (Musical group).   |        |               |
| SU        | Folk music - Scotland. Folk-songs, Gaelic - Scotland. Folk songs, English -Scotland. Harp music (Harps (2)), Arranged.  |        |               |
| PL        | Scotland. United Kingdom.   |        |               |
| IT        | Sound disc. Sound recording. Gaelic. Folk music.  |        |               |

-----END OF DOCUMENT-----

#### Coded data (CO)

Not all the coded data in the cataloguing record is converted to English in Supersearch. Some, such as USMARC geographic area codes, is searched by entering the exact code, such as e-cs--- for Czechoslovakia. Of particular interest to sound archivists would be the Number of Instruments and Voices code. The code 'ea', for instance, retrieves electronic music:

*ea.co.*

|                                     |                 |               |
|-------------------------------------|-----------------|---------------|
| 00011 EA. CO.                       | 279 OCCURRENCES | 244 DOCUMENTS |
| EA<br>RESULT (INCL UPDATED RECORDS) | 61 OCCURRENCES  | 51 DOCUMENTS  |

If a searcher interested in electronic music then wanted to narrow the result set down to pieces that would fit into a particular time slot, say 12 to 15 minutes, they could do so using the 'select' command and the 'scal/tim' formatted field:

*.. sel [previous set number] scal/tim wl 001200,001500*

The operator *wl* means *within limits*:

00014 11 SCAL/TIM WL 001200.001500  
12516 \* NUMBER OF SELECTED DOCUMENTS = 000006

In this lengthy example which displays on 2 pages of the screen, '12.00' is shown in the notes and the code for electronic music 'ea' is in the coded data:

85-754964

DOCUMENT =

1 OF 6

PAGE = 1 OF 2

- C I Sonic landscape {sound recording} : electronic and computer music / by Barry Truax. {Canada?} : Melbourne : Distributed by London Records of Canada. (1977?). 1 sound disc : analog, 33 1/3 rpm, stereo. ; 12 in. musicSMLP 4033.
- NO CONTENTS: She, a solo : (1973) : music for mezzo-soprano and electronic tape (12:00) - Trigon : (1974-75) : music for mezzo-soprano, alto flute, piano, and computer-synthesized tape (16:29) - Sonic landscape : no. 3 (1975) : a spatial environment with four computer-synthesized soundtracks (15:30) - Nautilus : (1976) : music for solo percussion and four computer-synthesized soundtracks (10:12). Texts of 1st and 2nd works consist of syllables chosen by the composer. Phyllis Mailing, mezzo-soprano (1st-2nd works) ; Kathryn Cernauskas, alto flute (2nd work) ; Arlie Thompson, piano (2nd work) ; Russell Hartenberger, percussion (4th work). The 1st-2nd works recorded at the Community Music School, Vancouver; the 4th work recorded at the Electronic Music Studio, York University, Toronto.
- AU Truax, Barry. Mailing, Phyllis. Cernauskas, Kathryn. Thompson, Arlie. Hartenberger, Russell. Truax, Barry. Truax, Barry. Truax, Barry.
- SU Songs (Medium voice) with electronics. Songs (Medium voice) with instrumental ensemble. Percussion music. Computer music. **Electronic music.**
- PL Canada. Canada.
- IT Sound disc. Sound recording.
- END OF DOCUMENT-----

85-754964

DOCUMENT =

1 OF 6

PAGE = 2 OF 2

- CO PLACE OF CAPTURE: 3514 V3. PLACE OF CAPTURE: 3464 T7. TIME PERIOD: d1973 TIME PERIOD: d1977. PERFORMER OR ENSEMBLE: vb01 PERFORMER OR ENSEMBLE: eb01. PERFORMER OR ENSEMBLE: vb01. PERFORMER OR ENSEMBLE: wa01 PERFORMER OR ENSEMBLE: ka01 PERFORMER OR ENSEMBLE: eb01. PERFORMER OR ENSEMBLE: ea. PERFORMER OR ENSEMBLE: pz01 PERFORMER OR ENSEMBLE: eb01.
- END OF DOCUMENT-----

Similarly '15.00' displays here in the notes and 'ea' is in the coded data:

|                           |  |        |        |        |
|---------------------------|--|--------|--------|--------|
| 89-752120                 | DOCUMENT =   | 2 OF 6 | PAGE = | 1 OF 1 |
| CI                        | Embryo : (1985) for amplified violin, string trio, piano, electronics, and DX 7 synthesizer / Ivar Frounberg. {music}. Copenhagen : Samfundet til udgivelse af dansk musik, {between 1986 and 1988}. 1 score (39 p.) ; 25 x 34 cm. music347. |        |        |        |
| NO                        | Reproduced from holograph. Duration: 15:00.  |        |        |        |
| SU                        | Frounberg, Ivar, 1950- - Manuscripts - Facsimiles. Violin with instrumental ensemble - Scores. Electronic music. Music - Manuscripts - Facsimiles.   |        |        |        |
| CO                        | TIME PERIOD: d1985. PERFORMER OR ENSEMBLE: sa02<br>PERFORMER OR ENSEMBLE: sb01 PERFORMER OR ENSEMBLE: sc01<br>PERFORMER OR ENSEMBLE: ka01 PERFORMER OR ENSEMBLE: ea.   |        |        |        |
| -----END OF DOCUMENT----- |  |        |        |        |

The Number of Instruments and Voices Code also allows you to specify the number of performers. For instance in this search:

*peter near sculthorpe.au.and vb01.co.*

you will retrieve works by the Australian composer Peter Sculthorpe suitable for a single (01) mezzo-soprano (vb). Note: The example which follows, displays selected paragraphs only:

|  |                   |                 |
|--|-------------------|-----------------|
| 00012 PETER NEAR SCULTHORPE. AU. AND VB01. CO. |                   |                 |
| PETER  | 35732 OCCURRENCES | 16621 DOCUMENTS |
| SCULTHORPE                                     | 595 OCCURRENCES   | 237 DOCUMENTS   |
| VB01   | 1113 OCCURRENCES  | 1030 DOCUMENTS  |
| RESULT (INCL UPDATED RECORDS)                  | 1 OCCURRENCE      | 1 DOCUMENT      |

|                           |  |        |        |        |
|---------------------------|--|--------|--------|--------|
| abn92-60914               | DOCUMENT =   | 1 OF 1 | PAGE = | 1 OF 1 |
| CI                        | Anthology of Australian song {sound recording} : volume one: Banquo's buried. Australia : MBS , p1989. 1 sound disc (CD) : digital, stereo. ; 4 3/4 in. + notes. music19 CD.   |        |        |        |
| NO                        | CONTENTS : Five songs / Margaret Sutherland - The English songs / Colin Brumby - The Song of Tailitnama / <b>Peter Sculthorpe</b> - Banquo's buried / Alison Bauld - Five songs for voice and piano / George Tibbits - The hermit of green light / Ross Edwards. MBS : 19 CD. <b>Elizabeth Campbell, mezzo-soprano</b> ; Anthony Fogg, piano. Recorded in February 1988 in the Arcadia Theatre, Chatswood. |        |        |        |
| SU                        | Songs (Medium voice) with piano.   |        |        |        |
| CO                        | DATE OF CAPTURE: 198802--. SOLOIST: <b>vb01</b> PERFORMER OR ENSEMBLE: ka01.   |        |        |        |
| -----END OF DOCUMENT----- |  |        |        |        |

### **Other searches not demonstrated**

Some of the searching facilities that I have not had time to demonstrate include searches:

- by date of publication
- by series
- by frequency of serials
- for fiction, festschriften, and conferences
- for books that are about to be published, by using the CIP (Cataloguing in Publication) search term
- for short titles

### **Producing national bibliographies**

Although Supersearch is primarily intended for reference searching, it can be used to produce national or state bibliographies. For instance, to produce a list of all Australian sound recordings, you would simply run the search:

*australia.pl. and sound.it.*

(This search takes a minute or so.)

|                                     |                    |                        |
|-------------------------------------|--------------------|------------------------|
| 00013 AUSTRALIA. PL. AND SOUND. IT. |                    |                        |
| AUSTRALIA                           | 279815 OCCURRENCES | 133114 DOCUMENTS       |
| SOUND                               | 555585 OCCURRENCES | 170168 DOCUMENTS       |
| RESULT (INCL UPDATED RECORDS)       | 41815 OCCURRENCES  | <b>41815 DOCUMENTS</b> |

To produce, say, the June to August issue of such a bibliography, you would select on the 'docdate' formatted field:

*.. sel [previous set number] docdate wl 9200601, 920831*

|                                    |  |
|------------------------------------|--|
| 00014 13 DOCDATE WL 920601, 920831 |  |
| 12516 *                            | NUMBER OF SELECTED DOCUMENTS = <b>000254</b> |

By the end of next month we will have implemented an enhancement which allows the output of such searches to be in MARC format; the MARC data can then be manipulated to produce a list suitable for publication. The National Library will be using this method to produce the Australian National Bibliography from early 1993.

### **The future**

From early 1993 ABN will offer an OPAC style interface to Supersearch. This will allow people with no knowledge of STAIRS to use the system. By some time around 1996 the ABN software will have been completely redeveloped. The Supersearch software will be replaced as part of the redevelopment.

