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The IASA Journal is published twice a year and is sent to all members of IASA. Applications for membership of IASA should be sent to the Secretary General (see list of officers below). The annual dues are 25GBP for individual members and 100GBP for institutional members. Back copies of the IASA Journal from 1971 are available on application. Subscriptions to the current year's issues of the IASA Journal are also available to non-members at a cost of 35GBP.

Le IASA Journal est publié deux fois l'an et distribué à tous les membres. Veuilliez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations anuelles sont en ce moment de 25GBP pour les membres individuels et 100GBP pour les membres institutionelles. Les numéros précédéentes (à partir de 1971) du IASA Journal sont disponibles sure demande. Ceux qui ne sont pas membres de l'Assoociation puevent obtenir un abonnement du IASA Journal pour l'année courante au coût de 35GBP.

Das IASA Journal erscheint zweimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für dir Mitgliedschaft bei der IASA sind an das Sektretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit 25GBP für individuelle Mitglieder und 100GBP für Institutionen. Frühere IASA Journal (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des IASA Journal für Nicht-Mitglieder beträgt 35GBP.

The Executive Board of IASA

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EDITORIAL

It happened on the Washington subway near Foggy Bottom. A group of Australians of the "toey" persuasion exerted mild but firm pressure on my conscience. They must have taken my non-commital response as an affirmative signal. IASA is not noted for the celerity of its actions but the operation of its grapevine is clearly second to none. The subway train was taking us to the farewell dinner at last year's annual conference: I had barely drained my first aperitif and acknowledged the Library of Congress decor when I was approached by beaming IASA Board members assuring me that I would not regret my decision. And so, before you could say "vinegar syndrome", here I am facing my first blank page as editor of the *IASA Journal*.

My immediate predecessor, Helen Harrison has presented me with a hard act to follow. With the change of name from *IASA Bulletin* in 1993 this journal's professional status was confirmed and it has continued to reflect admirably the constituency it serves. Helen's contribution in turn built on the impressive six-year tenure of Grace Koch and it was she who finally convinced me that I would in fact enjoy being at the IASA communications centre for a mere three-year stretch.

So far I believe she was right, but there have been times in my association with IASA when I felt that the whole IASA train was at Foggy Bottom and not going much further, if you recall those frequent and discomfiting "future of IASA" sessions at annual conferences. But how right our Board members were to persist with this tactic. The evidence of the most recent conference in Perugia and the wealth of material I have had to deal with in compiling this issue show that not just a few members were encouraged by such promptings to re-examine their motives for participating in the association.

There may of course have been other, similar promptings from the home base. No institution is isolated from the effects of the "information society" and the changes that it brings and many of us have enjoyed the new and exciting opportunities that such change presents. This has created a new enthusiasm for sharing ideas and experience with IASA colleagues. But as always, there are dangers and risks. If change is mis-managed then at best you can expect the cynical response "Is that it? What next?", and at worst the unnacceptable waste of human talent and potential that may be the consequence of dogmatic adherence to the latest management technique applied in favour of building fortunes and reducing costs, which usually means reducing employees.

With this issue of the Journal I have therefore tried to assemble different views of change and its impact on our association and the work of its members.

Some tough conceptual questions are posed and choices laid out by a threesome of contributions from German radio archives: Ulf Scharlau scales the heights and surveys the new horizon where sound archivists will become "agents for ubiquitous possibilities", their superior skills and training fitting them well for change; Michael Harms questions our preparedness for the new digital era as we fumble to find the rule that enables us to catalogue an enhanced CD and the equipment to play it back; and Anke Leenings proposes some ways in which we might become better prepared if we learn to become information managers.

It would seem the radio archivists with their journalistic imperative may lead the way forward while national archives have to wait on the corporate policy of their parent organisations which typically put age before beauty and digitise the paper documents first.

Rounding off the conceptual content we have a contribution from Ray Edmondson aimed at stimulating the debate which will inform the next draft of his *Philosophy of AV Archiving*. He administers a timely reminder of our responsibilities for historical continuity, of the need for a strict code of ethics to inform our policies and to raise our guard against the horrendous implications of corruption, even destruction, of our digitised collections by viruses.

The impression gained from these four papers is that prescience is lacking. This is not surprising since we relate to an industry that is notoriously secretive on account of its competitiveness, but multi-media and digital technology appear to be taking us a long time to assimilate.

Not that our "mono-medial" endeavours have been triumphant either. NSA has only just implemented its first on-line catalogue after forty years of operation and IASA expects to publish cataloguing rules that arguably should have been an accomplishment of the late 1960s rather than the run-up to the year 2000. The Cataloguing Rules Project is coordinated by Mary Miliano who has provided us with two progress reports. The Project is criticised in some quarters as being "out of touch" with the possibilities which automation brings for simplifying cataloguing and making it more widely available. But if we are serious about managing information about our collections on a global scale then everything hinges on the structure and format of that information, or, if you like, the metadata solution. Metadata is like an information wrapper. Catalogue cards were metadata, so is the MARC format, so is ISBD and the 2nd edition of the Anglo-American Cataloguing Rules (AACR2).

Are MARC, ISBD and AACR2 still the best metadata solutions? It is now widely acknowledged that there is a need for simplified record structure and various new

formats are available, such as IAFA templates and TEI Lite designed to cope with information on the Internet. However, as Rachel Heery in the recent issue of *Program* has concluded:

> "as yet there is little progress towards simplification of the rules for content. The options for content at present offer two extremes: to follow the AACR2 and ISBD cataloguing rules, or to use a poorly defined set of ad hoc rules. Although ad hoc rules may work in the short term for small collections, and even for large discrete databases, inconsistent usage will not favour cross database searching, nor the interoperabiliy of "centroid" style indexes".[1]

Interoperability is the key to realising future ambitions with regard to remote access. One of the frustrations of working on Project SR-Target ("Paragon") was that we knew the data structures and content of the three partner on-line catalogues were dissimilar and would lead to poor retrieval, but there was nothing we could do about it. The Z39.50 or SR protocols were not magic formulae which dissolved the dissimilarities, they just showed them in a more glaring light.

It would have helped if there had been at least one constant piece of data in each catalogue. If we were librarians, then we would have ISBN. We almost have ISRC, though it has been a long time arriving. Intelligent numbering systems seem more like the kind of firm rock to build on and should provide the means for monitoring new services such as remote delivery of recordings, yet Pekka Gronow shows in his report on attempts to utilise ISRC in Finland that the rock is a bit slippery. IFPI's response to Pekka's criticisms acknowledges that the system for which they are largely responsible is not yet perfect, but to be fair, the imperfections seem to be in the application rather than the standard system itself.

IFPI's letter to Pekka Gronow is one of two contributions here from the recording industry's main legal body, a long-standing member of IASA. Copyright has again become one of our central interests. The joint open session of the Legal and Ethical Committee and the National Archives Committee at the Perugia conference was the most attentively attended session I can remember at IASA. Catherine Pinion's paper on the effectiveness of deposit agreements (which I hope to publish in the next issue) and my own on the JUKEBOX experience of clearing rights for interactive systems were set against a broader legal framework by IFPI's Director of Legal Affairs. The heartening message from his paper is that there is a willingness to form closer links between the industry and sound archives to address the new copyright issues raised by new technology, IFPI serving as an enabler, as they did in Project JUKEBOX.

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[1] Rachel Heery. "Review of Metadata formats" *Program* v30 no.4 (Oct 1996) pp345-373

Meanwhile there is plenty of good work to be done on traditional concerns, such as discography. Professor Marinelli's demonstration of the vagaries of operatic production with regard to the text (a rare instance at a IASA conference where sound recordings were actually played) poses some interesting questions for institutions who perhaps assume that a seamless music service can be provided by delivering any score to match any recording.

I prepared an editorial policy statement for approval by the IASA Board at Perugia. Its main objective reads:

"To adopt a mixed programme of regular and irregular paper publications complemented by web site development".

This latter development is about to begin and should be under way by the time the next issue is in preparation. I hope that it will help to enrich the exchange of information between members, but, as I said in the last *Information Bulletin*, the web page will not be a replacement for the paper publications.

Also in preparation at the moment is an updated membership list. Mark Jones and I expect this to be ready for publication by the end of this year. I will then turn my attention, with the assistance of Martin Elste, to IASA promotional material, a chance to revise the now famous "green leaflet", famous because hardly anyone claims to have seen it.

It is a pity that this issue is entirely in English and I am afraid that the intention to include abstracts in the two other official languages, French and German, was not possible on this occasion. Hopefully things will be different next year.

Another editorial policy objective was to include some lighter material as a counter-weight to the necessarily earnest business of the main articles. For instance, how much is known about our individual interests in recorded sound, surely the main reason why most of us started our careers in sound archives? As a starter I thought it would be a good idea to invite members of the present IASA Board to declare their favourite sounds. Two members will be represented in each issue, starting with the past President, James McCarthy and your Editor. The present format of this idea is very much down to James. I said he should include his current preferred listening choices and also what got him hooked. What he returned was much more and if his model is followed then we stand to gain some interesting insights into the availability of recordings and technology at different times and places.

I would like to thank Pekka Gronow for continuing to serve as Reviews Editor though he has made it known to me that he would be very happy for somebody else to take over after the next issue. Also thanks to Magdalene Csève for assisting with the printing and distribution. Finally my thanks to previous editors, Helen Harrison and Grace Koch for their advice and guidance on my first steps in their shoes.

Chris Clark

IASA Journal is constantly looking for material to publish: articles, reviews, reports of meetings or new developments.

The next issue will have a regional flavour, taking as a starting point the regional reports given at the Perugia Conference by the broadcasting archives on how they are coping with change brought about by new technology. If your institution or local branch is involved in some new development or initiative, let us hear about it. If you or your institution are a new member, introduce yourself.

Please send anything which you consider to be of interest to fellow members to the Editor at the address on the front inside cover.

Please send copy on PC floppy disk in ASCII format or Word for Windows version 2 or version 6 or simply as text in an e-mail (not as an attachment). If this is not possible, then good quality hard copy, **double spaced** will do. If possible, include abstracts (maximum 250 words each) in French, German or English.

The final date for copy of the next issue, Number 9, to be published in April 1997 is **31 March 1997.**

PRESIDENT'S LETTER

Firstly I would like to thank you for your confidence and for the support that many of you have given me before and after the election. Having been General Secretary of IASA for the last six years, I believe that I have a fairly good knowledge of the business of the Association and also of our relations with external organisations. I hope that this knowledge and experience will be of help in my new job as President and I will certainly do my best to serve the Association during the next three years.

In my opinion the new Board needs to clearly define the aims and goals of IASA and after that we should restructure the organisation so that we may achieve those aims and goals as efficiently as possible. This means perhaps that we will have to change our present committee structure and do more work in projects and working groups designated to specific tasks sometimes across committee borders.

It is obvious that our profession is changing. Not only new technology but also budget cuts, privatisation and a more commercial approach will certainly affect sound and AV-archives. In this situation, the membership needs more in the way of recommendations and guidelines from IASA, for instance on copyright related to sound and AV archives, on legal deposit of sound and AV material and, of course, on technical matters.

Recruitment is another area in which we must improve and a closer relationship with the national and regional branches will certainly be one of the means which we need to use to reach new members.

We also need, fairly quickly, to achieve some very basic, practical things such as a regular updating of the membership list, an information package to increase interest outside the Association and the creation of a IASA home page on the internet. I believe that those things are very important to improve communication and to keep the membership together.

Finally, there are two members of the previous Board that I would like to thank specially. Firstly, Helen Harrison, Secretary General, President, Past President, Editor and, after the General Assembly in Perugia, Honorary Member of the Association. Helen has helped me a lot during my six years as Secretary General. She was always there, ready to discuss IASA business or, with just a few days notice, travel to Paris for an urgent UNESCO-related matter. Secondly, our past President James McCarthy. I know that it was not an easy task for James to take the seat as President. He was a newcomer on the IASA Board and it was at a critical time for the Association. During his term of office James has done an excellent job. He has managed to keep the organisation together and he has increased the goodwill towards IASA from outside the Association.

Sven Allerstrand

PRESIDENT'S ANNUAL REPORT

Report given at the IASA General Assemble I, Perugia, 2nd September 1996

As this is the end of my term as President, I think it appropriate not only to draw the year's activities together, but to cast the net wider, in several senses of the word, and make a few observations about the broad and diverse lands we are heir to.

Let me begin with a regular IASA feature, the Constitution. The pressures on us for regular constitutional amendment will always be with us, given the changing nature of the times. However, we hope to develop techniques which allow those changes to continue without constantly holding up our more pressing activities. We shall be looking very carefully at the recommendations of the two committees which were established to make such recommendations. Hopefully they can be endorsed, in whole or in part, into a new Constitution.

As I observed in my last report, the Board also talks about money a great deal, and the future of IASA. Again, I repeat, that is part of our job. Both the last Board and this one have developed a keen interest in financial matters, with good reason as many of you know. It is, after all, your money, and it is finite, so I am pleased to say that under Mark Jones' diligent stewardship our finances are in good shape.

We have some farewells to make this year, Giorgio Adamo decided to resign from the Board a few months ago. Disagreements about style and policy will always be part of a developing association, nonetheless it is always regrettable when members feel their work cannot be satisfactorily carried out within the frame of our association. Again, it shows us how important it is to communicate properly with eachother, if we are to avoid misunderstandings. I should like record the Board's appreciation of Giorgio's contribution to the work of IASA over the years.

Helen Harrison is also stepping down. She has retired from her post at the Open University in Milton Keynes and can no longer devote the time required to IASA activities. Given the large amount of work she has done for us over the years, as President, Secretary General, and as Editor - to say nothing of her tireless work in representing IASA at various meetings - one can understand her need for a rest. As you know we are recommending to the membership that Helen be made an honorary member of IASA, as a tribute to her long record of service to us.

As a result of the election we welcome Martin Elste, Albrecht Häfner and Chris Clark to the new Board and reluctantly say farewell to Kurt Deggeller, another member whose contribution was appreciated. Again, we hope his expertise is not lost to the association. The Board has discussed the desirability of drawing upon the talents of ex-Board members, particularly in those areas where their expertise has been clearly marked.

My special thanks to Sven Allerstrand, who has been a remarkable Secretary General, and will now take up the office of President, bringing continuity to the association as it prepares itself for a new age. His assistance to me, as a newcomer to the Board in Helsinki and over the past three years has been invaluable. Also, on behalf of the Board I would like to thank both Dietrich Schüller, Rainer Hubert and their institutions for their assistance in hosting the mid-year meeting in Vienna. As we all know from past experience, they are very good at this and made us all feel quite a home.

A very special thanks George Boston, for his work in organizing the Board end of this conference. This has set a procedure in place we hope to repeat in the future. Our thanks to Sue Boston as well. I also appreciated the way George kept me informed on a regular basis of the planning and activities connected with this conference.

1995/96 has revealed a continuum of our work with other associations. Helen Harrison has represented us at UNESCO and the Memory of the World project. Sven Allerstrand at the FID meeting. Helen has written of the success of the Memory of the World meeting, emphasizing our need to represent AV matters more aggressively to the world. Sven reports that the FID meeting was useful and that we should keep in touch with them and their work.

Dietrich Schüller has written to the Board raising some very important issues regarding the way in which UNESCO is restructuring, especially in relation to NGO's such as IASA. His recommendations are appreciated and have been deliberated by the old Board, as they will be by the new. Also I imagine the matter will come up for discussion with you all during one of the general assemblies. That we need a regular and experienced representative at UNESCO is clear and the Board is exploring the best ways to make this work.

As you will all know FIAT have made it clear they do not wish to hold any further joint meetings with us. For many reasons with which you will be familiar, we were obliged and willing to try this arrangement, and believe we put our best efforts into making the joint meetings work.

But, as those of you who attended the conferences will know, the fundamental differences between the two organizations far outweighed the mutual interest. As well as this, the cultural differences between us had not been anticipated, and this more than anything I believe, contributed to the decision to associate on specific issues only. Perhaps as a result of our moves to accommodate AV, FIAT have announced in their June Newsletter "proposals for the inclusion of radio archives in our (their) areas of concern". As an independent organisation they, like us, are quite entitled to broaden their scope.

Our affiliation with the Round Table has not been without its problems. IASA, as one of its most active members, has been variously dismayed and frustrated by the difficulties facing this representative group which meets annually, with a changing cast of characters. Sven, Helen and myself have felt this keenly in recent years as the Board members who represent IASA at the Round Table. It was not always so, as our associations had more stable representation in times past, and it was easier to continue conversations with colleagues, for these people would often meet in the course of their work through the year. This is no longer the case and it makes smooth operations increasingly difficult. From my own experience, after three meetings, I was just getting the hang of Round Table business and procedures. However, we no longer have the luxury of sitting around for three years learning a job which will vanish at the end of one's term in office. It is inefficient and wasteful to continue in this fashion without developing strategies to cope with it. Again, we are attempting to do this and you will be appraised accordingly.

Given IASA's good track record as possibly the most active member on the Round Table, both the Secretary General and I were bitterly disappointed when, at the Vienna meeting in March, the Round Table did not see fit to endorse our UNESCO application on behalf of our Cataloguing Committee. We both felt this was a show of weakness by the Round Table, given that they were not being asked to do anything except endorse our proposal; a proposal which, despite contrary argument, has been discussed in great detail and accepted as a major IASA activity by the majority of IASA members. Fortunately, the UNESCO delegate has advised us of their interest in our proposals. Mary Miliano has prepared a thoroughly solid report from her sub-committee which will be delivered this morning, and I will allow the work it delineates to speak for itself. She will also report briefly about the encouragement they are receiving from IFLA and UNESCO in relation to this project.

In the time since I attended my first conference in Como, in 1984, English has become the dominant language of the association. Given the way in which English has been adopted as a world language in that time, it is hardly surprising. The advantages of us

being able to use a common language does not need any discussion, but the obverse side of this development should be noted.

It has become obvious that the countries which have got the best out of IASA have been those to whom English is most accessible. If you look at our work and development, this becomes clear. English speakers obviously have a clear lead when it comes to filling the administrative positions. This is numbingly and narrowly unsatisfactory in world terms, we only have to look within the Euro-centric group to see that the Romance countries have gradually withdrawn from our ranks, usually to form their own associations, and the Francophone countries exemplify this. This has defined IASA more than anything else over the years. We have discussed this matter before, but it always gets put into the "too-hard basket". I have no magic solution for this problem, but feel it necessary from time to time to draw attention to it.

As always, there are many interesting developments on the technical front. One of the most serious considerations thrown up by the fragile nature of our carriers and the expanding technologies on offer, is the very persuasive argument that we should sacrifice the original carriers, ensuring that we only keep the information they carry. Bendik Rugaas, the National Librarian and vice president of the Norwegian National Commission for UNESCO put it very well at the MoW meeting in Oslo, and I quote: "*Along with better access though digital storage, we must do our utmost to preserve our originals. Also for this purpose new technological developments can come to our assistance.*" This is a view held by many and George Boston's very helpful introductory session on Sunday, made it very clear that the dramatic transitional phase from analogue to digital is still in train and will not be problem free for some time yet.

Alternatively, our respected advisers on technological matters are correct in reminding us that our first priority is to preserve the information, not the carriers, however charming they may be. As archivists we accept both of these points, trying to balance the huge investment needed to preserve carriers against the risk, however small, of committing the Memory of the World to the new technologies, and trust them implicitly with our audio-visual heritage.

We do have to be careful about embracing the new and disposing of the old too carelessly. One of the perceptions clouding the argument over the Cataloguing Committee's rules project is that we are simply resting in the arms of an outdated technology. I hope the report to be given by Mary Miliano this morning will show this to be a misreading by some of the work of the Committee. On the other hand it must be made clear to all that IASA is committed to progress and always open to discussion about all of its workings.

As I reach the end of my final address to you as President, allow me to give you a glimpse of the future.

As I boarded my plane in Sydney, I grabbed a copy of the *Sydney Morning Herald* and after take off, settled down to read it. Under the heading, *The Techno Generation*, I read of one Simon Rumble who, for his 21st birthday, sent out all his party invitations on the Internet, a system which is so familiar and comfortable to him and his friends that, to quote him: "I only had to send out five invitations on dead trees".

The article went on to give a graphic account of how the new generation, our new constituency, is rapidly breathing down the necks, not only of the paper based culture which we in IASA have been arguing with for years, but a new, free-ranging culture which is breaking into our established structures and rules, new consumers who truly have the upper hand for the first time and are not bound for an instant by copyright, or a dependency upon our very structured procedures regarding access to our data banks. It is not that this new world does not offer archives a vast new potential, it is the importance of grasping and recognising the huge scope of what is happening. Embracing the future has always been welcomed by us, and this future may help solve many of the administrative and preservation problems alluded to earlier. Let us hope so.

It remains me to thank the Board for their support during the last three years, and to thank you all for giving me the opportunity to lead this absorbing, querulous and outstanding association. Despite having recently retired from the National Film and Sound Archive, I have not retired from life or work and hope to be around for the foreseeable future, and to assist in any way I can, the progress of sound and AV archiving.

My thanks to you all.

James McCarthy

Digitisation and its consequences for radio sound archives

Ulf Scharlau, Süddeutsche Rundfunk, Stuttgart

Paper delivered at the Open Meeting of the IASA Radio Sound Archives Committee, IAML-IASA Joint Annual Conference, Perugia, 1996

In recent years, all discussions concerned with present and future changes in broadcasting have been full of catchwords such as "digitisation", "multimedia", "internet", "data highway", and the all-embracing "new media". These terms imply, at least in German broadcasting organisations, the hope of reducing costs by cutting jobs, and at the same time they raise fears concerning unemployment of staff members.

Digitisation and its consequences on the form and content of public broadcasting and the organisational consequences for the broadcasting stations themselves are the main issues that are discussed by working groups in all fields , programme editing, technical and EDP [Electronic Data Processing] departments alike, and also on a different level by unions and executives, when social aspects and legal considerations are involved. Expectations are great, and so are the fears. In his novel *A la recherche du temps perdu*, Marcel Proust remarks: "the only thing that never does change in France is that there is constant change in France". Is it not just the same with the term "new media"?

At a conference on broadcasting matters last year, social scientist Gerhard Schulze pointed out a typical example of this constant change: the so-called telegraph line, a cable connection crossing the Northern Brazilian savanna at a length of 700 kilometres, had at its completion in 1922 already been made redundant by the discovery of radio telegraphy. However, this invention, too, was only an episode in the history of media. Media have always been new and, at the same time, at least partly outdated by further developments and improvements. Media have always been pushing forward. Would it be appropriate then to modify Proust's quotation and say that in the context of media that the only permanent thing about media is that they are permanently changing?

No, it would be inappropriate, for there is more involved this time. I believe that the phase we are in today is much more, it is almost a revolution. It could well be that the next media generation will have one distinctive feature that the previous generation did not have. This feature is that that the next generation of media may have reached

the final stage of possible developments and that therefore it could be much more than just a new level, which then would be the basis for new things to come. Over centuries all media - books, newspapers, telegraphy, telephone, radio, television, computers - have addressed two ideals. They all served either the **transfer of information** or the **storage of information** or both. With the recent dramatic developments in media technology we could reach a final stage insofar as we can presume that faster, further and more complete is just not possible.

We must not ignore the future, also as far as digitisation is concerned. However, we know only a little, if anything at all, about the future. Is there still a reasonable way to think about the future? The philosopher Edmund Tural tried to describe the influence of new technologies on our culture in the following parable:

"A mountaineer tries to find a path through unknown territory. He climbs a hill, excited as to what might follow. After he has reached the last summit visible to him, a new horizon presents itself. He scans the territory and makes up his mind on how to continue his walk. He is fully aware that unexpected obstacles might force him to turn back".

This parable illustrates that a prognosis based on empirical facts, as in the weather forecast, is impossible for the mountaineer: he doesn't know what perspective or horizon the summit he is climbing will offer. The way we act is not determined by a combination of laws known to us, it is determined by a multitude of possibilities. We must analyse these possibilities, weigh them up and then decide. These discussions, however, can turn the future into a dispute and into a question of power, because everybody (politicians, media corporations, broadcasting organisations) wants something different.

As far as archives are concerned there is one prediction to be made; the prediction that digitisation will have a dramatic impact on the function of archives and the way they are operated.

What exactly are these consequences for archives? I will try to make clear my point of view in the following theses.

1. **Archives are already or have to be professionalised.** The material stock of radio and television, and also printed stock such as books, newspapers, magazines and printed music, have to be documented and made available on a level of ever-increasing quality.

2. **An increasing demand for information requires information management.** The demand by archive users for more professional documentary research has

increased considerably. Modern documentary research places a strong emphasis on contents. It demands the possibility of linking complex searches, the acquired information and access to the material. Managing the information becomes just as important for the documentation and archiving business as management of the collection resource itself. The growing demand for information leads to a purposeful choice of information. The documentary maker becomes a manager of information. The task of archives in the digital age is the control and organisation of the amount of information that we encounter every day and which we must administer: "the media server becomes the communication server".

3. **The evaluation of material and documents becomes a major task in the archive business.** The formal recording and documentation of contents are nowadays combined with the equally important task of assessing the document, in other words, evaluating its quality. Not simply collecting, but selecting and cancelling or erasing define the task that radio and television archives must fulfil. Assessing recordings, documenting the material, researching information, making it available and supplying it are the services that need to be provided as a basis for programmes of superior quality.

4. **Digitisation and information held exclusively on computers are revolutionary steps that dominate the archives of the future**. The computer provides pieces of information which not only contain data about material kept in the archives, but also the material itself in a machine readable format. The archive of old with its storage rooms and physical stock is replaced by an archive within the computer: a virtual archive. The sound and video carrier that can be touched with our hands, is replaced by sound or video files respective to a set of data which are accessible simultaneously at any time and from any place. The archivist will lose this task of supplying material, but will instead become an agent for ubiquitous possibilities.

5. **New ways of networking information.** The external networking of information is increasing substantially. The use of external online data hosts has already become part of everyday work. The nationwide networking of German public broadcasting stations' archives (connecting also those of Austria and Switzerland) is not a future development but at least partly reality. A tight online network connects the archives with dozens of data banks and several thousand individual users. Archive experts with a vision of the archives' chances in the future have realised that this is a turning point. For networking of archives is a necessary step in order to make documentary services attractive and reasonable at the same time.

6. **The securing of stock as a unique source for science and research is a task for the future**. An important task remains which archives have to fulfil in the interest of

public broadcasting: the securing of precious historical audio-visual material. Here the public stations are far ahead of the private stations, an advantage that hopefully cannot be compensated for by the latter's superior financial resources. Public stations must retain the material and intellectual capital in the form of programme treasures that have been archived during their production history, a period of almost fifty years. On the one hand, these materials are needed for planning, producing and broadcasting programmes. On the other hand, these materials serve the world of science, research and public interest in that they mirror in an invaluable way the historical, cultural, political and social life of the last five decades. In this respect, the archives of public stations have to fulfil a social task that far exceeds their responsibility for programming. To maintain, secure and make available the unique stock of the archives in public broadcasting companies is one of the main tasks our branch has to face.

Conclusion

Numerous operations which have in the past been characteristic of work in archives will be reduced, modified or abandoned altogether. New tasks will become necessary. Our work will be reduced in certain fields, for example in the management of collections, not only as a consequence of new technologies. At the same time, however, a large proportion of the staff may be qualified to deal with new tasks. The high standard of training and skills of the staff in our archives are a good basis for this.

Considering the situation of multimedia today, one is tempted to quote Pericles of Athens, who stated more than 2400 years ago:

> "It is not a question of foretelling the future, but of being prepared for the future".

Mixed Media in Broadcasting Archives

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Paper given at the open session on "Sound Archives and Multimedia", Joint IAML/IASA annual conference, Perugia, 1996

When I agreed about one year ago to give a paper on 'Mixed Media in Broadcasting Archives, it dawned on me for the first time that we were facing a new era of archiving and documentation. Shortly before that, the phonographic industry had just placed on the German market the first samples of mixed CD's which we as a broadcast sound archive got as part of a sampling contract. *[Editor's note: the term "mixed CD's" used by the author may be unfamiliar to English-speaking readers. I have retained his term in this context because it usefully encompasses those carriers which we refer to separately as CD-I (interactive CD), Enhanced CD's and CD-Plus.]* We held these Mixed CD's somewhat helplessly in our hands, inserted them into a CD player and played them back. What we heard, quite normally, were the tracks that appeared on the cover. But we knew, of course, from the accompanying booklet that there had to be much more on that Mixed CD: short biographies together with photographs of the artists and authors; some videoclips containing interviews; pictures of the score together with touch sequences e.g. of the guitar including the sound; videos with impressions of the studio work; all the texts of the songs, etc. On the whole, obviously, well-rounded information packets, probably somewhat badly arranged with the additional prospect of some little surprise.

Well, the booklets made very promising reading, but unfortunately we were not able to realise their multiple contents, as we in our sound archive had no suitable equipment for those products. Naturally, technological progress had arrived at our sound archive with the effect that two or three of the customary dumb terminals had been exchanged for intellegent PC's. But the latter had, apart from being able to communicate with the host computer, only the capability to process graphical data plus an insignificant application for presentating beautiful pie charts and sales diagrams, and finally a spreadheet calculation programme which no one needed. And, maybe intentionally or not, the hardware of these new PC's was configured for little more than text processing and pie charts.

At the same time, a lot of CD-ROMs were entering the market which covered all kind of cultural activities - from literature (poets reading their works) through painting (multimedia exhibition catalogues), to architecture, artistic design, theatre and TV plays, etc. Moreover, we were swamped by a mass of profane information and

advertising from tourist agencies with original sounds of prominent native citizens extolling their regions and provincial destinations.
I know very well that you expect here in a technically-oriented session, guidance on how a certain sound archive deals with multiple data formats on one single physical carrier. Let me cut a long story short: we have not yet systematically solved the problem in our sound archive. Insofar as Mixed CD's contain the customary CD audio data (44.1 kHz sampling frequency, 16 bit linear solution), these data are recognized, displayed and reproduced by every normal CD player. Hence, it is possible to accommodate, without additional tricks, such carriers within the sound archive, but then we evade the real problems.