## Unformatted Text Paragraph Names

|            |   |
|------------|---|
| C I        | <b>Citation:</b> Title, GMD, statement of responsibility, edition, imprint, collation and standard control numbers such as ISSN and ISBN  |
| SE         | <b>Series</b> including numbering and ISSN  |
| NO         | <b>Notes</b> all notes, including abstracts and contents notes  |
| AU         | <b>All authors</b>  |
| TI         | <b>All titles</b>   |
| SH         | <b>Short title:</b> title proper if no more than 3 words, including stopwords.<br>Used to identify serials with common titles.  |
| SU         | <b>Subjects</b>   |
| NU         | <b>Numbers</b> including display constants such as ISBN, USGPO, etc.  |
| CL         | <b>Class number</b> LCC, NLM, UDC, etc.   |
| PL         | <b>Place of publication</b>   |
| IT<br>into | <b>Item data</b> contains various items derived from the fixed fields converted into English words, such as:<br>Encoding level (CIP)<br>Bibliographic level (serial)<br>Frequency code for serials (annual, irregular, etc.)<br>Type of series (newspaper, monographic series)<br>Specific material designation (not all are mandatory):<br>sound disc, sound cylinder, sound cartridge, sound track film, sound roll, sound cassette soundtape reel, wire recording<br>Type of material:<br>manuscript, music scores, sound recording, videorecording<br>Physical medium:<br>magnetic tape<br>Nature of the entire work and of the contents:<br>Technical reports, discographies, etc.<br>Form of composition:<br>blues, chorales, concerti grossi |
| CO         | <b>Coded data</b> information similar to Item Data, but not converted into English words, such as:<br>Date and place of capture ( <i>LC classification schedule G</i> )<br>Geographic area code, e.g.: e-uk-en<br>Geographic classification code ( <i>LC classification schedule G</i> )<br>Time period of content<br>Number of instruments or voices (scores, sound recording)   |

## Formatted Text Fields

|  |   |
|--|---|
| <b>Words</b>                                       | Number of words in short title paragraph, incl. stop-words.   |
| <b>Date</b>  | Year (or beginning year) of publication.  |
| <b>Date2</b>                                       | Ending year of publication  |
| <b>DocDate</b>                                     | Date (YYMMDD format) the document was added to ABN.   |
| <b>SCAL/TIM</b>                                    | Horizontal scale of a map, running time for video or movies; duration of sound recording or performance of printed music.                 |
| <b>HOLDING</b>                                     | Indicates (Y or N) whether ABN holdings are attached.   |
| <b>ACT, NSW,<br/>NT, QLD, SA,<br/>TAS, VIC, WA</b> | Indicates (Y or N) whether a state has holdings. To obtain results for more than one state, use or as in<br>.. sel 2 qld eq y or nsw eq y |

## Supersearch Search & Select Commands

|                    |   |
|--------------------|---|
| <b>..c</b>         | Change to another database  |
| <b>..di</b>        | Display search statements   |
| <b>..H</b>         | Help  |
| <b>..off</b>       | Logoff  |
| <b>..ju</b>        | Transfer to ABN from Supersearch  |
| <b>..purge</b>     | Delete all searches   |
| <b>..search</b>    | Initiate a search   |
| <b>..status</b>    | Displays time spent on a database                                       |
| <b>..br</b>        | Browse results of search  |
| <b>..sort</b>      | Sort a set e.g. .. so 3 date d  |
| <b>..print</b>     | Prints set  |
| <b>..save</b>      | Saves a search under a unique name                                      |
| <b>..exec name</b> | Executes saved search   |
| <b>..dis</b>       | Displayed saved searches  |
| <b>..select</b>    | On formatted fields only. Operators are: EQ, GT, LT, WL, NE, NL, NG, OL |



## COMPILING AN ANNUAL CATALOGUE OF COMMERCIAL RECORDINGS OF PAPUA NEW GUINEA MUSIC: DIFFICULTIES AND QUESTIONS OF INCLUSION

*Don Niles, Music Department, National Research Institute, Papua New Guinea*

**Presented to the open session of the Discography Committee at the  
IASA/ASRA Conference, Canberra, 1992**

For about a decade, I have maintained the self-imposed responsibility for compiling an annual listing of commercial recordings of Papua New Guinea music recordings. Consequently, these listings are not the result of an official mandate, but rather of personal interest and what I thought would be useful for the country. To date, six of these catalogues have appeared<sup>14</sup> and three others are in various stages of completion.<sup>15</sup> As it is an annual publication, it is a never-ending task, as are most of our other activities concerned with the recording, documentation, and dissemination of information about Papua New Guinea musics.

As an ethnomusicologist, I have always been interested in the recordings of the area of my interest, but in 1983 my institute became responsible for compiling a Top 20 listing of Papua New Guinea music recordings for all local newspapers and a weekly radio

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<sup>14</sup>Don Niles, *Commercial Recordings of Papua New Guinea Music: 1949–1983*, Boroko: Institute of Papua New Guinea Studies, 1984; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1984 Supplement*, Boroko: Institute of Papua New Guinea Studies, 1985; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1985 Supplement*, Boroko: Institute of Papua New Guinea Studies, 1987; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1986 Supplement*, Boroko: Institute of Papua New Guinea Studies, 1987; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1987 Supplement*, Boroko: Institute of Papua New Guinea Studies, 1988; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1988 Supplement*, Boroko: National Research Institute, 1991.

<sup>15</sup>Don Niles, *Commercial Recordings of Papua New Guinea Music: 1989 Supplement*, Boroko: National Research Institute, in press; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1990 Supplement*, Boroko: National Research Institute, in press; Don Niles, *Commercial Recordings of Papua New Guinea Music: 1991 Supplement*, Boroko: National Research Institute, in press.

programme, based on figures supplied to us by local recording companies. Connected with this was the writing of reviews of local cassettes for newspapers, part of which involved providing information on the recorded history of various bands or studios. Since beginning my job in the Music Department at what was then known as the Institute of Papua New Guinea Studies, we had made a conscious effort to obtain copies of available recordings of Papua New Guinea music and had tried to arrange with local companies to supply us with copies of their releases (Papua New Guinea has no legislation for the compulsory deposit of recordings). Consequently, it seemed that the time was appropriate for such a compilation and that my department was the one to do it. The first volume of *Commercial Recordings of Papua New Guinea Music* contained over 340 pages and almost 800 listings from 62 overseas and local companies.<sup>16</sup>

After that initial job of listing everything from the past, I thought the job of keeping up with present releases would be simple. After all, the study of the commercial recording industry in Papua New Guinea requires little concern with the past, but a near total concentration on the present. The only thing simple, of course, was my stupid assumption. While it was true that the number of recordings would decrease (to presently c. 100 pages of c. 15 companies per volume and c. 100–200 releases listed), numerous complications plague the project and while some of them are, perhaps, unique to Papua New Guinea, others may be common to similar projects elsewhere.<sup>17</sup>

Consequently, the report submitted here is primarily a practical one about how the discographies were compiled. In particular it is presented to encourage other third-world nations, especially those in the Pacific, to attempt the production of national discographies.

Each entry in a catalogue contains the title, year of release, performing group, province, cataloguing number, and contents for each item. Where appropriate, additional items such as recordist or reviews may also be included. In addition to this main body of the catalogue, an introduction gives information about the use of the catalogue and notes musical highlights of the year concerned. Six appendices provide additional useful essential information: a cross reference of performing groups to their province of origin; an index of groups with their releases; a list of recordists; addresses of recording companies for those who want to order the items listed; corrections to previous catalogues; and, finally, an index of all release numbers contained in previous catalogues, arranged according to recording company. This final index is of great importance as it helps the user locate a particular release amongst all the catalogues that have previously appeared.

Firstly, I must state that our *Commercial Recordings of Papua New Guinea Music* catalogues do not seem to have very many counterparts in discographies of other nations. Most other "discographies" (a term I use for lack of a better one) are restrictive in one way or another. Perhaps they only concern a particular type of music ("classical", "traditional", "popular").<sup>18</sup> Perhaps they are geographically restrictive, that is they do not consider the

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<sup>16</sup>It is, perhaps, worth noting that the Top 20 listing, one of the original motivations for the compilation of the discography, survived less than a year, but the discography has continued.

<sup>17</sup>Also see Sune Hofsten, "The problems of national discographies," *Phonographic Bulletin*, no. 55, November 1989, pp. 2–7.

<sup>18</sup>For example, Elise B. Barnett, *A Discography of the Art Music of India* (Special Series, no. 3), Ann Arbor, Society for Ethnomusicology, 1975.

entire country.<sup>19</sup> Or, perhaps, they are restrictive as regards the carrier under consideration or the years of recording.

From the start, it was felt to be imperative to include *all* commercial recordings of Papua New Guinea musics, i.e., traditional, popular, religious, etc. This means, we generally considered any music recorded by a Papua New Guinean to be appropriate. Additionally, anything recorded by a Papua New Guinea studio would also be included. Therefore, we do list recordings of artists from neighbouring Irian Jaya province of Indonesia, the Solomon Islands, Vanuatu, Fiji, Australia, or the United States who have recorded cassettes at Papua New Guinea studios. Luckily, such an all inclusive discography is manageable for Papua New Guinea. This is due partly to the relatively late development of a local recording industry, perhaps because the former colonial power was little interested in developing such an industry.

By "commercial" recordings, we mean any of these recordings offered for sale. It appears that the first commercial recordings of Papua New Guinea music only appeared in 1949 when the Australian Broadcasting Commission offered seven, 12" 78 rpm discs, transferred from the original wire recordings.<sup>20</sup> This is actually quite a late date considering that recordings were first made in the country in 1898.<sup>21</sup> Foreign companies dominated the commercial recording of Papua New Guinea music until after independence. Initially all commercial recordings were of traditional music and it is only in the mid-1950s that commercial releases of popular music were made available. Such recordings became the speciality of Viking in New Zealand. Still, the portrayal of Papua New Guinea exotica was felt to be important for selling records—Viking record jackets frequently portrayed Papua New Guineans decorated and performing traditional dances, yet the recordings were all of songs with guitar and/or ukulele accompaniment. (Viking's importance in the Pacific in disseminating popular music from this region cries out for a thesis.)

Shortly after Papua New Guinea independence in 1975, a number of local companies arose. In addition to the recordings being locally produced, a more important factor was their use of cassettes instead of discs as the production medium. In contrast to other developing countries in the world, discs had never become popular in Papua New Guinea, except, perhaps, amongst expatriate families. This is even true of missionary-introduced playback facilities such as CardTalk, a cardboard "phonograph" on which an individual manually turns the disc with a pencil inserted in a hole on the record. In contrast, the introduction of the cassette really totally revolutionised the music industry in Papua New Guinea: it was sturdy, easy to use and carry, relatively cheap, and stood up fairly well in the occasionally hostile environment. Let me emphasise again that these discographies

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<sup>19</sup>For example, Andrew Toth. *Recordings of the Traditional Music of Bali and Lombok* (Special Series, no. 4). Ann Arbor. Society for Ethnomusicology, 1980.

<sup>20</sup>More on the history of commercial recordings of Papua New Guinea music can be found in Don Niles. *Commercial Recordings of Papua New Guinea Music, 1949–1983*. Boroko. Institute of Papua New Guinea Studies, 1984, pp. 4–7.

<sup>21</sup>For further information on the history of sound recording in Papua New Guinea, see Don Niles, "Collection, preservation, and dissemination: The Institute of Papua New Guinea Studies as the centre for the study of all Papua New Guinea music," in *Music and Dance of Aboriginal Australia and the South Pacific*, ed. Alice Marshall Moyle, pp. 59–75 (Oceania Monograph, no. 41). Sydney, University of Sydney, 1992.

overwhelming concern cassettes, a format generally neglected by "discographers," but of great importance to many parts of the world.<sup>22</sup>

At present, we have listings for over 2700 commercial releases of Papua New Guinea music: 92% of which are local, the remaining 8% overseas.

While this covers the main points of inclusion, things are naturally not so clearly defined. One major question is: What really is commercial? The Asian Cultural Center for Unesco, for example, issues recordings which are to be used in member states to promote music of the region. Are these commercial? Although they are distributed free of charge in this region, they are occasionally sold from the office in Japan, hence we consider them commercial. The Deutsch Pazifische Gesellschaft in Germany publishes a newsletter keeping interested individuals informed about activities in the Pacific. During a tour of Europe, a Papua New Guinea rock band was recorded by a member of the Deutsch Pazifische Gesellschaft and the cassette was available amongst members. Although we never could determine if it was actually sold, a special cover was made for the cassette and it was listed in the catalogue. Consequently, we very liberally interpret what is meant by "commercial" and tend to include such marginal cases.

Another difficulty relates to the "music" part of the title. Do we include bird songs, speech, election campaign materials? Generally we have included them even though they are not usually considered music, yet in Papua New Guinea the differentiation is much less clear-cut than in European societies. Still, the examples are too few to quibble over, so they are included. There is also an example of poetry written by contemporary Papua New Guinea poets and read by an American which also gets included.

What about recorded war propaganda, overseas religious recordings repackaged in Papua New Guinea (e.g., Pat Boone), and local compilations of African popular music? These have *not* been listed. Propaganda recordings from World War II, although extremely interesting and historically-valuable material, have never been offered for sale. And, overseas recordings are considered such, regardless of their packaging or local compilations.

Gospel Recordings, a world-wide organisation responsible for recording religious materials in languages throughout the world, has made hundreds of such recordings in Papua New Guinea. Often they consist of a short sermon in a particular language. Local background music may also be used at various points in the recording. While such recordings are sold for a modest cost, we presently have not included such recordings. Primarily, this is because we simply have very few of these recordings and that so few of them actually contain music. Still, if we did have a complete collection, we would have to seriously consider their inclusion.

While the present catalogues predominantly contain discs and cassettes, they also contain a smattering of filmstrips and videos. Some of these are used to accompany educational materials, while others are compilations of Papua New Guinea music video clips which have recently become greatly popular through television. However, should we include other films and videos, such as documentaries, which contain music (most of them about Papua New Guinea do) or which are even solely concerned with music? Presently, we

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<sup>22</sup>For an excellent examination of Papua New Guinea popular music, see Michael Webb, "Lingua Franca Song and Identity in Papua New Guinea," M.A. thesis (Music), Wesleyan University, 1990. A published version of this study is presently being prepared by the National Research Institute.

have excluded such materials, not because we feel they should not be listed. On the contrary, they certainly should be listed, but somewhere else—not in a catalogue of "commercial recordings of Papua New Guinea music."

While some of the local companies generously donate deposit copies of all their recordings to us, some take endless prodding to produce results. In some cases it can take years to acquire copies, because of changes in staff, lack of interest, or just neglect. While the majority of companies logically issue recordings in numerical order, one particular company will issue cassette 589, 712, 559, and 660, all in the same week. Consequently, unless we receive recordings on release, it is very difficult to supply dates to the issuance of recordings. But we feel it is extremely important to supply such years of release for recordings where possible. This difficulty has caused numerous delays in the completion of our catalogues.

Still another difficulty relates to the importance of obtaining recordings as they are released, rather than too much later. At the end of 1988, one company released the solo recording of a particular man. However, early in 1989, he was quoted in the newspaper complaining about the minuscule royalties he was receiving from the studio and that he had never signed any contract with them.<sup>23</sup> The studio's response was to recall all copies of the cassette from stores and destroy them. Their fury was such that they apparently even destroyed the master tape! Luckily we were able to copy the cassette from the musician himself.

Papua New Guinea is a country of great linguistic complexity. Current estimates put the number of distinct languages at c. 750. Papua New Guinea commercial music recordings reflect this great diversity. Cassettes by many bands often contain songs in five or six languages. Of course it is impossible for us to verify the spelling of song-titles in all the different vernaculars involved. We do, however, try to find out the origins of all bands, especially the provinces and villages. Even this is not always a simple task as record companies become less interested in supplying such information on cassette covers. Sometimes, the companies, when contacted, do not even know where the bands they record are from.

Further difficulties apply to simply learning about the existence of a number of small companies which exist. Often these are short-lived companies which issued maybe five cassettes and then cease to operate. These companies are often very regional and their cassettes seldom circulate beyond their immediate area. Churches often issue such recordings. On the other hand, one of the largest studios has been faithfully supplying us with their releases for the past eight years. Just last month in a Catholic bookshop, however, we found a set of five cassettes consisting of recordings of all the hymns in the local Catholic hymn book. The company in question did do the recordings, but for the church, not for their own distribution. Such releases are extremely difficult to find out about.

As anyone knows who has ever attempted to compile a complete bibliography or discography, there are always omissions or errors. Consequently, one appendix in each of our catalogues is devoted to corrections of the preceding catalogue(s). Included here are corrections of release dates, cataloguing information, and other peculiarities. The cross indexes allow us to account for the inconsistencies in spelling, word-spacing, capitalisation, and other peculiarities of the names of bands.

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<sup>23</sup> Anonymous, "Musician claims he was cheated," *Niugini Nius*, 6 January 1989, p. 2.

Compiling a discography is often a fairly thankless task. In Papua New Guinea at least, the usefulness of such compilations is just beginning to be appreciated. As a result of doing this work, my institute has a nearly complete collection of commercial recordings of Papua New Guinea music. It is, however, quite pleasing when the boss of a large recording company approaches us for a copy of one of their own recordings. At present, we have a more complete collection of recordings than do most of the companies represented.

The catalogues themselves have also changed over the years. Instead of a typewriter, a computer is now used to generate laser-printed copy. The master copy for printing is, however, still prepared by us and printed by our printing section. Only c. 200–250 copies are printed—free copies being distributed to all companies represented in the catalogue and to libraries or tertiary schools with important music departments. A few copies are sent overseas. The remainder are sold in our bookshop. As can be seen, this presently involves a great labour for a small number of publications and a small distribution. All listings are kept on computer and we hope some day to be able to print an updated compilation, but the size and limited interest make this a difficult proposition to fulfil.

Papua New Guinea music remains a relative newcomer to commercial recording. Overseas interest continues to be primarily in traditional music, but recent collaborative efforts between some Australian and Papua New Guinea bands have been quite favourably received. As well as preserving sounds, recordings document the changing attitudes towards Papua New Guinea music and are an essential element of Papua New Guinea history. Hopefully, our discographies will continue to document the growing music industry within Papua New Guinea and serve to encourage other Pacific countries to attempt similar compilations.

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# DISCOGRAPHY AS A BACKBONE IN THE USE OF ETHNIC RECORDINGS

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A summary of a paper presented to the open session of the Discography Committee at the IASA/ASRA Conference in Canberra, 1992

It was stressed that discography had originally started as the collector's tool, in order for the collector to determine when the collection was complete, and if a particular pressing was already represented in the collection. In this connection "disc" is habitually taken literally. Ethnic recordings were originally regarded as the field of ethno-musicologists, only later has popular music of specific regions been accepted as belonging to that category.