A further storage audio format often found on Mixed CD's is known as the RIFF-WAVE format. It is really universal, if you consider the whole market spectrum.

Other audio formats such as the related VOC format can be added to this. Moreover, compression and reduction formats (e.g. MPEG I layers 2 and 3) can be included with these basic formats. Here begins a list which in principle is endless and where formats like the sound of a TV signal are stored. From the standpoint of MultiMedia, the latter is going to become a more and more important source within the sound field.

How should we handle this technically? In our sound archive we have been helped by the fact that in the meantime we have begun a pilot project which aims at the long term archiving of sound material in a digital mass store. Within the framework of this project, we are using capturing stations which serve to bring the archival audio material into the final digital form which incorporates the WAVE format. From this position, we can transform the audio files into the data-reduced MPEG format. It goes without saying that the reverse sequence is possible (without annulling the data reduction, of course, because that is an irreversible process). Now it is very important to allow the system to transform digital files from any format to another, perhaps in order to later reduce them when international standards have been adopted. In any case we have to use this pilot project to increase our experience about the capturing, retrieval and playback of Mixed CD formats. Anyhow, we have to store also textual and pictorial information in such a mass storage system to include video clips, not only because it makes sense in terms of long-term planning, but also because pretty soon we will come across the problem of how the user can be provided with the booklet information of everyday audio CD's, without the booklet having to be archived in the future as paper. This means that from the beginning we have to plan the digital mass store so universally that it will accommodate any foreseeable common multimedia format.

For the time being, while we are faced with the present day multiplicity of different formats and reduction rates, which means (particularly in the video field) very vast data quantities, I cannot imagine any sensible technical infrastucture for archiving products which *might* be marketed in the future.

I have just given to you an outlook on the future which sounds much more optimistic than the present situation allows. Let me go back once again to 1995 when we thought that something should happen at length.

We have once again emphatically reminded our EDP [Electronic Data Processing] department that Mixed Media is something above and beyond the change from character-oriented host applications to graphic-oriented text processing on personal computers. We have defined our requirements and entered them into the administrative process. The reaction of the administration went in two directions:

1. "Do you really need such apparatus? Why don't you admit it: it's just a fancy and expensive toy!"

2. "Such multimedia-capable configurations are very costly. We will put together for you something which is already quite good. But we wonder whether we can still fit it into the current budget."

Meanwhile the increasing flood of Mixed Media productions found us unable to screen them, let alone to document them. And the EDP department has undertaken to commission a reasonably-priced, exemplary substitute. After installation, it proved to be like Charlie Chaplin's suit: everything at least three sizes too small - the screen too small; the working buffer too small; the fix disc partitions too small; instruction, service and maintenance insufficient... I don't like to bore you with all those things but I can assure you, however, that we all have learned a great deal, and are now fairly certain we know what an amateur configuration really looks like. By the way, it might have been better to ask for assistance from our teenage sons and daughters who are quite at home in these trivial PC problems.

Well, I don't mean to complain here about our colleagues in the EDP department. They have really strained every nerve within the frame of their objective possibilities and they have done the best they could, for we now possess one player for various commercially available CD-ROM's and two further players for screening this or that specimen. And I believe that during the year, many things will improve.

No, it is not right to scold colleagues. Rather, we should critizise ourselves and admit that, we, as archive and documentation professionals, have so far simply not allowed

this new phenomenon to approach us. Pointing out that the support of the EDP colleagues was not brilliant may have only a self-preservation motive.

At any rate, already in 1994, the annual ARD sound archives conference recommended to start with the development of standard cataloging rules for the archiving and documentation of multimedia productions. It was a recommendation that was repeated in 1995 on the same occasion, after the unanimous realization that nothing had been accomplished in the past year. And I am sure that in 1996 the recommendation would have been forwarded for a third time, had the sound archives conference not been cancelled for lack of funds.

Also, organizationally, the ARD broadcasting companies have not yet reacted to multimedia entering their archives, as far as I can see. Now as before, the traditional columnar organization structure in TV, radio and text (library and press) still exists. The consolidation of these traditional archive sectors into a centralized structure has to be considered, in most instances, a distant desideratum rather than an urgent task, in order to be able to actualize certain techniques with less redundancy and friction losses.

In 1995 there arose the first careful considerations of how one might react organizationally to multimedia. These resulted in the following perceptions:

- already today, we receive a lot of information only by multimedia and hyperlink ways - provided it reaches us at all;

- in future, every production will be digital, meaning that the older productions will be converted from their analogue condition to digital;

- in the near future, every production, regardless of its type of media, can be stored as a binary bit stream in and recalled from a digital mass store;

- in future, information provision to the user cannot be limited to the supply of documents in only one medium. The user wants to exhaust all the available overlapping sources in the way that has been possible for a long time on the Internet;

- in future, productions will not be made exclusively for a particular medium - TV, radio or press - but rather, for commercial reasons, they will strive from the beginning to make full use of the most varied media. In other words, the production will be designed multimedially;

- it is already present-day practise to accompany, or enrich, monomedial services (for instance, radio) with information from another medium (from the much older videotext we now have radio text). This kind of supplementation will increase and must, therefore, be considered from the scratch for production and, from that, also for archiving and documentation.

One could cite further reasons why information-providing departments of a broadcasting company must change their organizational structures from a columnar arrangement to one where media responsibilities overlap.
A very important (although not the most important) argument, which has already supported the centralization of the columnar structure, now becomes much more persuasive as additional support for eliminating the separation between the media: that is the horrendous investment that the broadcasting companies must make to convert from analogue, monomedial information provision to digital, multimedia systems. The money is for investment in one technique, independent from the type of media; it has to be invested in one network system for professional production and for in-house distribution of all the information for screening, monitoring, listening purposes, and for broadcasting pictures and sounds in higher quality.

Of course, the more important argument is, at the same time, pertinent to archives and documentation departments. The often-cited information flood will not, as you all well know, wash away those who can filter, preselect, select and process the flood.

We come from an era of faith in progess, in the sense that we think that we would be in a position to simplify information retrieval, that extensive intellectual classification and indexing procedures become unnecessary. Full-text retrieval is one step on this path, the development of automated voice and picture recognition systems are other steps not yet fully accomplished. We have, meanwhile, learned that with larger data masses full-text retrieval does not lead to the required precision in the results, to put it mildly. In other words, the quality of the retrieval results is wretchedly poor, as is also, as a consequence, the journalistic product which is based on that retrieval. It would not go any differently for us with automated retrieval procedures in the voice and picture area, either.

Let us say that you now add the novel structure of multimedial contents, that is to be non-linear, non-deductive, non-directional (contrary to the linearity of a text which you read, or a lecture which you hear, or a documentary film which you see); moreover, it is to be multi-dimensional like an entire tree with roots, trunk, limbs and branches; additionally, the fibres of this 'information tree' are made up of one material, namely bit streams, but addressing the various senses when re-analogized (you could

say various peripheral equipment). Then it would be instantly clear that with automatic procedures, any amount of recall could be reached. But the precision, of course, would be diminished, the truly desirable would still be even further beyond your reach. On the other hand, considering the quantity and structure of the raw information, intellectual access which is not supported by mechanical procedures remains just as fruitless as before, measured against the quantity and multiformity of the sources offered by the information options.

It seems to me, in the light of the quantity of information and the complex structure of its sources, that only a combination of intellectual work at the input and mechanized support for its output will lead to acceptable access possibilities. Therefore, documentation methods have to be developed now for the intellectual input which will invalidate all the customary monomedial orientations by the integration of both the extant data and the development of the additional and new.

A great challenge will be the finding and unlocking of that information hidden in the branches of the information tree and its root system. To solve these problems, we will profit from the developments in the Internet's navigation system and retrieval machine - already showing us in which direction classification and indexing work has to go.

The staff of a professional archive and documentation department have to give up their traditional monomedial orientation if they don't want to become hopelessly under-qualified in the immediate future and find themselves without prospects in the employment market. They will have to be able to navigate in a virtual archive-world of databases and files, completely independent of which classical medium the required information came from or in which it makes its next appearance.

Since no one can do and know everything, only the work area for the necessary specialization is left - unlike in the past. Navigating in consolidated multimedia information systems, the archivist or documentalist enters the work-area-relevant information or gets just this relevant information for the user. The user, on the other hand, uses this information in some classical medium or - more probably - in several media, perhaps in some entirely new multimedial application.

Of course, some of the old virtues remain in force within these developments. Now as before, a good general knowledge and awareness of the repertoire is needed for accurate input and output work. Therefore, part of the staff must have or be able to retain a monomedial focus. By the same token, the psychological and physiological talent of individual staff for elaborating acoustical-musical, acoustical-linguistic, or visual or markedly figurative information will have an influence on the individual's profession, just as will the preference for the sensuality of specific material (e.g. the

shellac disc); it is, however, to be feared that this preference will become increasingly unimportant.

Yet from all this, in order to ensure the quality of the information provision, the old columnar organization has to be restructured. This will go hand-in-hand with an enormous learning and training process, the inception of which has not yet been effected. In the first place, this points to the mastery of the new techniques of production and supply, i.e. competency in the interaction with multimedial data processing and data transmission. Secondly this points to the capacity for integration of hitherto unfamiliar forms of mediation. It points thirdly to the development and control of new documentation languages and rules. The pertinent vocabularies and standard rules have not yet been written, at least not by us.

This situation reminds me a little bit of one which is supposed to have arisen about thirty years ago in my broacasting company. Then there existed scattered "production archives" in the editorial offices which at the same time could no longer function because they had grown too large. Therefore, they were brought together in larger branches, which are the present sound and television archives.

Today, scattered mountains of material are growing again, and there doesn't seem to be anyone responsible for its archiving and documentation. Possibly we don't see these mountains this time because they are hidden in networks and digital stores; the CD-ROM in its cosy conservative outward appearance is just a "precursor" of the new multimedia quality.

We can see what the point should really be, but for some reason we are not acting resolutely. A substantial argument, to which I was opposed as I suggested the planning of our necessary restructuring, was that the small quantity of our multimedia productions so far means that it is too early yet for us to have to react organizationally. That is true. The quantity of multimedia products that we create is still too small - and, nevertheless, we will soon enter the Internet with a server where we have several web sites, we are planning concretely for an audio-on-demand service, we produce radio text! But the quantities of those products that we already today ought to receive for input and to elaborate according to the respective medium has meanwhile become boundless. The requirement for retrograde documentation becomes greater and greater everyday, and will soon become too great to master. But as you all know: it is that certain piece of information, that certain document, the availability of which can decide the outcome of journalistic competitiveness.

Let me say in conclusion, that whatever effort and whatever time it may take, until vocabularies and standard rules are developed, I will soon be seen standing there like the older colleague of thirty years ago, but who, unlike me, had the incomparable advantage of being able to see the materials to be worked on, stacked up in cartons and tins before him.

Digitisation and Documentation of (historical) audio-visual documents

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Presented at the IASA open session, "Sound Archives and IASA in the next millenium", at the IAML-IASA Joint Annual Conference, Perugia, 1996

Preservation, cataloguing and accessing audiovisual documents - these parametes are valid and decisive for analogue storage systems as well as for digital ones. We have now reached the point of transition from analogue carriers to digital documents. Information management will soon be absolutely independent of time and place as well as of materials: it will go global. We now stand at the beginning of this development.

Besides the technological diversification, new relationships with the information market and political strategies of our pluralistic societies there still are and will exist in future three basic aspects for information and documentation management:

- the authority of the archivalia (that means the precise definition of individual and collective rights)

- the authenticity (which guards against disinformation and manipulation)

- the legitimacy (which permits access to the materials)

Only the combination of all these three aspects guarantees that information serves knowledge and culture and determines the communication of our own and future societies. We have to care about copyright and legal matters as well as information strategies (for example, when you think of fascist documents which you find in archives, libraries or museums and which can be radically manipulated and put into other contexts by way of electronic transition). To avoid any misunderstanding, these problems are not new; they have existed for a long time. But facing the non-material age in our archives these problems become much more important. It is a question of critical and sensitive behaviour towards information and documents at the same time.

Until now people have only partially examined these questions; a strategy for future solutions still does not exist, neither concerning digital audiovisual documents nor qualifications of staff and definition of services. This means nothing less and no more than training staff in information management techniques which are directed towards

the information market and the users (or, if you like, the customers). The global information and communication process has centrifugal forces which are difficult to envisage; but IASA and other archival or documentation associations can and must develop strategies for future information policies.

At the same time it is very important to develop forms and procedures for public information services, including broadcasting stations in the age of global networks. Institutions which are concerned with long-term archiving, preservation and cataloguing of digital audiovisual documents (national archives, national libraries and museums, as well as broadcasting stations) face quite similar tasks: they have to leave behind the physical principle which means singular items which not only had to be stored digitally but which should have been able to be accessed more quickly and authentically. This is valid especially if society sees itself as a global information society which needs a multiplication of resources as a precondition of their multiple interests. Until now, documentation departments concerned themselves with analogue audiovisual documents - spoken word, music, TV programmes and films, photographs and scores; the increasing quantity of documents and the change from analog to digital carriers and storage systems mark the difference between yesterday and tomorrow. In times to come we will have to deal not only with the information about the documents - independent from time and place and as quickly as possible - but to intensify the access to the documents. That leads to a redefinition of jobs which will be valid for journalists as well as for archivists. Research in local, regional and national or perhaps international databases and networks will determine the work of the journalist, and the PC (at home) not only allows retrieval and research but the disposition and combination of the single programme, including cuts, legal and copyright aspects, etc. That means that journalists receive intensified and integrated information and documents which until now they received via several channels, one after another, not simultaneously. This procedure has parallels in scientific communication as well.

For broadcasting institutions this has widespread consequences. Until now, in the analogue world, sound studios took care of the provision of sound or audiovisual carriers. Digitisation is closer to the work and procedures of the EDP [Electronic Data Processing] department. Integration of information retrieval and collection management is necessary and the total organization of the archive departments, the calculations of costs (accounting, copyright affairs etc.) must be realised according to the new demand for integration. Several levels of organization and hierarchy are involved in this, and are subject to many different strategic and political models, and in nearly every institution or archive the process of reorientation and restructuring has already begun.

In the meantime nearly all public German Broadcasting stations offer information over the Internet (e.g the World Wide Web) and broadcast programmes digitally. In addition, many are involved in special projects: WDR (West German Radio) in "Video on demand", SFB (Sender Freies Berlin) in "Digital Video Broadcasting (DVB)" - which can be compared with the Orlando project in the United States - SWF (South West German Radio) in "Radio on demand". The news programme of the BR (Bavarian Radio) will be put onto the Internet very soon, changing or modifying the news every fifteen minutes and offering retrieval based on subjects, themes and names. NDR (North-German Radio) in Hamburg combines digital landscapes, pictures and information with the help of multimedia and virtual studios: the images you see on your TV screen are virtual, they do not exist in reality.