With the spreading of knowledge about the meaning of embossed markings surrounding the label (generally called "matrix number information") it became possible to arrange a discography as a reconstruction of the recording ledger of a record company, i.e. chronologically, with location and information on the various formats published, and ideally with technical information as well. This main index is supplemented by a number of supplementary indexes, and obviously a modern data base format would be the most flexible.

In a time where it is becoming increasingly common to re-issue early material commercially for use by those interested, including scientists, it is important that the source value of the re-issue is determined. In order that commercial popular music recordings may aspire to ethnic recordings in the scientific sense, discography has to supply the information that would have been available in the researcher's field notes. This means that the **source-critical** approach has to be used, drawing on all information available, including label surround information, technical information and information from the sound of the recording itself. Information relating to the technical setup for commercial recordings may also influence replay of scientific ethnic recordings made on the same equipment. However, the best way to structure such technical information is via a discography.

In order to demonstrate this approach, two publication projects concerning ethnic recordings were discussed. The first was *Musik des Orients* from the Lindstrom group in 1931 under the auspices of Erich von Hornbostel. It was demonstrated that the recordings were not originally from his institute but commercial, popular music recordings. From the knowledge of the technical setup for commercial recordings it was possible to correct the reproduction of the acoustic recordings in the set. The set was also issued in England as *Music of the Orient*, with certain deviations in record dimensions, label surround information and label texts. A number of the English issues were identified as re-recordings which probably took place in 1934 at the time of issue.

The second project discussed was the *African Music Transcription Library* issued in particular on Gallotone by Hugh Tracey in the 1950's. Label information was available from records, from the Catalogue and from *International Catalogue of Recorded Folk Music* published under UNESCO auspices in 1954. The match between the label catalogue and the UNESCO catalogue is perfect, however spelling and other features are in many cases differing from that on the labels.

During the ensuing discussion it was said that the distinction between Western style music and ethnic music was irrelevant, that there had at all times been a mutual influence. The

present author expressed that at the time before the broad commercial ("imperialistic") influence of Western style music, i.e. in the early years of record distribution and before radio, there could be no doubt that any difference between various music styles would have been more stable and probably mainly changing from influences within the local cultures. Diffusion was slower.

## FROM THE EDITOR

Unfortunately some of the comments by George Brock-Nannestad on the future of IASA and the Constitution were truncated in the last issue. At his request, I am including the last part of his contribution in which he proposes re-wording of the Constitution.

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First of all, the wording proposed was sound and audio-visual archives. This is strange, because the word audio-visual really implies audio and visual and sound-with-images. However, as I perceive one accepted use of the word (and its abbreviation, AV), it really only covers sound-with-images - leaving out silent images and sound alone. In that respect it is clear that IASA proposes to cater for those archives who have sound recordings, films, and video recordings with sound, but not silent film, let alone still images.

My views above logically lead to the following proposal:

Article I: leave as it is without the proposed changes

Article II: Take in order B, C, A, D, E and strike the proposed addition "and audiovisual" in all litras expect "A" (which is now third place) where it definitely serves a useful purpose.

However, in case we want to advertise - and we should - that IASA is basically concerned with and specialises in the problems of sound in archives, then a change of the name of IASA to mean the International Association for Sound Archivism would cover it perfectly.

Hoping intensely that the above is only one of many comments on the situation of IASA, I look forward to a healthy debate.

George Brock-Nannestad

## **FROM THE REVIEWS AND RECENT PUBLICATIONS EDITOR...**

Beginning with this issue, I shall be taking responsibility for the reviews section of the newly named **IASA Journal**. Do not expect any major changes in the contents of these pages. I aim to follow closely in the footsteps of my predecessor, Martin Elste.

I am sure readers are aware of the fact that specialized literature on sound archiving is rare. However, our field has connections with many related fields. Discographies and books on the recording industry are of immediate interest to many sound archivists. To some extent we should also attempt to cover publications on broadcasting, which produces so much material for our archives.

Today's rapidly changing audio technology is obviously of great interest to all sound archivists. Unfortunately the most up to date information on this field is found in trade journals and meetings, but we shall attempt to keep you informed of new books in this field.

In this issue I am beginning what I hope will be a series of reviews for several issues: an inventory of national discographies and other large-scale discographic projects, with a special emphasis on discographies available in electronic form (on-line or CD-ROM). I shall also be asking some of you to contribute to this series.

Our field is so wide that it is impossible for any one person to keep track of all new publications. Therefore I ask kind readers to keep sending tips for the list of new publications. Don't be shy: it doesn't matter if someone else has also noticed it. And of course, if you publish something yourself, remember the **IASA Journal**.

We also need more reviewers. The review editor welcomes suggestions from readers who would like to review a particular book, or books on a specific sector of our field. My mailing address is

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# REVIEWS AND RECENT PUBLICATIONS

## REVIEWS

**Hirvi, Harri & Ollila, Kaisu:** *Suomalaisen äänitteiden luettelo - Catalogue of Finnish recordings 1990.* Jyväskylä: Jyväskylän yliopiston kirjasto, 1992. 589 + 723 pp., 21 x 15 cm, ISBN 951-680-883-2 and 951-680-884-0: 220 Fmk (pbk).

*Svensk fonogramförteckning 1989.* Stockholm: Arkivet för ljud och bild, 1992. VIII, 341 pp., 31 x 21 cm, ISSN 1102-5530: Skr 350 (pbk).

Most countries publish regular national bibliographies, catalogues covering all books and periodicals published in the country. Many national bibliographies go back to the days of Gutenberg.

The idea of a national discography has not been quite so generally accepted, but during the past few years the documentation of commercially published sound recordings has grown remarkably fast. In some countries national discographies are beginning to appear in connection (or in the same format as) national bibliographies. Such publications are often connected with legal deposit, laws requiring that copies of new recordings must be deposited in some public institution. In other countries, discography is still mainly in the hands of private enthusiasts.

Finland and Sweden are examples of countries where the introduction of legal deposit has given rise to regular national discographies. In Finland, the Jyväskylä University Library is one of the two libraries which have since 1981 received copies of new Finnish record releases. Since 1983, the library has published an annual national discography. The most current volume, 1990, is the eighth.

In Sweden, legal deposit of sound recordings has existed since 1979, but "Svensk fonogramförteckning 1989" is the first published volume covering current releases (by the time this review appears in print, a second volume covering the year 1990 should also be available). However, the Swedish national sound archive has also published a considerable number of historical discographies covering the output of several Swedish record labels, while the Jyväskylä library neither collects nor catalogues older recordings.

Reliance on legal deposit also has its limitations. The system does not cover most recordings of national music made abroad, and you will look in vain for (most) recordings of the music of Sibelius in the Finnish national discography. Of course information on such recordings may be available elsewhere, but neither compiler has had the resources to include such "Fennica" and "Suecica".

Both Finland and Sweden have relatively small record markets, which makes the compilation of a national discography a much easier task in these countries than in, say, the United States or France. The Finnish national discography for 1990 lists a total of 2049 sound recordings (514 LPs, 710 singles, 544 cassettes and 281 CDs). The Swedish volume for 1989 lists 2989 items, reflecting the relative sizes of the markets.

Both publications use similar cataloguing rules (national variations of Anglo-American cataloguing rules). All recordings are listed in alphabetical order by main entry. In addition there are several indexes.

The concept of main entry is the main difference separating the library-oriented cataloguing of sound recordings from traditional discography. Discographies have usually arranged their materials by record number, performer or subject (such as composer). Although discography is far from standardized, individual discographies usually choose one of these organizing principles for their listings.

According to library cataloguing rules, the main entry of a sound recording can be the performing artist, composer, or album title, depending on the musical genre and contents of the recording listed. An alphabetical listing covering all types of music will thus jump from the Babies dance band to the complete organ music of J. S. Bach. I am not entirely convinced that this is a good way to catalogue sound recordings, but on the other hand it is difficult to suggest alternatives. A national discography arranged numerically by label and catalogue series is not necessarily a good alternative at a time when many record labels never get beyond their first release.

There are also other significant differences between library cataloguing rules and discographical practice. Both publications list the place of publication (the home address of the record company), but never the recording location. The year of publication is listed, but not the recording date, which most discographers would consider more important. But one always has to make choices: in this case the decisive factor seems to be the need for compatibility with the documentation of printed materials.

When one accepts the basic premises of these publications, both are useful and professionally produced. There are some minor national differences which will be interesting for anyone planning a similar publication elsewhere. The Swedish discography has name, title and subject indexes (subject index by code only). The Finnish publication also has numerical listings by label, but no subject index. The Swedish discography is neatly printed on 341 pages in one large-sized volume. The Finnish discography covers 1312 pages in two smaller-sized volumes, although it contains fewer listings. The main reason for this difference in size seems to be the uneconomical layout and the unnecessary repetition of information in the indexes.

Suppose that you want to find out which Bob Dylan songs have been recorded in Sweden during the years in question. You look up Dylan in the index and find five numbers, all on one line. All entries in the main listing are numbered. The first reference, 0956, leads you to Ann-Louise Hanson's CD which contains the song "Farväl Angelina" which is identified as a Swedish-language version of "Farewell Angelina".