Last but not least, the German broadcasting archives have started a project "Digital Archives for Historical Sound Documents" in Frankfurt *[A description of this project by Dr Leonhard will be published in IASA Journal no.9. Ed.]* and another called "Digital Archives for Historical Television Documents" in Berlin. Both projects have been planned to take account of long-term archiving of materials, and this is an aspect which concerns all those institutions with legal deposit obligations, who broadcast programmes and want to use and sell their important materials. If you rely on digital storage today and working on files tomorrow you will solve the problem through hard disks at first. But the large amount of data must be handled in future with the help of a step-by-step organization of communication and procedure.

There still exists the question of how to deal with the older documents of high cultural and historical value; obviously it is not possible to digitise all of them retrospectively. You would need enormous resources of money, time (digitisation only works in a 1:1 relation) and staff. Therefore we not only have to select documents and materials according to the needs of our users but also to those of archivists, librarians and cataloguers. Their jobs will change dramatically and radically, they have to qualify and move towards the actual needs of productions and programmes. In addition we need rules and guidelines how to deal with multimedia (cataloguing, classification, indexing and so on).

The transition from the analog to the digital world is not only a change in the form of documents. It is a step into the dynamic development of using the documents, independent from time, place and material or carrier. Archiving with the help of the so-called everlasting data-record is a good chance if it can be copied easily independent of technological change which we experienced in the past. Retrieval and cataloguing have to be integrated on the basis of multimedia guidelines and the needs of our several and different users. This makes necessary a broad and ongoing committment to training our staff: it will certainly lead to new jobs within our

institutions and profession. Also, the increase in quantity and quality is a good opportunity for professionalization - it is not enough to find many or all documents you are searching for, you must find the right one at the right moment. This is the kind of service which we must offer, for scientific projects or business purposes as well as for broadcasting programmes.

AV archiving philosophy - the technical dimension

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Paper delivered at the Technical open session, read by George Boston
IAMI-IASA Joint Annual Conference, Perugia, 1996

Many IASA members will be familiar with *A Philosophy of AV Archiving,* the first (incomplete) draft of which was discussed at length at the Bogensee Conference in September 1994. Still a work in progress - the third draft is now under way - it has grown with discussion, and as gaps in the overall framework are filled in.

This paper is part of that process: an exploration of some philosophical issues applying to the technical aspects of audio-visual archiving. By definition, they are views and ideas which invite response and refinement. They take as a starting point the text of *A Philosophy of AV Archiving* - Draft Two (1995) and are best read in relation to it - in particular Sections D1, D2 and E3. They are by no means an exhaustive list, but a list that is, I hope, relevant and useful.

NATURE OF THE MEDIA

Format progression

AV media are exposed to the effects of format progression: the constant displacement of the old by the new. Once the commercial life of a particular format is ended, and the technology is no longer supported by the industry, it must be maintained by AV archives otherwise the material recorded in that format will eventually become unreproducible and therefore irretrievable, no matter how stable the carriers. Repetitive transfer of the contents from old formats to new is economically impractical, so maintaining the technology - and the associated skills - is the only alternative, at least for as long as it is practical.

But if the economic and practical limitations were not there, what then? It is theoretically possible that, with digital formats, content can be copied repeatedly without quality loss or human intervention, and therefore very economically. Format progression would then no longer be a problem: data could easily be moved from obsolescent to current formats at will.

For pre-digital formats, this raises aesthetic and ethical questions. Whenever content is moved from one format to another, *what is lost or changed* and *does it matter*?

When one copies the content of an Edison cylinder to a CD, is anything important of the content or the subjective listening experience lost?
I once had the experience of hearing, in a private cinema, a 1932 variable density optical sound track reproduced through period equipment, including a 1930's conical speaker whose outlet was the same size as the screen behind which it was placed: a vast piece of equipment which gave the sound enormous depth. Subjectively, I have never heard anything like it since: the same track played through modern equipment sounds to me quite different and (presumably) differs from the experience of audiences who saw the film in 1932. *Does that difference matter?*

Another example is surface noise. The characteristic hiss and crackle of 78 rpm pressings, played by a steel needle, was a part of the listening experience and perhaps there were times when a virtue was made of necessity. Surface noise was also characteristic of optical sound tracks in the 1930's and later: film producers introduced low-level, unsynchronised background to their tracks precisely to distract attention from the hiss, thereby creating some distinctive musical styles in the process. If we now digitally remove the hiss, will we in fact unbalance the sound track and misrepresent it?

Marshall McLuhan once claimed that the medium is the message. Replace medium with format. How far does it hold true? And how much may we permissibly change the message in order to give access to it, in a newer format, say, or over the Internet?

Carrier/content principle

Format progression, as well as the inherently fugitive nature of AV carriers, leads us inevitably to the carrier/content principle: the notion that AV archives be able to separate the concept of the carrier (the physical disc, tape or film) from the content (the recorded sounds or images comprised therein). Because the former may be relatively transitory, the latter becomes the object of preservation, and the skills of the restorer, the technician and the collection manager are bent towards ensuring the permanent survival of the content with minimum loss of image or sound information in the process. Since such loss means - to that extent - the loss of the work itself (or its transformation into a different work) the retention of a collection in *status quo* condition involves an appreciation of these realities.

However, AV archives do this out of necessity rather than choice: it is the "least worst" preservation option available. If a film or tape could be made to last indefinitely, this would be far preferable.

Now the dilemma: how far can carrier and content be divorced? In the museum world, for example, a copy of the *Mona Lisa* - photographic or otherwise - would never be an acceptable replacement for the original artefact. AV carriers can have artefact value in their own right. There are physical and evidential characteristics that do not transfer when content is copied to a different format. How far may we ignore or discard these characteristics?

Let me cite some audio examples. The Beatles' *Sergeant Pepper* LP contains a repeating sound loop on the off-centre playout groove in the middle of the disc, creating a visual and an aural impression as the pickup arm oscillates. The point of this effect is lost in any other format. Graphically, the *Sergeant Pepper* sleeve is designed for the LP format and loses impact when reduced for CD or cassette. Or again, cardboard records produced as advertising gimmicks or ordinary releases have a visual or tactile character which cannot be divorced from their audio content. And consider that the size, shape and practical limitations of the cylinder and 78 rpm disc, and the associated recording systems, affected the content: it determined the standard length of a musical number or even the tempo at which an orchestra played a piece of classical music.

When we consider film, we will find claims that the aesthetic impact of a tinted nitrate print cannot be exactly duplicated by any modern copy, or that the vibrancy of an old-style Technicolor imbibition print or other superseded colour processes cannot be captured by the chemistry and optics of modern colour printing. Furthermore, original negatives of films from, say, the 1930's exhibit physical evidence of editing and production processes which are lost when the moving image content *per se* is lifted onto another format.

Quality principle

The copying of images and sounds is an art as well as a science, and involves a myriad of subjective judgements. There may be questions of fine tuning that can subtly change the content of a work. There can be more basic issues, such as copying from a superior to a qualitatively inferior format, or with poor quality control of the process, which can dramatically change the quality of the content. There can be deliberate manipulation of content which can amount to misrepresentation, or the deliberate falsification of history.

There can be practical or economic imperatives which dictate that an inferior copy of something from a deteriorating carrier is better than no copy at all. Many AV collections bear evidence of this kind of choice. When does the quality loss become too great to be acceptable?

Copies in smaller, lower quality formats than the original will often be made for presentation or access purposes: the reasons can be practical and/or economic. Audiences or customers can be profoundly misled by such practices - "it sounds like that because it's an old recording" or "it looks pretty good for an old film". What obligations to practitioners have to forestall or correct such impressions? How can it be done? Is there an outer limit beyond which we should not go?

Obvious examples are the audio transfer from LP to compact cassette or the transfer of a 35 mm film image to a domestic VHS cassette. Even when this is done well, the difference is palpable to those who know what has happened. All too often, however, the transfer is done badly: how many of us have had the misfortune to buy a VHS copy of a vintage film, only to find ourselves watching a murky or disjointed travesty of the original work? Does the average viewer know that it was never meant to look like that?

How much effort we, as AV archivists, should invest in correcting such impressions, in educating our audiences, is a difficult question. Within limits, we can determine the quality of the work for which we are responsible. We can also invest resources in "educating", making the quality equation clear in writing, for example, when we supply a video to a client. Could we go further? How about lobbying for an industry code of practice so that every cassette label bears a statement declaring the nature of the master material from which the cassette was derived? Is this our proper role, or beyond the bounds?

Survival principle

An AV archive does not put at risk the survival of a work which it is preserving in order to meet short term access needs. It has a long time perspective: it may have to resist short term access demands in order to met them effectively in the long term. It does not exploit today without thought for tomorrow.

It is simple to say: not necessarily simple to do. "Risk" means different things in different contexts: the choice may not be between black and white, but between the lesser of two evils. At one extreme, an archive which provides no access at all, in order to avoid putting its any of its collection at risk, is useless to its constituents and may therefore be putting its own survival, and that of its whole collections, at risk. At the other extreme, providing anything and everything on demand, regardless of danger to the material, may be a total negation of preservation responsibility.

If archives cannot afford to make access copies of material on demand, should they always say no? Under what circumstances, if any, should they say yes? Should they ever put a unique carrier at risk to satisfy an access request?

Documenting principle

AV archives need to observe high standards in the documenting of acquisition, access and other transactions so that they can be seen to be accountable and trustworthy in their dealings. Because of the complexity of their collections, precise housekeeping records are essential.

In technical work, because it involves subjective judgements, an audit trail is essential, and requires clarity in concepts and terminology, as well as accuracy and consistency in documenting. It begins with an accurate analysis of the technical characteristics and condition of the carrier concerned. It continues with the management of storage and movement.

When a copy is made, the documenting of the choices and judgements made by the technician is essential if the new copy is to be understood and evaluated in context, and the trail back to the original is always to be clear. Unless this is done, subtle changes may accumulate and the work may change gradually over time until it becomes impossible to see or hear it in its original form, and indeed to know that this change has taken place.

This is especially crucial in cases where significant restoration or manipulation is involved to produce a result with acceptable range or sound quality. What processes were used? What choices were made? Is the result believed to be an approximation of the original or has it been enhanced in any way?

How widely is such documenting practised? Does it or should it apply equally to analogue and digital recordings?

ETHICS

Responsibility to the public

Collection material can be made available to users in a variety of forms, reconstructions, enhancements, compilations, excerpting, abbreviation, and in a range of formats different to the original one. The 35mm feature film released on VHS

cassette is a common example; the compilation of excerpts from vintage radio broadcasts on CD or cassette is another.

It is very easy for the consumer to form a totally wrong impression of the nature of the original work by being exposed (for example) to an inferior quality copy, or one from which essential context is missing. It follows that it is incumbent on the archive concerned to correct such impressions when they occur, or better still, take steps to avoid giving the wrong impression in the first place.

One way of doing this is to present material only in its original format, though for many usage requirements this is, of course, impractical. Another is to ensure the essential context information is readily available to the user or the audience so that misperceptions can, as far as possible, be avoided. This can be done in a variety of ways - sleeve or slick notes, screen titles, accompanying documentation.

Taking it a step further, there is a case for developing a standardised pro forma statement or code (which might be adopted by all IASA members) for major projects, such as a feature film reconstruction or a CD reissue of vintage recordings. This might set out the parameters and purpose of the project (which in turn guide all the technical and artistic decisions), a description of the work done and the research undertaken, description of the source material and its condition, explanation of the judgements and choices made, a statement on how closely the result matches the stated parameters, the time frame and completion dates of the project, and complete credits setting out the contributors to the project and their roles.

Tastes and expectations vary over time. An enhanced or reconstructed version that works for consumers in the 1990s may not work nearly so well twenty years hence. When the next enhancement is done, we need to go back to the source and the audit trail.

Moral rights

Copyright has been a fact of life for AV archivists from the start. More recent in origin is the issue of moral rights, especially for those which are increasingly recognised as accruing to indigenous peoples whose cultures involve perceptions of sound and image recordings which are quite different from those of Western cultures.

For example, to listen to the recorded voice of a person now dead is not always something to be taken lightly. Or again, to permit female members of staff to be involved in the duplication or examination of film footage depicting sacred ceremonies revealed only to men is an unacceptable breach of cultural norms.

There may, therefore, be particular reasons why individual technicians in an archive may not, with integrity, be permitted to access and duplicate certain collection items. Managing and observing such strictures is difficult, and often inconvenient, but is an aspect of professional integrity whose observance is essential if the archive is to gain the trust of such communities.

DIGITISATION

Digitisation looms on the horizon as the apparent answer to an AV archivist's prayer, the answer to quality loss, to expensive storage dilemmas, to unlimited access. How true this proves, only time will tell: it is not the first time a panacea has been hailed and I suspect it will not be the last. Amid all the anticipated advantages, is there a down side?

Digital modification

As we are already aware from journalistic practice and television commercials, the digitisation of images permits the undetectable manipulation of reality. It is easily possible to change history, to remove objects or individuals from photographs or video images, to change time or place, to synthesise. The process can be subtle: the film, video or sound editor has long been used to reconstructing reality in order to meet the practical requirements of a newscast or a documentary. Now the possibilities are more extreme.

What is the legitimate area of discretion for the archival technician? What is outside that area?

Viruses

We are familiar with the physical and chemical "diseases" which attack discs, tapes and films and our storage is designed to deal with threats such as excessive temperature or humidity, fungus, chemical reactions, physical mishandling and so on.

We have less experience with man-made diseases, "viruses", which attack computer data. These have already wreaked havoc in the commercial world. Will they ever move in on the image and sound data banks of the future?

Imagine a virus, created to tamper with image and sound data, moving into a digital archive and effectively destroying it over a period, perhaps a very short period,

without anyone knowing until it was too late? It is technically possible. Would anyone ever be so warped as to invent something like this? The answer has to be yes, unfortunately: there are enough examples of deliberate destruction of cultural heritage around the world, for purposes of political or economic control, or even out of sheer malice, to conclude that digital AV collections would not be exempt. Indeed, if all such collections could be reached via the Internet, could not a single hacker wipe out the world's digitised AV memory?

The "duty of care" which AV archivists exercise over their fragile collections may need to be advanced as digitisation moves in. Degradation which we now detect through visual, aural or tactile examination may in future need to be detected by the skills of data diagnosis. Moreover, digital damage can be widespread and instantaneous, unlike chemical or physical decay which takes place progressively. On what carriers may we safely keep our digital collections? If there is data loss, will it be recoverable, and will we only be aware of it after the event? Will insurance mechanisms, such as the creation of multiple copies, perhaps in different formats and stored in different locations, be necessary and/or sufficient safeguard?

CONCLUSION

In the digital future I expect AV archives will have an ever greater reliance on the ethics and integrity of their technical staff, in the storage, copying and manipulation of sounds and images. They will exercise great power over the continuity of history. This places great responsibility on them and emphasises the need for appropriate codes of ethics and formal training.