The Finnish discography also happens to have five references to Dylan, but it needs eleven lines to list them. The first reference looks like this:

Dylan, Bob -> Beatfools, Shake

You look up the Beatfools in the main listing and find that their album "Shake" contains the song "Itke siis, siitä viis", composed by Dylan and translated into Finnish by Juha Vainio. The original title is not identified. Neither discography gives you a listing of the Dylan songs right in the index, you have to find them under the main entry, but the Finnish discography takes eleven times as much space to give the same information. Obviously the compilers (or the programmer) could take some useful hints from the layout of the Swedish volume.

Both discographies are computerized. They are produced from databases which are also catalogues of the holdings of these institutions. Much of the criticism above becomes irrelevant when one uses them on-line, as one can search directly for any title, composer, performer or label. The Swedish database is currently only accessible for researchers on location at the Arkivet för ljud och bild in Stockholm. The Finnish catalogue has for several years been available through several channels, including the public telephone network. Foreign institutions interested in using the data base should contact the library direct.

The Swedish and Finnish national discographies prove that national discography is feasible, and it will become even more useful when it is published in electronic form. Although larger countries obviously have a larger job, it does not seem entirely unrealistic today to suggest that one day the documentation of sound recordings internationally should reach the same level as national bibliographies today.

Pekka Gronow

**Ruppli, Michael:** *Discographies Vol. 2. Vogue /part 1/*. Paris: AFAS, 1992. X, 226 pp., 21 x 15 cm, ISBN 2-905343-08-7: 250 F (pbk).

Vogue was the first independent French label with its own pressing facilities. It was an outgrowth of the Swing label founded in 1937 by Hughes Panassie and Charles Delaunay. Swing was a specialized jazz label, but Vogue gradually became a major force in French post-war popular music. One of Vogue's best-selling artists was the American soprano saxophonist Sidney Bechet, whose highly-successful creole-style recording of "Les oignons" with Claude Luter's jazz band (1949) helped to get Vogue established. Luter is also responsible for the last session (1984) listed in this discography).

The Vogue listing is organized much in the same way as the author's earlier Swing label discography. Because of the larger number of recordings listed, it has been divided into two parts, of which only the first is now in hand. Part 1 lists Vogue recording sessions in chronological order. For the period 1945-58, all sessions are included. From 1959 to 1984, popular material is excluded, and only jazz and blues sessions are listed. Part 2 will contain numerical listings of all Vogue 78, 45 and LP series, and some related labels (such as Royal Jazz, Mode and Pop).

A full review of the work will have to wait until Part 2 is also available. The session listings are up to Ruppli's usually high standard, and there is a great deal of new information). But as much of this material has already been listed in standard jazz discographies, one wonders whether it might have been possible to present such details in a condensed form, and include instead a brief history of the company. The two-page

introduction is much too short to give the reader any idea of the development of this important company.

Pekka Gronow

**Michael Hauser:** "*Traditional Greenlandic Music*", Kragen/ULO Copenhagen 1992. 296 pp., 24,5 x 17,5 cm (=Acta Ethnomusicologica Danica 7, Danish Folklore Archives Skrifter 8) ISBN 87-89160-01-0 + Compact Disc/Music Cassette ULO75 (DKK 400 and 150 respectively; collectively DKK 498). In English avec Résumé Francais.

The present book with music examples will probably be the definitive work on the Drum Song tradition in Greenland as well as an entry to its connection to the music of the Polar Inuit. With its 55 music examples both on sound carrier and worked-through analyses it is destined to be source material for much research to come as well as intended as an index to material held in various archives.

Far from being a specialist or even knowledgeable in these music traditions, I as a reviewer will only deal with those aspects which will matter to a researcher or an archivist who is comfortable in using a source critical approach. In connection with the use of a recording as a source, this comprises using all available information for evaluating the quality of the sound and for possibly counteracting the distortions that occurred during the recording.(1,2) Alas, in the present case, much work will have to be performed in order to counteract also those distortions which stem from the re-recording onto the published distribution formats, CD and CC. However, also in the written documentation much work has to be done in order to at all identify many of the recordings discussed. The following is not an attack on the integrity of the author as a researcher; it is extremely inspiring to obtain information from him in person, and he is without doubt the key to the information, however the published book is not. This is due to methodological errors and not to ill will.

Due to personal specialization and in order not to make the present review inordinately long I shall concentrate on acoustic recordings which have been transferred and discussed in the publication. In all cases the author has performed in-depth transcription of the music, some of it correcting and supplementing the original ethnomusicologist responsible for collection and transcription. However already here a discrepancy creeps in; the audio material available to the original collector, to the author, and to the listener to the re-recording on CD or CC are different things! The analyses were made on the basis of transfers to tape made as early as 1960, and the present publication was made in a sound atudio, albeit using the very same equipment for rotating and transferring cylinders (a Pathé portable phonograph with an electrical pick-up fitted rather than a soundbox). Any standards in the early or present transfer work go unnoticed.

I would refer to my diagram on page 91 as my model for the objectively correct use of scientific phonograms as sources. It will be seen that any discussion as to musical content has to take into account the exact source value of the re-recording in hand, and this source value can only be determined using documentation of the transfer processes used (3)

The sound examples comprise 16 acoustic recordings, 6 of which are unidentified as far as a link with the original collections is concerned. This makes independent comparison of the present analyses with those made at the time of recording impossible. Again, I have no bases for doubting the analyses and comparisons made by the present author, but a scientific approach requires that other researchers may arrive at their own conclusions. As an example let me mention the tracks 24 and 25 which are recordings that the author was

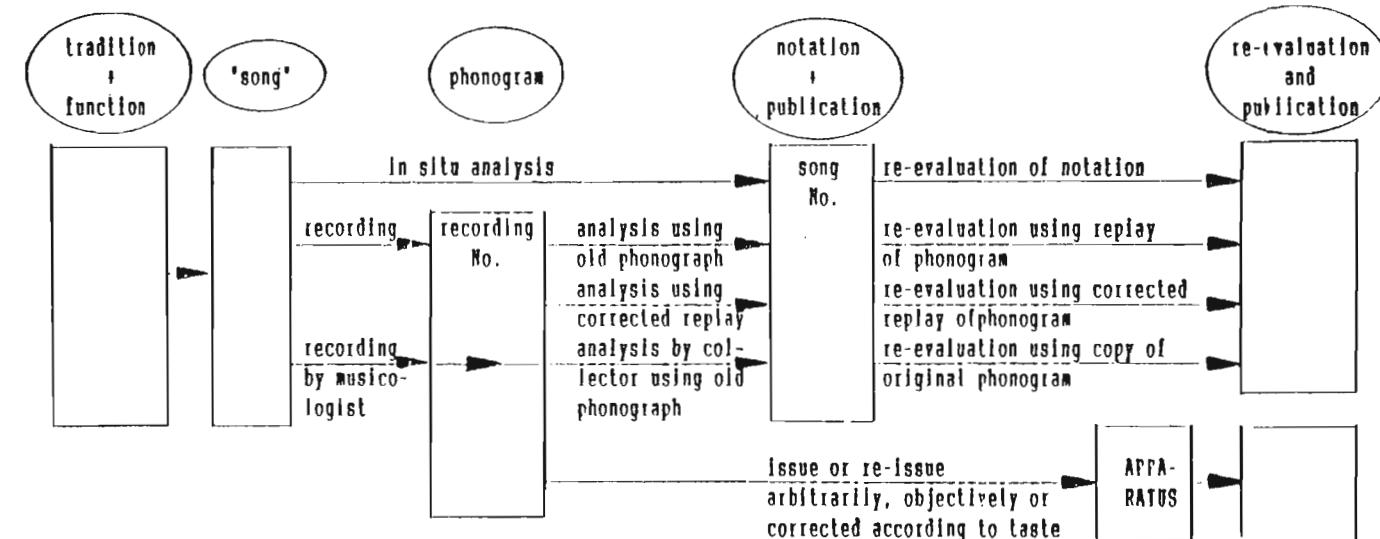
very pleased to find in Vienna (p. 135), being recorded by Trebitsch and Stiasny on a Phonogrammarchiv expedition in 1906. The author is unaware that at least some of the "Platten" of which he has obtained copies for analysis were in fact transferred from Edison cylinder recordings (4). But in any case, we as readers are presented with no indication as to the Phonogrammarchiv number, although it refers to the most original source available world-wide. Unfortunately this lack of information is in breach of the standard contract that any user of Phonogrammarchiv material has to sign (5). Another breach is the re-copying for other archives in Denmark and Greenland (pp. 131 and 164). Again it is not ill will, but simply lack of organisation.

The quality of the transfers is variable from bad to worse, from indications of bad tracking to wrong choice of stylus, and even the choice of speed is highly questionable in cases. By timing the clicks of the tracked cylinders used as example 21 I determined a speed of 220 rpm which is very fast indeed (the average speed used by Thalbitzer was 180 rpm, calibrated with a pitch pipe). The author regards the recording as being "fast" (p.100) but has obviously not checked his replay conditions. And anyway, what we hear and what he analyzed are probably different sounds. And there is no sign of the calibration tone on any of the examples (6).

All in all, it is saddening that a modern researcher is spending less effort on publishing documentation than his predecessors who provided him with material. In this connection I specifically think of the early collection and analysis performed by Thuren and Thalbitzer from 1905-06 onwards who adopted the recommendations of von Hornbostel from the very beginning (7).

As a final warning to publishers: the criteria of the form of the copyright notice are quite stringent, and have to be in the following order: the "C" in a circle, the first year of publication, and the proprietor of the copyright. If any of these elements is missing, the notice has no legal effect in eg. the USA. In the present publication the year is missing.