Sound archives, the recording industry, and new technologies

Lewis Flacks, Director of Legal Affairs, IFPI

Full version of the paper as read by Darrell Panethiere at the Joint Copyright and National Libraries Committee session during the IAML-IASA Conference, Perugia

Introduction

At nearly every conference on the Information Society or the Global Information Infrastructure, a constantly recurring theme is how the benign influence of technology and the Internet will increase individual power and the importance of publishers, producers and distributors will decline. Informed people talk of "severe contractions" in traditional book and music publishing, audio-visual distribution, broadcasting, authors' collecting societies, large parts of retailing, all sorts of libraries and archives and, of course, the members of the IFPI - recording companies. Some are slated for extinction; most, it seems will become "virtual" organisations (which sounds creepier to me than extinction, but that's a personal thing that can be worked out with professional help).

Still, computing power, on-line distribution systems and programs for the generation of music should not make recording companies obsolete any more than the enhanced durability of physical carriers will make archives obsolete. There are critical roles which commercial music recording companies and archival institutions play that will remain valid in the Information Society. They should even increase in importance: creating new recordings, hopefully of some enduring aesthetic or cognitive value; bringing talents together in an actual rather than virtual fashion; organising and facilitating information about music and recordings for a public that already faces vast choices; creating new forms of distribution and hopefully more flexible ways for the consumption of music; making the world musical heritage more widely available; and, assuring that the chaotic deluge of art and information in the Global Information Society is systematically identified, preserved, organised and available for the use of future generations.

Beyond, the practical reasons why our organisations will remain critical components of the Information Society, we serve fundamental social purposes that should remain as valid as ever.

A hard-edged executive might say that the basic justification of a recording company is to make money for the shareholders. True, but there are probably better ways to

make money than the music business, if what you want to do is make money. I think the fundamental social justification of recording companies is to sustain musical creativity by serving communities of artistic and contributing entrepreneurial talent. The existence of a viable recording industry allows making music to be a living profession and assures the widest availability of music in durable carriers of good fidelity.

These purposes are not far removed from those underpinning educational, library and archival institutions concerned with music and recorded sound. Libraries and archives are communities of talent, expertise and concern about music that are, as IFPI sees it, essential elements to music cultures, including the music industry. It is therefore essential to maintain a broad-based range of music library and archival services that are free of charge or as close to free as possible.

There is little doubt, however, that the growth of information and global telecommunications networks and innovation in digital carriers for music, requires commercial and non-commercial elements of the music world to rethink their programmes and practices. Both the commercial and non-commercial music sectors have been trying to apply digital technology and electronic forms of distribution to reach patrons and consumers, particularly as financial support from governments for libraries and archives comes under pressure. Copyright industries also find themselves increasingly under competitive pressures as technology erodes the traditional bases of their markets.

The point is that for the music world, both our groups need to reach fresh understandings about the duties, rights and obligations of the public and private sectors and, as necessary, reach new accommodations in both law and contract that allow us to pursue our objectives in as complementary a fashion as possible.

With that in mind, I want to sketch out briefly the vision of the future that is taking rough shape in the recording industry, consider whether this creates conflicts with the goals, as we understand them, of libraries and archives and make a Modest Proposal.

The Recording Industry in the Information Society

To understand the approaches of the recording industry to the Information Society, we should take a short detour into the law of intellectual property; in our case, copyright and so-called "related rights".

The recording industry has long been built upon the creation of sound recordings, distributed to the public by retail sale of physical objects: phonograms. The intellectual property rights that record producers and performers can exercise has been built around this fact. While authors have enjoyed very substantial rights to control most commercial exploitations of their works, phonogram producers and performers have enjoyed only one exclusive intellectual property right: the direct and indirect reproduction of their performances and phonograms.

The traditional central concerns of the recording industry have, not surprisingly, centred around the protection and exercise of reproduction rights: first and foremost against piracy of sound recordings (commercial scale infringements of the reproduction right, usually for profit and enforced by criminal sanctions), opening foreign markets for local recording, importation and public distribution of phonograms; and, assuring that reproduction rights remain relevant in new technological environments (e.g. that it extends to digitisation of analogue recordings, to storage of phonograms in computer memory, to downloading and to most private copying).

The intellectual property rights that phonogram producers and performers enjoy have traditionally been restricted in most other areas. This is, to us at least, the unfortunate result of history, the commercial interests of authors and their collecting societies, the power of broadcasters and deeply held policy views about the relationship which our rights should enjoy in regard to the rights of authors under copyright.

To make a very long and enervating story shorter, the principal international treaties protecting our industry's property rights (the Geneva Phonograms Convention, concerned with piracy and the Rome Convention, dealing more generally with producer-performer-broadcaster rights) have left us with rights over broadcasting and other communications to the public of phonograms that are limited to a right to an equitable remuneration, generally shared with performers. There is no opportunity to say "no" or, more likely, "yes. if". It is simply not possible in very many cases to negotiate a flexible licensing arrangement that takes into account the nature of a broadcasting or related undertaking (e.g. is it more or less interactive in nature, limited to music with or without commercial interruption, is it a high capacity multi-channel system). Nor can we, save by "Gentleman's Agreements", always affect how phonograms are presented (e.g. in ways that clearly encourage unauthorised private copying?; in ways that facilitate the complete copying of albums?; in ways that compete with other sorts of services?).

In the past, this may have reflected the realities of the industry. Broadcasting was once largely promotional to record sales, although even that became an equivocal

proposition in many markets with the growth of private copying. At the time the Rome Convention was adopted in 1961, much of the world's broadcasting was public service and non-commercial.

Authors were reluctant to risk the revenues derived from the exercise of exclusive broadcasting and public communication rights by inviting producers and performers to negotiate royalty and licensing arrangements with broadcasters. And, of course, broadcasters did not view the prospect of adding negotiations with producers and performers to their routine confrontations with authors and their performance rights societies.

All this means that the rights of record producers and performers are reasonably attuned to yesterday and a large part of today; but they are seriously inadequate for the rapidly approaching future in which electronic transmissions will first complement and then to a large degree displace the sale of physical music carriers.

The future the recording industry sees for itself is one less concerned with the actual manufacture of phonograms and their physical shipment to retail sale points and more with the creation of sound recordings and their demand distribution by transmissions. Apart from present concerns about unauthorised broadcasting and postings of phonograms on the Internet, and the quantum leap in distance selling that the Internet will unleash, the industry's positive vision of the future involves several distinct kinds of services:

1. **Interactive distribution of performances**
   A decade ago, this notion was dubbed "The Celestial Jukebox"--a system in which recordings would be stored in vast data bases, on the ground and in satellites and from which performances could be accessed by subscribers or other authorised users. Thinking has come a bit closer to the ground since then, but it seems clear that if commercial music diffusion services can deliver performance opportunities to the public, covering a large range of musical tastes and a deep enough repertoire, these sorts of services can substitute for actual physical ownership recordings. And, the price structure of such a service can be attractive, particularly since the consumer could pay for actual consumption;

2. **Multi-Channel diffusion services**
   These sorts of services are already making slow inroads in Europe (DMX, MCE) and even slower inroads in North America. The concept is straightforward enough: 30, 80 or ultimately 100 channels of commercially uninterrupted music organised by genre and available for

reception to subscribers 24 hours a day. It has been estimated that a high capacity multi-channel system could programme the world's entire repertoire of known recordings in less than 2 days. Although less than a stellar commercial performer, the future of multi-channel music diffusion services could take off as a part of increased cable penetration and multi-service subscription packages. Less costly than an interactive system, multi-channel diffusion can be effectively competitive with interactive services;

3. **Electronic Distribution of Phonograms**
Whatever the potentials of interactive music systems, the first impact of electronic networks and secure telecommunications systems will involve non-interactive subscription services and electronic delivery of copies of phonograms. The computer and professional publishing industries already use information networks to distribute transient and permanent copies of their works to consumers. We expect the same for the recording industry, although some serious technical (as well as legal) hurdles have to be overcome;

4. **Growth of commercial broadcasting**
Long the norm in North America, commercial radio is developing rapidly throughout the world. For good or ill, there is an explosion in broadcasting services that rely on spot advertising commercials or programme sponsorship. The key issue for us is whether commercialisation of broadcasting, particularly where subscription or other direct charges are imposed on recipients, should be viewed as an economic exploitation of the contents and that producers and performers should enjoy exclusive rights to authorise or prohibit such uses.

What all this means is that our industry is looking toward the administration of rights to authorise or prohibit broadcasting and communications to the public and away from reproduction and distribution of physical materials. I mentioned that our intellectual property rights are not well-attuned to the electronic environment and, not surprisingly, the recording industry is vigorously trying to change that situation. Some of the rights and rules of law we seek have implications for libraries and archives (although those institutions are not the focus of our concerns) and they are worth mentioning briefly.

First, we are encouraging the negotiation in the WIPO [World Intellectual Property Organization] of a protocol to the Berne Convention and a new treaty for protection of producers of phonograms and performers. To make another long story shorter, there

will be a Diplomatic Conference in December at which the following will be considered:

1. *Clarification of the reproduction right to include temporary as well as permanent reproduction of works and phonograms* in computer memories. While some exceptions for incidental reproduction in the course of lawful or authorised acts are probable, this proposal would have great significance in sorting out the copyright aspects of information networking;

2. *Creating a new right of public communication or distribution*, which would accord producers of phonograms and performers exclusive rights over the making available of their phonograms and performances in interactive transmissions where the contents of transmissions are determined by receiving members of the public;

3. *Establishing a relatively new framework for exceptions and limitations to exclusive rights under copyright and related rights.* Basically, the test for permissible exceptions to exclusive rights would be whether the exception does not conflict with a normal exploitation of the work or phonogram or otherwise prejudice the legitimate interests of the author or right holder. This is the test now in Berne for exceptions to the reproduction right. Broadened to cover all rights, uses and users in the Uruguay Round's TRIPS Agreement, it is now proposed to write it into the Berne protocol and the new treaty for performers and producers of phonograms.

Implications for Library/Archive and Industry Relations

Industry, archives and libraries are each looking to electronic forms of providing access to our creations and collections. Digitisation of the existing analogue repertoire is a common concern, both from the point of view of preservation and making material available to the widest communities of users and consumers. There is in this the potential for serious conflicts between private sector commercial activity and public sector information resources and institutions.

The EU and other Governments are engaged in a wide variety of programmes to create the legal, technical and commercial conditions for electronic trading. These programmes will involve reviewing intellectual property rights (the EU Green Paper and its implementation) and related technical infrastructure (protection of technical

measures to administer licensing programmes and electronic retailing; protection of encryption and conditional access systems).

It will be necessary everywhere to examine the continued validity of exceptions and limitations to copyright and related rights, most of which were adopted generations ago. Even the most recent legislations deal with photocopying in ways that provide little useful guidance on how to deal with similar problems in radically different technologic and commercial contexts.

However, IFPI believes that there is a relatively successful record of co-operation between the commercial and non-commercial sectors of the music community to warrant optimism. We remain committed to the necessity of vigorous and active sound libraries and archives. We recognise that new communications and information technology must rationally be applied to library and archival activities in acquisitions, preservation, co-ordinated collection development and international sharing of collections for research and scholarship. And, we believe the industry has a constructive role to play in making available to the public the collections of music libraries and archives. We are, of course, an international trade association, committed to the protection of the recording industry, But this should not and need not be pursued at the expense of libraries and archives or by hobbling their creative use of technology to serve their patrons.

We believe that the best way to approach a future in which our interests can either collide or complement one another is by formal dialogue. Each of us has been thinking about copyright and intellectual property within our own domains. It is time we thought about it together in a systematic way with practical objectives.

To that end, IFPI invites the international library and archival community concerned with recorded music to form a joint working group with the following aims:

1. Identifying where our planning and thinking about services in the Information Society are compatible and where conflicts appear to arise;

2. Seeking to develop common positions, at least in principle, on the kinds of legislative exceptions and limitations to intellectual property rights that are necessary and appropriate to the Information Society;

3. Exploring licensing or other consensual arrangements that can free libraries and archives from copyright restrictions in a manner both our constituencies can live with;

4. Re-assessing the present systems for acquisition of phonograms, in particular the strengths and weaknesses of mandatory vs. voluntary deposit arrangements; and,

5. Any other issues which your groups believe need joint consideration with the objective of reaching common positions or understandings.

Such an undertaking would have great value, particularly when governments are threatening to legislate in areas touching on our deeply held interests and values. To the extent we can actually reach common agreement on proposals to governments, these proposals would be immensely persuasive. To the extent we cannot, at least we will have narrowed or refined our differences.

Licensing of commercial recordings for a new library service: the Project Jukebox experience

Chris Clark, British Library National Sound Archive

Paper presented at the Joint Copyright and National Libraries Committee session during the IAML-IASA Conference, Perugia

My presentation falls into three sections:

1. Perceptions of copyright: nightmare or reasonable dialogue?

2. Jukebox: an instructive case study in clearing rights for cross-border access to archival collections of commercial recordings;

3. Future prospects for interactive digitalised systems.

Copyright: nightmare or reasonable dialogue

The most disturbing thing about copyright from our point of view as sound archivists is the variety of interpretations between one area of the world and another. For the sake of simplicity, we might take the American interpretation as a useful starting point. The constitutional authority for US copyright is based on its potential to "promote the progress of science and useful arts".

When we talk about promoting ideas we can assume that there will be an exchange between two sides: a rights holder and a user. The history of copyright can be seen as the maintenance of a fine balance between the needs of both sides and it is interesting to note, for the purposes of this presentation, the recent reaction of the two sides to the recommendations of the American Lehman Commission which addressed the need to reform copyright legislation in the light of developning patterns of use of protected ideas via the internet.

Typically, in this give and take, each side suffers from recurrent nightmares: the rights holder's nightmare is seeing income reduced by the extension of concepts of fair or free use to the extent that there is no longer any incentive to create and market new products. This side was reassured by the Lehmann recommendations. The user's nightmare is that nothing can be consulted or copied without permission or payment. Lehmann has given very little comfort to this side.

So does this mean that we who have begun to invest heavily in the digital preservation of our collections and who now wish to take advantage of the new opportunities this presents for promoting new services, should join the aggrieved side and clamour for extensions to the doctrine of fair use; do we become outlaws or just carry on conserving?

At the National Sound Archive we encourage a different view which sees copyright legislation as an inescapable fact of life, a framework for enabling new services to emerge which benefit users in new and interesting ways, which are sanctioned by the rights holders and avoid interfering with their interests.

Jukebox: an instructive case study

The Project Jukebox test ran at the end of last year. It provided on-line, remote access free of charge to a selection of sound recordings drawn from the national media archives of three European Community countries: Italy, Denmark and the U.K. To legitimise this access a number of copyright issues had to be addressed in each member country. This involved separate approaches by each archive to the appropriate rights organisations and copyright holders in order to appraise them of the Project. They in turn were expected to give the permissions required in accordance with existing licensing agreements and copyright legislation.