## Scientific Phonograms as Sources



16

### An Example: Platte No. 539 from Phonogrammarchiv, Vienna.

original cylinder recorded in Greenland by Rudolph Trebitsch  
 - possible replay in Copenhagen  
 <<electrotyped negative of original cylinder (procedure not used by Phonogrammarchiv)>> an archive format  
 transfer of cylinder to Phonogrammarchiv-Platte  
 Phonogrammarchiv electrotyped negative an archive format  
 pressing of Phonogrammarchiv record  
 epoxide resin cast of Phonogrammarchiv negative  
 tape copy of epoxide resin cast  
 later-generation copies  
 commercial re-issues

record

## REFERENCES

- (1) Brock-Nannestad, George: "The critical approach to sound recordings as musicological sources", *Musikkii* 1-4/1989 (Proceedings from the Nordic Musicological Congress, Turku 1988), pp. 423-435. A general approach to the source critical method.
- (2) Brock-Nannestad, George: "A Systematic Approach to Replay of Ethnographic Recordings - Discography as a Backbone", paper presented at IASA/ASRA Conference, Canberra 1992.  
The source critical approach applied to commercial issues of ethnic recordings. Abstract submitted for publication in **Phonographic Bulletin**.
- (3) Graf, Walter: "Das Protokoll der Wissenschaftlichen Schallaufnahmen", **Phono**, Vol. 6, No. 2. 1959, pp. 8-9. Using the experience starting with the early work of the Phonogrammarchiv in Vienna the minimum requirements are discussed.
- (4) Exner, Sigmund: "Katalog I der Platten 1-2000", Phonogrammarchiv, Wien 1922. The numbering of the archive records was introduced at this time, and is not chronological (personal communication by Dietrich Schüller).
- (5) "Vereinbarung bezüglich der Verwendung von Tonaufnahmen aus dem Phonogrammarchiv des Österreichischen Akademie der Wissenschaften". In order to promote scientifically sound use of recordings this contract regulates the purpose of the use, requires correct references, and prohibits copying for third parties.
- (6) Schuursma, Ann: "Review of the 1932 Arabian Music Congress (Congrès du Caire, 1932), re-issue on CD by Bibliothèque Nationale - Institut du Monde Arabe", **Phonographic Bulletin** No. 56, pp. 58-60 (May 1990).
- (7) Thuren, Hjalmar and Thalbitzer, William: "The Eskimo Music", reprinted from "Meddelelser om Grønland" vol. XI, Copenhagen 1911.

**Die Stimme seines Herrn.** Zeitschrift für Grammophonkunst. Nachdruck der Ausgabe Berlin 1909-1918. Mit Registern v. Christian Büchele u. Andreas Kleiner sowie einem Vorwort v. Hermann Holzbauer. Tutzing: Hans Schneider © 1992. 3 Bde., xxiii, 742, 704, 188 S., 35 x 25 cm, (Schriften der Universitätsbibliothek Eichstätt. Bd.16, I/III, ISSN 0724-6579). ISBN 3-7952-0704-5, 3-7952-0705-3, 3-7952-0706-1: DM 980.00 (geb.).

Die Schallplatte hat die musikalische Darbietung von einst in ihrem akustischen Substrat erhalten; sie hat ihr gleichzeitig das Umfeld genommen, hat sie quasi ihrer Geschichtlichkeit beraubt. Wenn wir heute Carusos 1909 eingespielte Arie "Wie sich die Bilder gleichen" (Recondita armonia) aus "Tosca" hören, was wir dank Pearls exzellenter Überspielungen in wiedergabephilologisch einwandfreier Weise können, dann wirkt dieses Klanggeschehen auf jeden von uns zwar etwas anders, in jedem Fall jedoch anders als damals, als die einst einseitige Schallplatte bei den Schallplattenhändlern im Regal stand. Der Caruso-Fan von heute kennt nicht mehr die Erwartungshaltung des Caruso-Fans von ehedem, der möglicherweise jahrelang auf des Sängers Interpretation gerade dieser einen Arie gewartet hatte. Acht Jahrzehnte später sind Carusos Schallaufnahmen komplett zu haben, ist des Sängers Schaffen in sich abgerundet auf zwölf CDs jederzeit abrufbereit.

Wie war das geschichtliche und soziale Umfeld dieser und vieler anderer Schallplatten der frühen Schellackära? Die vielen diskographischen Einzelstudien, die es inzwischen gerade im Bereich der Vokalmusik gibt, helfen einem dabei nicht weiter, vermitteln sie doch immer

noch ein auf objective Einzelfakten reduziertes Bild. Hinsichtlich der Arie aus "Tosca" wissen wir aus den Diskographien, daß Carusos Aufnahme in Camden, N.J. am 6. November 1909 zusammen mit sieben weiteren Schallplattenseiten stattfand, wir wissen die Spiegelnummer ebenso wie alle Bestellnummern, unter denen seine Interpretation veröffentlicht worden ist. Um mehr zu erfahren, bietet sich an, in zeitgenössischen Quellen zu stöbern, z.B. den Hauszeitschriften der Schallplattenfirmen. So wie PolyGram Klassik seit einigen Jahren als Werbeschrift die "Klassik Akzente" herausgibt, veröffentlichten die großen Schallplattenfirmen wie The Gramophone Company ("His Master's Voice") und RCA Victor schon vor vielen Jahrzehnten meist monatlich erscheinende Hauszeitschriften. Diese alten Organe sind umso wichtiger, als es firmenübergreifende Gesamtkataloge wie den *Gemeinschaftskatalog* oder den *Bielefelder Katalog* noch nicht gab. Doch weil diese Blätter keine wissenschaftlichen oder zumindest populärwissenschaftlichen Beiträge enthielten, weil sie kostenlos erhältlich waren und sich obendrein mit einem so obskuren Nebenaspekt des Musiklebens wie der Schallplatte beschäftigten, erachtete kaum eine Bibliothek es für sinnvoll, sie zu archivieren. (Daran hat sich bis heute prinzipiell kaum etwas geändert.) So sind diese billigen, meist auf schlechtem Papier gedruckten Tagesprodukte von einst inzwischen die eigentlichen archivalischen Raritäten. Die Deutsche Grammophon Gesellschaft brachte 1909 das erste Heft ihrer Kundenzeitschrift *Die Stimme seines Herrn* heraus, die - bis auf wenige Ausnahmen - monatlich erschien. Die mit dem etwas hochtrabenden Untertitel versehene Zeitschrift für Grammophonkunst ist für alle, die etwas mehr über den geschichtlichen Standort alter Schallplatten erfahren wollen, eine Quelle erster Hand. Eine der wenigen Bibliotheken, die eine komplette Folge dieser Zeitschrift besitzen, ist die Universitätsbibliothek Eichstätt. Weil es dort einen engagierten Bibliothekar gibt, hat die Leitung erkannt, welch diskographischen Schatz sie mit dieser Zeitschrift besitzt und einen Reprint der ersten zehn Jahrgänge 1909 - 1918 herausgegeben. Die Beschränkung auf die ersten zehn Jahre macht Sinn. Denn danach trat eine lange Publikationspause ein, erst 1926 wurde die Zeitschrift neu belebt. Aber da das elektrisch aufgenommene Repertoire diskographisch wesentlich besser dokumentiert ist als das der akustischen Ära, sind die nachfolgenden Bände von etwas geringerer Bedeutung. Das editorisch Besondere dieses Reprints ist ein zusätzlicher Registerband, der die vielen Informationen in den Spalten nach Namen, Titeln, Katalog- und Bestellnummern aufschlüsselt. Damit ist eine wertvolle diskographische Sekundärquelle für jedermann errichbar und schnell benutzbar.

Was erfahren wir aus der *Stimme seines Herrn*? Bleiben wir bei Carusos Aufnahme. Sie wurde bereits im Januar 1910 zusammen mit vier weiteren der am 6. und 7. November aufgenommenen Caruso-Interpretationen als Neuerscheinung angezeigt. Im gleichen Heft wurden mit der Kurzgeschichte "Der Hausball" die Vorzüge des Grammophons gegenüber einem (nicht seinem Termin einhaltenden) Pianisten geschildert: "Alle Gäste schworen, sie hätten sich nirgends so gut amüsiert, und nahmen sich vor, in Zukunft ebenfalls auf den Klavierspieler zu verzichten und das Grammophon an seine Stelle treten zu lassen" - wozu auch Caruso das seine beitrug, wie der Autor der Geschichte versicherte. Immerhin: Für Mk 20.-, den Lohn des Pianisten, konnte man sich, je nach Preisklasse, eine oder sogar zwei Platten kaufen, wenn auch Carusos Platten besonders teuer waren. Seine Version der Blumenarie aus "Carmen" kostete beispielsweise Mk 12.50, die sich auf zwei Platten erstreckende Sterbeszene aus "Aida" sogar zusammen Mk 40.-. Im Unterschied zu den Platten der meisten anderen Künstler waren Carusos Aufnahmen preislich gestaffelt. Vor dem Ersten Weltkrieg verlangte der Handel für eine "normale" doppelseitige 30cm-Platte ("Monarch") mit Semiklassik, wie man heute so schon sagt, Mk 4.50, für Opernarrien und ähnliches zwischen Mk 5.40 und 13.50. Carusos einseitige Platten kosteten dagegen zwischen Mk 8.50 und 30.- wobei auch eine Rolle spielte, ob der Sänger allein oder im illustren Ensemble sang. Die teuerste Caruso-Aufnahme war das Sextett aus "Lucia di Lammermoor" (054205). Was tun, wenn die Platte nach mehreren Hausbällen abgenutzt war? Die Deutsche Grammophon ging davon aus, daß nach 80-100maligem Abspielen eine

Schellackplatte unbrauchbar wurde. Doch damit war die Platte längst nicht wertlos geworden; alle Händler waren verpflichtet, bei Neukauf einer beliebigen Platte gleicher Größe für die Rückgabe der abgespielten je nach Plattentyp zwischen Mk 0.50 und 1.50 zu vergüten.