Early on in the Project the services of two consultants were engaged. Morten Hein, a Danish copyright expert and Bob Montgomery, formerly Director of the Mechanical Copyright Protection Society in the UK.

Morten Hein's approach was first to set up a model to identify the potential types of copyright issues, taking into account the specific technical characteristics of JUKEBOX which included digitisation, network transmission and cross-border access. This model was used as the starting point for the first approach to the copyright holders. It turned out to be a good basis for the further discussions, because it clearly identified the type of rights involved and the kinds of agreements needed for the Jukebox service.

This was followed by Bob Montgomery's report. This report analysed the impact of copyright and other legislation on the proposed service and provided an exposition of rights involved. A question raised in the Montgomery report was the legal framework for the service: was it to be considered as a broadcast or cable service? The question was presented to the authorities in the participating countries, and the answer turned out to be "neither of these". JUKEBOX was rather an "interactive service" – a concept which raises legal issues that presently cannot be clearly answered by existing commercial and intellectual property laws.

Nevertheless, Montgomery's report enabled a clear action plan to be drawn up by each archive which, all things being equal, would have ensured the smooth progress of tackling the copyright requirements of the Project. In reality it proved to be far from straightforward.

The copyright clearance story: national experiences

The negotiations with the Danish copyright organisations, KODA and GRAMEX took place in a very positive atmosphere, and the agreements were signed in time. There was no claim or charge for the test period, but there were – of course – conditions attached to the agreements, some of which had been foreseen by the project, e.g. that downloading should not be possible under any circumstances. Also, it was a requirement that the agreements should run only for the project period. Neither should any use of the system be allowed outside the test sites except for demonstration purposes. Finally, the database containing the digitised sound recordings should be erased at the termination of the project.

The project met these requirements without hesitation since one of the underlying purposes of the project was to show that the interests of the right holders were fully respected by the archives, and that there should be no doubt about this.

In Italy the clearance procedure progressed more slowly, but without obvious major problems though permission was only granted at the last minute. In Norway, which only hosted one user station, an agreement had to be made with TONO covering the performing rights. This agreement was made without problems thanks to the close co-operation between TONO and the Danish sister organisation KODA, which was one of the central players in the Danish agreements.

The story in the UK was more tortuous. The NSA decided to adopt a mixed approach, taking external advice before making direct approaches but needing, in the end, to rely on further external assistance to bring matters to an acceptable conclusion. Working on the assumption that, with the weight of the institutions backing Jukebox and its experimental and non-profit status evident, we felt that rights could be cleared centrally by the appropriate rights bodies: meetings were set up by NSA with Phonographic Performance Limited (PPL) and MCPS.

MCPS were sympathetic to the Project but requested further details on anti-piracy precautions and the funding of the Project which were duly provided. MCPS gave their go-ahead.

As for PPL, their initial reaction seemed favourable but then, in response to the emergence of a number of commercial ventures in the area interactive access to sound recordings, notably *Cerberus*, the whole question of digital diffusion of sound recordings became a major issue in PPL's eyes and was pronounced upon at their first Board meeting of 1995. The PPL Board decided that it was not in a position to assign rights to *any* interactive projects and negotiations for such rights would need to be conducted with the individual companies concerned. At that point we had a little over two weeks in which to collect permissions from all the individual record companies (about 50 companies) before the system test was due to commence.

An emergency plan was drawn up between NSA and Morten Hein which built on previous support from IFPI. Fortune intervened in that Jukebox was meanwhile suffering from technical difficulties which caused a six-month postponement and with the invaluable support of the International Secretariat of IFPI in London during that period of postponement - they wrote a very persuasive letter to their members - it was possible in the end to clear the majority of the tracks from the National Sound Archive.

Responses were slow in arriving and not all were positive, but through sheer persistence we managed to secure agreements from the major record companies, some at the very last minute, and the assenting majors combined with the smaller labels to provide a sufficiently large and diverse body of recordings to represent the NSA. The lack of two major companies (Warner and BMG) did have some effect on the repertoire we were able to offer, but this was probably not obvious to users of the system.

What conclusions did we draw from this experience, in particular about the industry's view of such a project?

Firstly, despite the assistance of the IFPI, a major obstacle to easy progress was the distance between ourselves and the record companies. Although our relationship with them is excellent in terms of our normal business, it proved difficult to try to motivate or instil a sense of urgency in them in this case where they were faced with a project outside their normal frame of reference and our usual relationship with them.

Secondly, a number of the record companies did not seem to recognise the importance of the Project or its possible relevance to them. We had stressed that we were archive-based and were not trying to operate a commercial service. This approach may, in a way, have worked against us as the companies might have been more interested and reacted faster, or at least been more co-operative, had they thought there was the possibility of a business opportunity for them through the Project.

Thirdly, their response further underlines the suspicion, gained from previous dealings with record companies on other matters, that the concepts of public service and cultural heritage are not something they recognise or attach particular importance to. As things turned out, the record companies did not appear to have prioritised Jukebox sufficiently and we were not in a good enough position to encourage them to do so. In any similar ventures in the future, we should use our BPI and IFPI contacts to get into companies at the highest level possible from Director level here.

Finally, there was considerable duplication of effort. Europe-wide harmonisation of copyright could have made the rights question a great deal simpler. I'll return to that shortly.

Future prospects for interactive digitalised systems

The Final Report of Project Jukebox which will examine some of the prospects for future development is still in preparation, but an important prelude to this final act took place in London at the end of March. This was a Workshop on Copyright Issues and it took the form of an encounter between the Project and the rights holders at which we demonstrated the system and reported on the initial findings of the test. The day ended with an open forum giving the rights holders the chance to respond to the idea that Jukebox might be here to stay.

A brief interlude here to offer you some feedback from the users:

Responses to the questionnaires show that the majority of users found that JUKEBOX was a good system (from "acceptable" to "excellent"), because

- it was easy to use
- the response time was short (both for getting catalogue data and sound)
- the sound quality was good

They also appreciated the selection, though not too many conclusions should be drawn from such a limited exercise: here is the Jukebox TOP 5!

4 = (54 requests) Hitler speech, Berlin 1932
4 = (54) Beethoven. *Variations on a theme from Mozart's Magic Flute*
3 (58) Mascagni. *Cavalleria rusticana*
2 (77) Beach Boys *Surfin' U.S.A.*
1 (89) Pink Floyd *Wish you were here*

Despite the clear indication (in public libraries anyway) that *pop's wot's wanted*, most of us in the Project agree that to offer an easy-listening service to homes is not feasible and that perhaps we're looking at a more limited service to research institutions along

the lines of the service to Southampton University where the selection was tailored to their performance study course.

Back to the London Workshop, and very eloquent among the participants was IFPI's Director of Legal Affairs, Lewis Flacks.

He maintained that "the steps taken to clear rights in the project were not a response to a set of demands, but could be seen as drills which had garnered goodwill". This is an important point, because our success with clearing rights for Jukebox must not be taken as a signal that all will be well for a "production" Jukebox system. There were, for instance, many more intellectual property concerns that Jukebox did not deal with: performers, publishers and patents (e.g. MPEG compression standard). Which brings us to express the hope that some day there will be established some form of centralized copyright clearinghouse facilities for interactive systems. In Japan and to a lesser extent the U.S. there are tentative moves to establish such facilities: CD-ROM producers will be relieved to know this: I recently read a report that the producers of the Trivial Pursuit CD-ROM game spent 10 months dealing with 500 personalities and 200 commercial product clearances in creating the interactive game. And a glance at the current charts in the music magazines show that with sampling and multiple publication deals, anything up to a dozen organisations might need to be approached for a given song.

Since there is no indication of a similar centralizing initiative in Europe, we could have some work to do. Nevertheless we should not draw back from asking the recording industry to start by considering, for example, an enlargement of the Jukebox database and creating more sites. This would enable us to obtain a better assessment of the volume of use and could survey many other things at the same time, e.g. a controlled study of the licensing and technical protections for downloading.

Beyond that modest development, there are a number of important questions to address:

1. Does the development of commercial services undermine proper investment from public funds in our collection and free services? In other words, does it encourage treasury ministers to cut our subsidy further?

2. Is it fair to develop products and services in direct competition with the private sector when the resource which underpins them is publicly funded? Will it materially impair commercial markets and prejudice the development of future markets?

3. Is the service substitutable for a commercial product or service? What is the relationship between an interactive database of digitised music and an interactive digitised music subscription system? The industry is giving serious consideration to the latter, and if the assumptions about public good and private product converge, what is the difference?

4. How to address the rights in unpublished material where the special concerns of a cultural group are involved?

5. What means exist for identifying and logging individual tracks on an international basis?

The last may be the easiest to answer, in theory at least. At an APRS seminar last June, also in London, entitled "*Name, rank and serial number*", the talk was all of dumb and smart numbers. ISRC featured prominently, as did encoding systems such as ICE (Identification Coding Embedding). If all parties can agree on these standards (and it has to be that everything is agreed and in place, or there is nothing), then we have a potential means to monitor interactive services to remote users.

We also have an immediate forum in HARMONICA, the concerted action funded by the European Commission which will aim at bringing together the music industry, publishers, music information centres, libraries and archives, to see how future business needs might be developed in a collaborative way.

Finally, we feel encouraged by the experience of Jukebox that there is a willingness on the part of the recording industry to enter into a dialogue to bring about the kind of permanent product and service envisioned by the Jukebox Board. I end with a quote from Bob Montgomery:

"Interactive information services via networks will be an integral part of the future. It is better that this is done through authoritative organisations like sound archives than to have someone do it illegally from Taiwan!"

A sound archivist looks at ISRC

Pekka Gronow Gramophone Record Library Yleisradio Oy

The International Standard Recording Code (ISRC) is a code created for the identification of commercially published sound recordings. ISRC was adopted as an international standard in 1986 (ISO 3901). The International Federation of the Phonographic Industry (IFPI) is the international registration authority for this code. The IFPI recommended that this code should be used by all member companies from January 1, 1992.

The code consists of twelve alphanumeric characters. The first seven characters represent the country of origin, first owner, and year of recording. The remaining five characters are used to identify individual recordings. The standard does not specify how the code should be attached to each particular recording. On Compact Discs, it is normally encoded in digital form to the subcode control information. The code can also be shown in visual form on the CD box, but few record producers have chosen to use this method.

The purpose of this paper is to discuss the practical implementation of the code and its application in broadcasting and sound archives.

Broadcasters and ISRC

Yleisradio, the Finnish Broadcasting Company, has a collection of around half a million recordings. Annual purchases amount to about 13,000 records. The collection serves the needs of the company's two television channels and four national radio networks. The company's twenty local stations also frequently borrow materials from the collection.

Yleisradio broadcasts about two million minutes (more than 30,000 hours) of music every year. Most of this music is protected by copyright, and for the right to broadcast it the company has negotiated agreements with collecting societies representing composers, performers, and record companies. These agreements require the company to report all music broadcast, and every week we send a computer tape containing details of the previous week's broadcasts to the two Finnish collecting societies, Teosto and Gramex. The reports contain the full title of each composition played, the names of the composers, arrangers and performers, the record label, and the catalogue number.

When the International Standard Recording code (ISRC) was first announced, we welcomed the idea warmly. Here at last was a system that would reduce our administrative costs and make cataloguing and reporting easier. The ISRC code means that every track on a Compact Disc has an identifying code, like a social security number. The code is machine-readable. It is embedded in the so-called subchannel area of the disc. It is supposed to follow this track through its life, so if it is reissued in a different compilation, the code connects it to the original release.

(Incidentally, the way ISRC is encoded on CDs means that it is not part of the audio signal. It is not included in digital form on the original master tape. It cannot be monitored off-the-air from analog or digital broadcasts. Neither does it follow the track automatically when it is reissued in another format. It has to be encoded again manually during the mastering process, leaving open the possibility of human error.)

Theoretically the code might eventually make the monitoring of broadcast music fully automatic. As IFPI suggests in its practical guide to the ISRC [2nd edition.- London: IFPI, 1994], it could "facilitate the distribution and collection of royalties as appropriate". The codes could be read automatically from the CD as it is played in the studio, and a computer would note the duration of each piece of music played. This information would then be delivered on a diskette to the collecting societies, who would compare it with the information in their own databases.

If all published recordings actually contained the ISRC, and if there existed somewhere a database with information on the content of these recordings, the code would be a key to all the information that is today collected manually from record labels and other sources. *We were eager to start using the ISRC number as the key entity in our royalty reports and catalogue database as soon as possible.*

However, our delight was premature. The first disappointment was that *we could not find any equipment to read the codes* on the CDs. The ISRC is encoded during the manufacturing process in the so-called PQ code area of the Compact Disc, which is not readable on ordinary CD-players. We had to hire a computer specialist to build us a system that could decipher the codes [See Philip Donner: *Use of the ISRC on Compact Discs* - this is available on request from the Yleisradio record library, or directly from Soft Signals, Finnsintie 2, 02780 ESPOO, Findland]. The system turned out to be relatively simple. It consisted of a conventional PC, a CD-ROM drive with SCSI interface, and a piece of software, but we still cannot understand why the administrators of the ISRC code have not made such software available to the public. We later heard from IFPI in London that they have such a system available, but apparently the Finnish national group of IPFI was never informed about this.

When the decoder was ready, we had to face another setback. Although the standard had been proposed by the recording industry, many record companies just could not be bothered to apply it. *More than half of the CDs we purchased last year did not have this code.* Instead, practically all CDs now have the EAN product code both on the CD box and on the disc itself (encoded in digital form on the disc, in the same location where the ISRC code is supposed to be). The EAN code is the bar-code that you find on sausages in your local supermarket. It is a price code and does not identify individual tracks on CDs. We are not aware of any practical reason why it should be encoded digitally on the disc.

The third blow to our enthusiasm came when we wrote to the Finnish collecting societies, Teosto and Gramex, who licence the music we broadcast, to ask whether they would be prepared to receive our reports in ISRC form. Teosto represents composers and publishers, Gramex performers and the recording industry. After five years of the introduction of the code, Gramex is now gradually beginning to include the codes in their database, but they are still uncertain whether they will ever be able to include the codes of recordings issued since 1992 retroactively. Teosto has no plans to use ISRC codes.

Automatic music reporting based on ISRC codes requires that *all collecting societies have databases containing full information on all ISRC codes used.* Unless this condition is met, the use of ISRC codes for the administration of copyrights will not make the task easier; it will instead make it more complicated.

The fourth disappointment occurred when we started looking more closely at those CDs that actually did carry the ISRC code. The majority of them did not prompt any questions, but *there were too many cases where the codes where not used in accordance with the standard.* Some record companies had obviously not understood the standard correctly. As most of them do not have the equipment necessary for reading the codes on their own CDs, there is no feedback if the mastering engineer has made a mistake. We found, for example, different records which carried the same codes.

Many of the mistakes were harmless, but we were particularly concerned about mistakes in dates. In most countries records are protected by copyright for a period of fifty years, counted from the year of recording or first publication. According to Article 11 of the Rome Convention, the symbol (P), followed by a year, should be used to indicate the year of first publication of the recording. Since the introduction of the Compact Disc, we have frequently seen cases where this symbol is used to indicate the year of republication instead of the original publication.