Im Februar-Heft wurden die Caruso-Neuaufnahmen "kritisch" gewürdigt. Statt der großseitigen Anzeige nun ein redaktioneller Text, in dem der mit dem Pseudonym Caligula unterzeichnende Verfasser zu der "Tosca"-Arie meint: "Hier wirkt die Darstellung nicht in längerer Kette psychologisch-feiner Genesis, sondern - dem Charakter der Puccinischen Musik angepasst - mehr explosiv und in leuchtenden Farbtönen. Und doch findet man da nichts, das auf rein äußerliche Wirkung berechnet wäre, jede Wendung steht im engen Konnexe mit einer seelischen Künstlerschaft, bleibt durchströmt von wärmstem Innenleben." Um diese Anpreisungen noch zu unterstreichen, sind zwei faksimilierte Dankesschreiben von Arthur Nikisch und Leo Blech abgedruckt.

Anlässlich von Carusos Gastspiel in der Königlichen Hofoper Unter den Linden im Oktober 1911 erschien eine ganzseitige Anzeige, daß durch das "vollkommenste Musikinstrument >Grammophon<" der Star "jederzeit und Arien Ihrer Wahl" aus achtundzwanzig Opernsinge - was waren die drei Vorstellungen in der Hofoper dagegen!

Caruso war zwar der berühmteste, aber längst nicht der einzige Star seiner Plattenfirma. Als weibliches Gesangsidol baute man Geraldine Farrar parallel zu Caruso auf. Die attraktive amerikanische Sopranistin erhielt ebenso große Anzeigen wie Caruso und wurde immer wieder innerhalb der redaktionellen Texte abgebildet.

1910 wird auch der 19jährige Joseph Szigeti vorgestellt. Die "edle, abgeklärte Kunst", mit der der Jüngling "der musikalischen Welt einen ungetrübten Genuss bereitet", ist freilich nur bedingt auf seinen ersten Schallplatten vertreten: Es waren triviale Bearbeitungen von Mozart- und Schubertsätzen, drei Piècen von Hubay und das E-Dur-Präludium von Bach (BWV 1006,1).

Die monatlichen Übersichten über neue Grammophon-Aufnahmen vermitteln ein treffendes Bild des damaligen Schallplattenrepertoires. Zum Beispiel Januar 1913: sechzehn Instrumentalaufnahmen mit Fritz Kreisler und Ignaz Paderewski, eine einzige Orchesteraufnahme- Rossinis Wilhelm Tell-Ouvertüre-, aber seibenunddreißig Gesangsaufnahmen mit Sängerinnen und Sängern wie Mattia Battistini, Geraldine Farrar, Pau Knüpfer, Hermann Jadlowker, Nellie Melba, Titte Ruffo und Luisa Tetrazzini.

Wie kurios die Zusammenstellungen manchmal waren! Aus England kam im Oktober 1913 eine doppelseitige Platte, deren eine Seite den (gekürzten) zweiten Satz von Tschaikowskys Pathétique, deren andere Seite einen von Schuberts Militärmärschen in (reduzierter) Orchestration enthielt.

Trotz des eingeschränkten Schallplattenrepertoires waren die Firmen darauf aus, aktuelle musikalische Neuheiten zu präsentieren und nicht nur die populären trivialen Dauerbrenner. Aktuelle Klassik - das war die moderne Oper. Nach der Uraufführung des "Rosenkavaliers" im Januar 1911 an der Dresdener Semperoper erschienen noch innerhalb Jahresfrist die ersten Schallplatten in der Uraufführungs--besetzung: "Ist ein Traum, kann nicht wirklich sein", "Hab' mir's gelobt", "Mit ihren Augen voll Tränen" und der Monolog der Marschallin, gesungen von Eva Plaschke-von der Osten, Minnie Nast und Margarethe Siems, sowie eine Walzerfolge mit dem Neuen Tonkünstler-Orchester.

Damals, als die Schallplatte alles andere war als eine Konzertillusion, versuchte man, ihre Rezeption der des Konzertabends anzugleichen. Schallplatten hören sollte ein

kommunikativer, gemeinschaftsbildender und kunstreligiöser Akt sein. Also machte die Redaktion der *Stimme seines Herrn* ihren Lesern Programmvorschläge für diverse Anlässe, im Familienkreis Musik zu hören: Für den Geburtstag (mit "Gott grüße Dich"), die Konfirmation (mit "Schön ist die Jugend"), die Verlobung (mit "Ich liebe Dich") und die Hochzeit (mit dem Brautchor aus "Lohengrin"), zum Gesellschaftsabend ("Jetzt spielen" aus dem "Bajazzo") und zum Herrenabend ("Heinrich, lass die Hosen runter").

Ende 1913 erleben wir einen illustrierten Schnellkurs für den Modetanz: den Tango. Elf Tango-Platten lagen bei der Deutschen Grammophon bereit. Wie schnell die Plattenfirmen auf die aktuellen musikalischen Strömungen reagierten, habe ich schon an "Rosenkavalier" gezeigt. Im Dezember-Heft 1913 gab es ein weiteres Beispiel dafür. Mit dem Ende des 30jährigen Aufführungsverbots außerhalb Bayreuths des "Parsifal" war es auch den Schallplattenfirmen möglich geworden, "Parsifal" -Auszüge einzuspielen. Das würdige Werk benötigte ein besonders würdiges Orchester, keines der bis dato engagierten weitgehend anonymen Ensembles wie dem Neuen Tonkünstler-Orchester. Die Deutsche Grammophon nutzte dieses Ereignis zum symbolkräftigen Schallplattendebüüt des Berliner Philharmonischen Orchesters. Auf vier Platten dirigierte Alfred Hertz die Berliner im "Parsifal" - Vorspiel, den Verwandlungsmusiken des 1. und 2. Aktes und dem Karfrietzzauber. Erst nachdem Hertz diese Aufnahmen gemacht hatte, dirigierte Arthur Nikisch, der Chef des Berliner Orchesters, die berühmte Einspielung von Beethovens Fünfter Sinfonie.

Im Kriegsjahr 1914 setzte ein Umschwung ein, der sich in der Schreibe ebenso wie in den Aufnahmen äußerte. Im Dezember-Heft wurden mehrere "Vaterländische Grammophon-Aufnahmen" angepriesen: Hörbilder wie "Die Mobilmachung" und "Abschied von der Heimat", kaisertreue Gesänge wie "Gott, Kaiser, Vaterland" von Leo Blech und natürlich viele Märsche. Bald war von ausländischen Künstler nicht mehr die Rede. Stattdessen pries der Musikschriftsteller Max Chop "Deutsche Tenöre": Heinrich Hensel, Hermann Jadlowker, Karl Jörn, Walter Kirchoff, Heinrich Knote, Ernst Kraus und Leo Slezak. "Man sieht", was Chops Resümé: "Auf deutschem Boden gedeihen die Tenöre nicht minder üppig wie auf italienischem." - Deutschnationale Töne vom Deutschland als dem Land der Musik. Die nicht hinwegzuleugnenden Lücken im Repertoire füllten nach und nach junge Künstler, so Lotte Lehmann, die im November 1917 als "neuer Stern am Himmel unserer Bühnenkunst" lanciert wurde. Anlaß war ein auf mehrere Jahre abgeschlossener Exklusivvertrag mit der Deutschen Grammophon. Hinter dieser editorischen Linie steckte nicht nur ideologische Beschränkung auf nationale Werte, sondern, in erster Linie sogar, die wirtschaftliche Not der Deutschen Grammophon Gesellschaft, nachdem die Firma im April 1917 als beschlagnahmtes Feindvermögen- sie war bis dahin die deutsche Tochter der englischen The Gramophone Company Ltd. gewesen- von der deutschen Regierung an die Leipziger Polyphon Musikwerke AG verkauft wurde und damit ihre internationale Matrizenverwertung aufgeben mußte. Mit dem April-Heft des Jahrgangs 1918 erschien dann die letzte Nummer der "Stimme seines Herrn", bis sie acht Jahre später reaktiviert wurde.

Wer sich ein Bild von der frühen Geschichte der Schallplatte machen will, ist auf Sekundärquellen wie *Die Stimme seines Herrn* angewiesen. Die insgesamt 1167 Seiten starken drei Reprintbände im Folio-Format dürften mit DM 980.- den Etat eines jeden Schallarchivs belasten, doch welches Archiv kann sich des Originals rühmen? Vielleicht beginnen angesichts der hohen Kosten für Reprints die Bibliothekare und Archivare die Werbeschriften von heute doch noch zu sammeln.

Martin Elste

**Heister, Hanns-Werner and Walter-Wolfgang Sparrer (Hrsg.):***Komponisten der Gegenwart*. München: edition text + kritik, © 1992 ff. (Loseblattsammlung). ISBN 3-88377-426-X: Grundwerk und 1. Nachlieferung (Februar 1993): DM 96.00.