In most countries the reprocessing of historical recordings does not give the producer any new legal rights. However, it is difficult to the avoid the impression that by redating their recordings record companies are attempting to extend the copyright protection of older recordings indefinitely and prevent them from falling into the public domain. In Oscar Wilde's day, polite London society was said to be full of women who had - of their own free will - remained thirty-five for years. Many record companies obviously feel the same about their recordings.

The year of recording is also part of the ISRC code. Many record companies now code the year of reissue instead of the original date, when older recordings had been reissued. According to the industry's guide to ISRC: "the present recording (editing) techniques offer many ways of processing historical recordings in order that they meet contemporary quality standards. These processed recordings may be considered as separate recordings and thus obtain a new ISRC".

Representatives of the recording industry have assured me that the year used in the ISRC code has no legal significance. Naturally record companies are free to give their products any codes they choose to, but if the code does not indicate the copyright status of a recording, it can hardly be used to create an automatic system based on the ISRC code for the collection and distribution of royalties.

ISRC and ISBN

The International Standard Recording Code resembles the International Standard Book Number (ISBN), which has been widely used in book publishing for more than two decades. The ISBN also has characters indicating country of origin, publisher, year of publication, and each individual work. The ISBN code is normally visible on the jacket of a book of a book, and/or on the page following the title page. As the code is always in full view of all users, mistakes are easily corrected.

While ISRC is administered by the recording industry, national ISBN agencies are generally national libraries or other similar institutions. Each publisher has its own publisher code, and the allocation of codes to individual books is the responsibility of the publisher, but publishers are asked to report the ISBN codes of new books to the national agency. The registering of the codes is linked to the production of national bibliographies, and in many cases also to the production of catalogues of new and forthcoming titles, as used by the book trade.

National ISRC agencies only register the company codes allocated to record producers, but the codes allocated to individual recordings are not reported to any central agency.

The producers themselves are supposed to keep a register of all ISRCs that they have assigned. Since 1992, more than 800 company codes have been allocated in Finland. Many of these companies have already folded, and it is unlikely that their ISRC registers have been preserved anywhere.

A proposal

The International Standard Recording Code is a great idea. It could be of great benefit to record companies, broadcasters and sound archives alike. However, the practical implementation of the standard has been poorly planned. Most records released today still do not carry this code. Of those that do carry it, too many have codes that are contrary to the standard or based on questionable practices. ISRC needs a new start.

The success of the International Standard Book Number shows us that it is not sufficient to have national agencies that allocate companies their codes and mail them guidebooks. A working system needs an agency which actually records all individual codes used. ISBN codes are closely tied to the production of national bibliographies.

Most European countries today have a national sound archive or a similar institution which produces a national discography. The publication of such discographies should be speeded up, and ISRC codes included in them. This is naturally not the task of the recording industry alone. However, the close participation of book publishers in the production of national bibliographies shows that they can benefit the industry, too.

In most countries that have signed the Rome Convention (the international convention for the protection of performers, producers of phonograms, and broadcasting organizations), there are agencies that are responsible for administering the collection and distribution of royalties from the broadcasting and public performance of recorded music. These collecting societies have to keep a register of recordings published in their countries for their internal purposes. These registers overlap to a large extent with national discographies. With today's information technology, national discographies could easily be produced in cooperation with sound archives, collecting societies, broadcasters and the recording industry. The ISRC could be an important component in such cooperation.

The technology necessary for decoding ISRC codes needs to be made more widely available. The main components of such a system - PCs and CD-ROM players - are already available in most record companies and archives. The national ISRC agencies should ensure that appropriate software is made available to everyone.

Finally, there is a need for a consensus on the dating of historical reissues, which constitute an important part of record production today. If ISRC is to be used in determining the copyright status of recordings, it must be based on the year of recording or original publication.

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A response from IFPI to "A sound archivist looks at ISRC"

Philippe Person, IFPI Secretariat, London

[Editor's note: this response originally took the form of a letter to Pekka Gronow dated 16 July 1996. At the author's request, the letter has been transcribed here as a published response to Pekka Gronow's article].

"Dear Mr Gronow

[The] report entitled *A sound archivist looks at the International Standard Recording Code* was copied to me by our Finnish group.

I have read and studied the document with a lot of interest. Many of the concerns expressed in your report are accurate and shared by IFPI. Nevertheless there are a number of erroneous statements in the report, which I will address in due course.

I also regret that you did not think of contacting us: many mistakes could have been avoided had such contact been establised.

My comments are as follows:

"The standard does not specify how the code should be attached to each particular recording".

The specification for technical encoding of ISRC numbers on various types of sound carriers falls outside the scope of a regular ISO TC 46 standard. The technical specifications for encoding depend on the type of carrier and not on the number itself. Therefore the sound carriers' technical standards provide rules for ISRC encoding (e.g. the Compact Disc Red Book provides details for encoding ISRC numbers in the Q3 channels on a CD-DA). The compact disc is the predominant carrier in our industry. Guidelines for the encoding of ISRC cumbers onto compact discs are therefore included in the ISRC Practical Guide. Sound or video recordings can also be released on non-package media. For example, if a sound recording is released via an Internet server, the inclusion of ISRC information in an MPEG II, Layer 3 sound file may be necessary and it requires a distinct technical process.

"(Incidentally, the way ISRC is encoded on CD's means that it is not part of the audio signal...)"

The technical comments in parenthesis are incomplete. Strictly speaking, it is true that the ISRC data are not part of the audio signal. Nevertheless it should be brought to your attention that technologies are currently being developed for the analogue encoding of audio signals. The statement whereby ISRC cannot be monitored off a Digital Audio Broadcast (DAB) signal is wrong. The Program Associated Data (PAD) field in the DAB draft standard provides room to transmit ISRC information.

The possibility of human error while re-mastering is unfortunately a valid concern.

The eagerness of sound recordings users to report by means of ISRC is obviously very good news.

"We could not find any equipment to read the codes"

This comment is wrong. IFPI Secretariart investigated this matter back in 1991 when three software developers were found. Two companies actually supplied us with ISRC reading equipment back in 1992. Only one company (to the best of my knowledge) still commercialises such equipment.

"Teosto has no plans to use ISRC codes"

Provided the facts reported on the attached document are document are accurate, IFPI, who appoints ISRC National Agencies world-wide in its capacity as the Registration Authority, could not approve that a collecting society/ISRC agency refuses to collect ISRC data.

"The year of recording is also part of the ISRC code"

The comments on the "year of recording" are totally inaccurate and misleading.

The sections within the codes (i.e. Country code, First owner code, Year of recording and Designation code) do not carry any significance as to the current owner of the copyright in the sound recording or the actual year of recording. The Year of recording section of the code can indeed indicate a year of re-release or re-mastering, and that is in accordance with the standard. The actual information on the exact year of first fixation is part of a minimum dataset that the rights-holders are responsible for. The only function of the code is to indentify a recording in a unique manner. On a broader aspect, please allow me to stress that the ground for copyright ownership and the legal entitlements for the collection of rights are not linked to the allocation of a code, but rather to the actual status of a recording. The ISRC program contains no hidden scheme aimed at extending indefinitely the duration of copyright protection.

"The producers themselves are supposed to keep a register of all ISRCs that they have assigned"

IFPI shares the concern raised in the report that vital information can be lost if not backed up from the producer's original database or hard copy file. Therefore IFPI is committed to achieving an international Electronic Data Interchange (EDI) format for ISRC information, which constitutes a compulsory step towards a possible reporting of ISRC data to a central (or virtual) structure.

"With today's information technology, national discographies could easily be produced in cooperation with sound archives, collecting societies, broadcasters and the recording industry"

IFPI welcomes the idea of a co-operation between various national sound archives, collecting societies and record companies to speed up the implementation of ISRC and facilitate the registration/filing of the ISRC related data."

IASA Cataloguing Rules for Audiovisual Media with Emphasis on Sound Recordings: project goal and progress report

Mary Miliano, National Film and Sound Archive, Australia

[This is a combination of the two reports given at the IASA General Assemblies I and II during the IAML-IASA Annual Conference in Perugia - ed.]

1. The IASA Board requested the development of a IASA Cataloguing Rules project at its Canberra Conference in 1992. Interested persons discussed the feasibility of this project at a pre-conference seminar the following year in Helsinki. It was agreed to take up the project.

2 Originally the project was to deal with the broad issue of audio-visual media. During the working meeting of the Editorial Group in Washington DC, however, we redefined the scope of the project so as to place special emphasis on cataloguing rules for sound recordings rather than audio-visual media in general. This was in order to:

- focus on sharing our strongest area of expertise;
- ensure that the project would be manageable and completed on time;
- avoid unnecessary duplication of existing international standards and publications (e.g. FIAF *Cataloguing Rules*, E. Betz *Graphic materials: rules for describing original items in historical collections*.

3.1. The project addresses in particular:

- audio formats (published, unpublished and broadcast) and issues related to these formats, such as descriptions of stereo or digital remasters of acoustic or mono recordings;
- multimedia formats (e.g. AV kits, interactive CD-ROM's with audio content)
- jukeboxes or mass storage systems with audio content
- moving image formats where these are a natural extension of audio formats (e.g. music videos, musical performances on laser disc) or related to audio (e.g. FM simulcasts)

3.2 In addition to traditional concepts of cataloguing individual, physical items, this work is to address the concepts of analytic and multi-level description, and collection level cataloguing in so far as they may apply to audio materials.

3.3 It will address recordings with different types of content: music and literary recordings in all genres, oral histories, interviews, radio programmes, wildlife and environmental sounds, ethnographic recordings and actuality.

4. The completed project will support all the Purposes of IASA as stated in Article II of its Constitution:

4.1 The finished work is intended to be an internationally acceptable publication of cataloguing standards to aid the exchange and international communication of bibliographic data for sound and related audio-visual documents. It is to provide a cataloguing guide for new and existing sound and audio-visual archives in developed and developing countries, and to assist in documentation associated with the *Memory of the World* project.

4.2 As such, it will of necessity complement existing international standards such as Anglo-American Cataloguing Rules, 2nd edition (AACR2), ISBD (NBM), MARC and FIAF Cataloguing Rules, and will support the use of computers, exchange (and sharing) of data and networking.

4.3 Through this work IASA will be able to share widely its combined knowledge of cataloguing audio-visual media and solutions to problem areas.

4.4 Therefore, the Editorial Group engaged in this project will also take into consideration the solutions and concepts from existing national, regional and instititutional standards, norms and guidelines; and will consult with related associations and orgaisations (IAML, FIAF, FIAT, ICA, TCC, etc).

5. Achievements to date:

a) drafts prepared for the Introduction, Title and Statement of Responsibility, Edition, Publication and Distribution, Copyright, Physical Description, Series and Notes;

b) a draft bibliography of cataloguing standards, norms and codes for sound and audio-visual media;

c) cataloguing examples prepared for different types of sound recordings;

d) the definition of a "work" discussed and agreement confirmed on when a recorded sound event is the same or a different work;

e) workshop on the sequence of events in the evolution of a recorded sound production from initial capture through to broadcast transmission and/or commercial release.

6. To achieve the above:

   a) we have held editorial pre-conference meetings, each of two days (Bogensee in 1994, Washington DC in 1995) to discuss concepts, drafts and comments;

   b) some European members of the Editorial Group have held more frequent meetings to progress the drafts;

   c) national and institutional colleagues of some members of the Editorial Group have also contributed to the drafts;

   d) we have corresponded by e-mail, fax and post between meetings.

7. Members of the Editorial Group are: Olle Johannsson, Minutes Secretary (ALB, Sweden), Elsebeth Kirring (State Media Archives, Denmark), Daniele Branger (Bibliothèque Nationale, France), Frank Rainer Huck (Saarländischer Rundfunk, Germany), Lasse Vihonen (Oi Yleisradio, Finland), Chris Clark (British Library National Sound Archive,U.K.), Maria Pilar Gallego (Biblioteca Nacional, Spain), Harriet Harrison (Library of Congress, U.S.A.) and Mary Miliano, Convenor (National Film and Sound Archive, Australia).

8. IASA has provided financial support to the project to date chiefly in the form of travel grants (as requested annually in a formal budget proposal) for some Editorial Group members to attend pre-conference meetings. In addition if has purchased a small number of copies of AACR2 to supplement the working tools of the group.

9. The project commenced in 1993 and is due for completion in 1998.

Subsequent developments to the Progress Report, as presented to the IASA General Assembly II.

1. A very good three-day pre-conference meeting was held in Perugia where we:

   a) discussed and clarified drafts;
   b) conducted a critical path analysis and prepared a work plan for all remaining tasks to the end of the project;
   c) agreed to make available on the Internet at the IASA web site the first complete draft for general comment;
   d) identified the need for two additional meetings which we hope will funded by UNESCO.

2. On UNESCO support for the project, Joie Springer wrote to me (28 March 1996) stating that because IFLA is interested in the project, then so is UNESCO interested in it as a special IASA-UNESCO participative programme. In Budapest last week [i.e.during August - ed.] I spoke with Joie Springer and she was supportive and gave encouragement to the project.

3. To confirm the direction of the project: the emphasis is on audio, but where other media are an integral part of the product or a related part of the product our work will address them. Essentially, the purpose of our work is to provide guidance in an appropriate way to catalogue unpublished, broadcast and published sound recordings and related media.

4. Finally, the enthusiasm, commitment and combined experience of the editorial group for this project is to be commended.

Discographies of Italian opera composers: sound recordings and musical texts

Carlo Marinelli, President of I.R.T.E.M, Rome

Paper delivered at the Joint session of the IAML Commission on Audio-visual Materials and the IASA Discography Committee,
IAML-IASA Joint Annual Conference, Perugia, 1996

The experience we had at I.R.T.E.M. (Research Institute for Music Theatre) with the discographical projects on Mozart, Rossini and Monteverdi led us to start a new "special discographical project" devoted to the Italian opera composers whose anniversaries will be celebrated in the final years of this century or in the first years of the 21st century: Donizetti, Bellini, Verdi and Puccini. Chance has it, in fact, that these four major Italian 19th-century composers may be joined by Rossini and permit us to draw, in a very few years, a picture of Italian opera from a crucial period of its history as recorded over the period of little more than one century.

In the new project we follow the same criteria adopted for the Mozart and Rossini discographies: first, a list of all the complete, commercially issued sound recordings of each opera, followed by analysis and discussion. Tape recordings, video recordings and TV broadcasts will be listed in the appendices.

One of the major goals of our project is to identify the text or edition employed for each recording. In the field of music theatre this entails not only lengthy and sometimes adventurous research but can also reveal unexpected surprises. Of course I cannot describe all the specific situations encountered, but a few examples will suffice to describe some of the problems.