Musiklexika veralten schnell, was ihre Kompetenz in Sachen Moderne betrifft. Bislang hat lediglich *Baker's biographical dictionary of musicians* mit seinen regelmäßigen Neuauflagen dafür gesorgt, daß der Wissensstand über zeitgenössische Komponisten nicht allzusehr in's Hintertreffen gerät. Doch alle paar Jahre eine neue Auflage des Baker's kaufen, wenn es schätzungsweise um allenfalls zehn Prozent Änderungen und Ergänzungen geht, mag nicht jeden beglücken. Unter den deutschsprachigen Musiklexika sieht die Sache noch trostloser aus; man hat bislang nämlich noch nicht einmal die Möglichkeit gehabt, sich aktuell zu informieren. Der Riemann ist - abgesehen von diversen 'Volksausgaben' - letztmalig 1972/75 erschienen, etwa gleichzeitig mit den Supplementbänden zur Enzyklopädie *Die Musik in Geschichte und Gegenwart*. Seither haben lediglich Spezialwerke wie das vom Deutschen Komponisten-Verband herausgegebene (gleichlautende!) Verzeichnis *Komponisten der Gegenwart* allenfalls peripherie biographische Hilfsdienste leisten können. Da ist die Idee, ein Lexikon von Komponisten der Gegenwart in Form einer Loseblattsammlung herauszubringen, ebenso naheliegend wie genial. 'Komponisten der Gegenwart' bedeutet nicht nur lebende Komponisten, sonder im wesentlichen alle Tonsetzer des 20. Jahrhunderts, von Pfitzner bis in die jüngste Moderne.

Die beiden Musikwissenschaftler Hanns-Werner Heister und Walter-Wolfgang Sparrer haben ein Team von etwa einhundertfünzig Mitarbeitern mobilisiert, um das ehrgeizige Projekt durchzuführen. Die Grundlieferung und die gerade erschienene 1. Nachlieferung lassen inzwischen ein erstes Urteil zu. Die Erfassungsbreite ist international, ohne Vorurteile oder nationale Präferenzen. Der Eintrag zu jedem Komponisten setzt sich aus verschiedenen Abschnitten zusammen. Das Grundwerk enthält für viele hundert Komponisten einen kurzen biographischen Abriß und - auf der Rückseite des Blattes - eine summarische musikgeschichtliche Beurteilung. Allein diese Grundblätter enthalten eine Fülle sonst nicht zugänglicher Informationen. Mit den in regelmäßigen Abständen folgenden Nachlieferungen sollen sie fallweise korrigiert werden und ausführlich um weitere Abschnitte ergänzt werden: Ausführliche ästhetische Darstellung und Analyse ausgewählter Werke (mit Notenbeispielen), komplettes Werkverzeichnis, Auswahlbibliographie und Auswahldiskographie. Bisher liegen diese kompletten Komponisten-Informationen nur für acht (eher peripherie) Komponisten vor, die zeigen, daß die 'vollständigen' Biographien über das üblicherweise durch Lexika vermittelte Informationsmaterial hinausreichen. Das gilt auch für die diskographischen Angaben, obwohl im Gegensatz zur diskographischen Praxis keine Bestellnummern, wohl aber Veröffentlichungsjahre, gennant werden. Es läßt sich schon jetzt konstatieren, daß das neue Lexikon bald zu einem wichtigen, unentbehrlichen Helfer für Musiker, Journalisten, Redakteure, Archivare und Dramaturgen wird.

Martin Elste

## RECENT PUBLICATIONS OF INTEREST TO IASA MEMBERS

Technical Coordinating Committee of FIAF, FIAT, IASA and ICA

*Archiving the audiovisual heritage: Proceedings of the Third Joint Technical Symposium, Ottawa, Canada, May 3-5 1990.* TCC, Milton Keynes, 1992.

State of the art papers on the preservation and restoration of audiovisual carriers, with an analysis of several factors which cause deterioration, decay, or breakdown. New recording systems and life expectancy of both machine and carrier are examined as well as the current state of the use of digital technology in the audiovisual archive world.

(obtainable from George Boston, 14 Dulverton Drive, Furzton, MK4 1DE, Milton Keynes. £25 GBP)

Technical Coordinating Committee of FIAF, FIAT, IASA and ICA

*Final report of the second consultation of users and manufacturers of technical equipment for audio, film, and television archives.* Vienna May 5-6 1989. TCC, Milton Keynes, 1989.

obtainable from George Boston, 14 Dulverton Drive, Furzton, Milton Keynes MK4 1DE

Technical Coordinating Committee of FIAF, FIAT, IASA and ICA

*Guide to the basic technical equipment required by audio, film, and television archives.* TCC, Milton Keynes, 1991. 93p.

Basic tool for the selection of archive equipment and configuring the equipment to suit the particular needs of AV archives. Divided into three areas of film, television, and sound archives. £10 GBP (obtainable from George Boston, 14 Dulverton Drive, Furzton, MK4 1DE, Milton Keynes.)

FIAF, FIAT, IASA

*Archiving the audiovisual heritage: a joint technical symposium.* Stiftung Deutsche Kinemathek, Berlin, 1988. 169p.

Proceedings of the Joint Technical Symposium held in Berlin, May 20-22, 1987. 31 papers dealing with the preservation, restoration and conservation of film, video, and sound recordings. (obtainable from Stiftung Deutsche Kinemathek, 1 Pommernallee, Berlin. \$75.

The following UNESCO publications are obtainable from PGI Publications, Unesco, 7, place de Fontenoy, 75700 Paris, France. UNESCO publications are usually available free of charge.

Harrison, Helen P., editor

*Audiovisual archive literature: a select bibliography, prepared for the General Information Programme and UNISIST.* Paris, UNESCO, 1992. PGI-92/WS/2.

Harrison, Helen P., editor

*Curriculum development for the training of personnel in moving image and recorded sound archives. Report of the Curriculum Development Working Party.* PGI-

90/WS/9. UNESCO, Paris, 1990.

The study, carried out by members of the Round Table on Audiovisual Records, a Unesco group of NGOs, includes sections on the training needs of av archivists, recommended standards for training, a draft curriculum, the organisation and harmonisation of education programmes, and proposals for implementation of the programmes. Appendices include a survey of potential training institutions and a select bibliography.

Kofler, Birgit

*Legal questions facing audiovisual archives.* PGI-91/WS/5. UNESCO, Paris, 1991. 71p.

Proposed a set of guidelines or model provisions which might be considered in preparation of new, or the revision of existing legislation on audiovisual archives. The principles are aimed at the preservation of the audiovisual heritage. The proposals are accompanied by an explanatory commentary indicating how the guidelines evolved. Useful appendices include: a bibliography (pp.55-58); a list of relevant national legislation; and a detailed analysis and description of international legal instruments.

Harrison, Helen P.

*The archival appraisal of sound recordings: a RAMP study with guidelines.* PGI-84/WS/12. UNESCO, Paris, 1987.

Ward, Alan

*A manual of sound archive administration.* Gower, Aldershot, 1990.

Major up-to-date work for sound archivists, surveying existing sources and practice. Draws much of the current work together and cites many documents. Valuable also for its compilation of current documents. Appendices include codes of practice for archival procedures and a very useful glossary of terms, based on the ARCS AAA project.

Obtainable from Gower Publishers, Gower House, Croft Road, Aldershot, Hampshire GU11 3HR, England. £35.00.

## 1993 Calendar of Events of Interest to IASA members

| <b>Dates</b>                         | <b>Event</b>  | <b>Location</b>                                    |
|--------------------------------------|---|--|
| January<br>February<br>March         |   |  |
| April 2                              | IFLA Copyright Working Party  | Den Haag   |
| May 12-15<br>21-23<br>24-25<br>27-30 | ARSC Annual Conference<br>FIAT Executive Council<br>FIAF Executive Board<br>FIAF Annual Conference        | Baden-Baden<br>Mo-I-Rana<br>Mo-I-Rana<br>Mo-I-Rana |
| June 1-2                             | FIAF  |  |
|                                      | Symposium: Newsreels and Archives   |  |
| July 5-9                             | IAMHIST Congress: World War I   |  |
| August 8-13<br>18-20                 | IASA/IAML Conference<br>FIAF-FIAT-ICA-TCC: Joint Technical Symposium-Technology and our Cultural Heritage | Helsinki<br>Barcelona                              |
| September 5-9<br>22-29               | IFLA Annual Congress<br>FIAT Seminar: Preservation Restoration: Future!                                   | Barcelona<br>Sofia                                 |
| 20-22                                | AGAVA: Eastern European Conference  | Graz   |
| October                              |   |  |
| November 2-22                        | UNESCO General Assembly   | Paris  |
| 15-16                                | IFLA Round Table on Audio-Visual Media Committee Meeting  | Hanover  |
| December                             |   |  |

## IASA PUBLICATIONS

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

## **Discography**

|  |           |
|--|-----------|
| Compiling an Annual Catalogue of Commercial Recordings of Papua New Guinea Music: Difficulties and Questions of Inclusion<br><i>Don Niles, Music Department, National Research Institute, Papua New Guinea</i> | 76        |
| Discography as a backbone in the use of ethnic recordings<br><i>George Brock-Nannestad, Historic Audio Consultant, Nyborg, Denmark</i>   | 83        |
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