The most remarkable situation occurs when the opera is entirely reworked by another composer, maybe some centuries later. What Richard Strauss and Ermanno Wolf Ferrari, not to mention Bernhard Paumgartner, did with Mozart's *Idomeneo* is almost unbelievable, although it reveals a great deal about tastes during the first half of this century, old-fashioned but nevertheless of historical interest. You can find all the details in the second volume of my Mozart discography concerning Italian *opere serie*. Due to the time limit on this paper, it is impossible to demonstrate the case of *Idomeneo* with audio examples.

Another situation occurs when a crucial passage which the composer wrote for one character is transferred to a different character in performance. The best-known

example is in Ruggero Leoncavallo's *Pagliacci*. The famous closing sentence - "La commedia è finita" - which Leoncavallo wrote for Tonio (Taddeo in the comedy) is usually sung by Canio (Pagliaccio in the comedy). Its attribution to Tonio was restored Tonio was restored by Giacomo Zani in his critical edition of the opera, and this was the edition employed by Riccardo Muti in his recordings for EMI in 1979 and Philips in 1992. Muti's example was followed by Prêtre in 1982 (Philips, soundtrack of the Unitel film) and Gardelli in 1983 (Eurodisc). On stage things are completely different, even today. In 1907, the year of the opera's first complete recording, however, Leoncavallo personally authorised the attribution of the closing sentence to Canio.

Leoncavallo is not included in our special discographical project, but that situation serves as a perfect example of how the publication of the critical edition of an opera can sometimes influence the choice of text on which a recording is based.

The table, **Ex.1**, concerns the performance of the Finale of Act 1 of Verdi's *Rigoletto*. As you will see, the year 1983 - when Martin Chusid's critical edition appeared - marks a change of practice. Concerning the Finale, however, the critical edition did not introduce anything new. In the orchestral score published before Chusid's edition, there is no trace of the repeated invocation of Gilda's name by Rigoletto between the words "Sono benedato!" and "Ah! Ah! Ah! la maledizione". Yet this invocation is included in most recordings, perhaps because of the so-called "stage tradition".

A chronological analysis shows many interesting surprises. In the three earliest recordings - Pathé 1912 in French, Voce Del Padrone 1917 (still acoustical), and Voce del Padrone 1927 (the first electrical recording) - the added invocation is absent. It first appears in 1929 with Riccardo Stracciari (Columbia), and then in the Metropolitan live recording with Lawrence Tibbett (1939). Not all the later recordings include it and there is no general rule apparent. Is the invocation included in live recordings and left out in the studio? No. Is it left out when the opera is not sung in Italian? No, because two German versions (Schlusnus and Metternich) don't have it, while another German version (Guststein) does. Furthermore, while Noté in 1912 did not add it to his French recording, Massard in 1961 conceives of a worse solution by adding a series of final cries (and the Rumanian Herlea and the Greek Paskalis follow his bad example). Among those who include the invocation, but without additional cries, are the Russian Ivanov, the Swedish Sundqvist and Hasslo, the Hungarian Melis; also Leonard Warren and, most surprisingly, Dietrich Fischer-Dieskau. On the other hand, among those who respect Verdi's orginal intentions we find performers who are not considered philological, such as Protti and Montefusco. Does the film format perhaps encourage the invocation? No, because Gobbi (1946) adds it and Panerai (1971) leaves it out. Merrill, MacNeil and Quilico have always

added it in both live and studio recordings. Cappuccilli, Milnes and Bruson (the latter still only a youth) fluctuate between the two options. We are pleased to notice that in the 1982 recording which concluded the "Battistini" singing contest, the invocation is omitted. Surprisingly, in Miller's 1983 English recording, John Rawnsley adds it. After 1983, although the critical edition is expressly indicated as the basis for the recording only by Sinopoli (1984) and Muti (1988 and 1994), there isn't any recording which includes the invocation to Gilda.

Another well-known situation occurs in the field of symphonic music when conductors re-orchestrate pieces by composers of the past. It is sufficient to mention Mahler's treatment of Schumann's symphonies or Toscanini's interventions in Beethoven's. But there are also examples if this in opera. A rare instance of this is the 1965 Melodija recording of *Ljubovnyi napitok*, which is the Russian translation of Donizetti's *Elisir d'amore*. After a long absence from Moscow stages, the opera was performed in 1964 at "Stanislavskij and Nemirovic Dancenko", the second major theatre in Moscow. It was a revival of the edition prepared by conductor Felix Mottl (Unter st. Veit 24.8.1956 - Munich 2.7.1911) for the Munich Opera which he directed from 1903 to his death. Mottl entirely re-orchestrated the recitatives. He acted freely and fancifully. This valuable document is evidence of a tradition which, in 1964, was already lost in Western countries but still thrived in the Soviet Union, like many other operatic traditions which survived two world wars but began to disappear in the late eighties. The Melodija recordings preserve a number of examples of this tradition concerning Italian, French or German operas sung in Russian. May I express my wish that someone will sooner or later reissue them? Listen to "Intanto o mia ragazza" (Belcore and Adina), with the *recitativo secco* first, followed by Mottl's orchestration. The differences are immediately perceptible:

1. *Pietro Spagnoli (Belcore), Mariella Devia (Adina), Roberto Alagna (Nemorino).- Erato, 1992. Studio recording conducted by Marcello Viotti.*

2. *Jan Kratov (Belcore), Viveja Gromova (Adina), Anatolij Miscevskij (Nemorino).- Melodija, 1965. Studio recording conducted by Georgij Zemcuzin.*

The restoration of cut passages - which affect almost all operas on stage - is a frequent situation in recordings. I cannot mention the innumerable cases when this has occurred in the history of recording, but I would like to describe a very curious case in which a film director proved more respectful than the orchestra conductor. A late maestro claimed to have conducted Puccini's *Tosca* without any cuts. To be precise, a minor cut is applied, in most instances, between the end of "Vissi d'arte" and the beginning of "Vedi, le mie mani giunte io stendo a te", when Scarpia cynically says "Risolvi" (make up your mind). This last word is usually left out, although it causes

no inconvenience to the female singer who has just been applauded. The passage is usually performed as in the following video example:

Maria Callas (Tosca), Tito Gobbi (Scarpia). Paris Opera, Palais Garnier 19 December 1958, conducted by Georges Sebastian.- EMI laserdisc and VHS, director Roger Bernamou.

It is known that a film's soundtrack is recorded separately. For the *Tosca* directed by Gianfranco de Bosio in Rome in 1976, the music was recorded in London. The conductor adopted the usual approach and omitted Scarpia's "Risolvi". The director, contrary to expectations, appreciated the problem and filmed Scarpia sipping a cup of coffee at the point corresponding to his "Risolvi" which is not sung. The addition of these frames results in a silent pause in Kabaivanska's singing (there is no applause in the film.):

Rajna Kabaivanska (Tosca), Sherrill Milnes (Scarpia), Unitel 1976, conducted by Bruno Bartoletti.- Decca laserdisc, director Gianfranco de Bosio.

You will find the real complete performance of *Tosca* in the live recording issued by Deutsche Grammophon from the New York Metropolitan conducted by Giuseppe Sinopoli, with Hildegard Behrens and Cornell MacNiel. It includes Scarpia's "Risolvi" as well as Tosca's "Mi vuoi supplice ai tuoi piedi".

Finally, perhaps the most important influence of recording on the fate of an opera is when it is able to restore - through its documentation function - the original musical text irreparably compromised by the so-called "stage tradition". The most striking example is Donizetti's *Lucia di Lammermoor*. A long digression would be required to demonstrate and document the fact that we actually have *two Lucias*, the original and a concentrate, or "precipitate" of it which has free course on stage and in recordings. Believe me, it is an exciting case.

Ex. 1: Giuseppe Verdi: Rigoletto - Finale, Act 1 "Non han finito ancor"

This list of recordings is not complete, but the sample is significant. The singer's age at the time of recording is given in parenthesis. Items in bold typeface used as illustrations at the Perugia conference.

LANG	YEAR	WITHOUT ADDITIONS	WITH ADDITIONS	LABEL	CONDUCTOR	STUDIO/LIVE	RECORD-ING
French	**1912**	**Jean Noté (54)**		**Pathé/Bourg**	**Ruhlmann**	**studio**	**acoustical**
	1917	**Giuseppe Danise (33)**		**VdP/Bongiovanni**	**Sabajno**	**studio**	**acoustical**
	1927	Luigi Piazza (43)		VdP/Bongiovanni	Sabajno	studio	electrical
	1929		**Riccardo Stracciari (54)**	**Columbia/EMI**	**Molajoli**	**studio**	**electrical**
	1939		**Lawrence Tibbett (42)**	**EJS/Myto**	**Papi**	**live (Met)**	**electrical**
German	1944	Heinrich Schlusnus (56)		Urania/DG	Heger	studio	electrical
	1945		Leonard Warren (34)	UORC	Sodero	live (Met)	electrical
	1946		Tito Gobbi (32)	MDP	Serafin	studio (film)	electrical
Russian	1949		Andrej Ivanov (48)	MK/Melodija	Samosud	studio (radio)	mono
	1950		Leonard Warren (39)	RCA/VdP	Cellini	studio	mono
German	1950	Joseph Metternich (35)		Myto	Fricsay	studio (radio)	mono
	1951	Ivan Petrov (52)		Remington	Ghiglia	studio	mono
	1953		Giuseppe Taddei (37)	Cetra	Questa	studio	mono
	1954	Aldo Protti (33)		Decca	Erede	studio	mono
	1955		Tito Gobbi (41)	Columbia/EMI	Serafin	studio	mono
	1956		Robert Merrill (39)	RCA	Perlea	studio	mono
Swedish	1957		Eric Sundqvist (52)	Bluebell	Bendix	live	mono

						(Stockholm)	
	1958	Renato Capecchi (34)		Philips/Fontana	Molinari Pradelli	studio	stereo
	1959		Hugo Hasslo (49)	Bis	Ehrling	live (Stockholm)	mono
	1960	Ettore Bastianini (37)		Ricordi	Gavazzeni	studio	stereo
	1961	Aldo Protti (40)		Paragon/Melodram	Molinari Pradelli	live (Trieste)	mono
French	**1961**		**Robert Massard (35) (with final cries)**	**Vega/Decca**	**Etcheverry**	**studio**	**stereo**
	1961		Cornell MacNeil (38)	Decca	Sanzogo	studio	stereo
	1961		Cornell MacNeil (38)	GOP/Foyer	Quadri	live (Cologne)	mono
	1961	Aldo Protti (41)		NHK	Basile	live (Tokyo)	mono
	1962	Walter Monachesi (40)		Fabbri	F Patané	studio	stereo
German	1963		Ernst Gutstein (39)	Electrola/EMI	Galliera	studio	stereo
	1963		Robert Merrill (46)	RCA	Solti	studio	stereo
	1963		Dietrich Fischer-Dieskau (38)	DG	Kubelik	studio	stereo
	1964	Licinio Montefusco (27)		GID/Festival	Rivoli	studio	stereo
	1965		**Nicolae Herlea (37) (with final "Ah! Ah!")**	**Electrocord**	**Bobescu**	**studio**	**stereo**
Hung-arian	1965		Gyorgy Melis (41)	Hungaroton	Gardelli	studio	stereo
	1966		Kostas Paskalis (37) (with final cries)	Butterfly/Arcadia	Giulini	live (Rome, Florence)	mono
	1967		Cornell MacNeil (44)	EMI	Molinari Pradelli	studio	stereo
	1967	Piero Cappuccilli (41)		GOP/Frequenz	Rossi	studio (radio)	mono

	1970		Piero Cappuccilli (43)	HRE	Franci	live (Vienna)	mono
	1971	Rolando Panerai (46)		BASF/Acanta	Molinari Pradelli	studio (film)	stereo
	1972		Louis Quilico (47)	Cin Cin	Levine	live (Los Angeles concert)	mono
	1972	Sherrill Milnes (37)		Decca	Bonynge	studio	stereo
	1973		Louis Quilico (48)	Legato	Rudel	live (NYC Opera)	mono
	1973		Renato Bruson (37)	Bongiovanni	Campanino	live (S. Carlo, Naples)	mono
	1978		Sherrill Milnes (43)	EMI	Rudel	studio	stereo
	1979	Piero Cappuccilli (52)		DG	Giulini	studio	stereo
	1980	Renato Bruson (44)		LR	Gardelli	live (Orange)	stereo
	1982	Adriano Moroni		Tima Club	M. Rinaldi	? (Battistini Competition)	mono
English	**1983**		**John Rawnsley (40)**	**HMV/EMI**	**Elder**	**studio**	**digital**
	1984	Bernd Weikl (41)		Eurodisc	Gardelli	studio	digital
	1984	Renato Bruson (48)		Philips	Sinopoli (critical ed.)	studio	digital
	1988	Leo Nucci (46)		Decca	Chailly	studio	digital
	1988	**Giorgio Zancanaro (48)**		**EMI**	**Muti (critical ed.)**	**studio**	**digital**
	1991	Eduard Tumagian (49)		Naxos	Ráhbari	studio	digital
	1993	Alexandru Agache (37)		Teldec	Rizzi	studio	digital
	1994	Renato Bruson (58)		Sony	Muti (critical ed.)	studio	digital

BOOK REVIEWS

Mäusli, Theo (ed.). Schallwellen. Zur Sozialgeschichte des Radios. Zurich: Chronos 1996. 231 pp, 25 x 14 cm, ISBN 3-905311-99-2.

An archive which is not used will eventually die. Many archives organize conferences and seminars for researchers interested in their holdings. *Schallwellen* ("Sound Waves") is a collection of papers on the social history of broadcasting presented at a conference organized by the Fonoteca Nazionale Svizzera, the Swiss national sound archive in Lugano. Most of the contributions are in German, but there also papers in Italian and French.

Quite naturally, most of the participants are concerned with Swiss broadcasting history. However, there are contributions on the history of broadcasting in Italy (Franco Montelcone), Austria (Reinhold Wagnleitner) and France (Christian Brochand). Joachim-Felix Leonhard writes about the last days of broadcasting in the former German Democratic Republic, and the subsequent fate of the broadcasting archives.

The story is enough to give nightmares to any archivist. When the author took over his present position as the director of the Deutsches Rundfunkarchiv in October 1991 soon after the unification of Germany, he was told that the activities of the East German broadcasting company would be discontinued as of December 31th, but there were no plans for the future of the company's archives. The collection of 600,000 sound recordings and 100,000 films and videotapes, not to speak of 2.5 kilometres of paper materials, is now safely preserved, but it took some improvisation and quick decisions.

Several of the contributors are involved in a project to write the history of SRG, the Swiss Broadcasting Company founded in 1931. The development of broadcasting in Switzerland has followed lines similar to many other European countries. After early experiments, radio broadcasting became the responsibility of a national broadcasting company financed by licence fees. However, in multicultural and federal Switzerland a centralized structure was not possible, and the development of the SRG has involved the creation of regional broadcasting facilities for the German, French and Italian-speaking parts of the country. Nevertheless, radio also helped the Swiss to develope a national consciousness, for instance when broadcasts of international sports events in the 1930s made listeners identify the competitors as representatives of the nation rather than their locality.

Many historians have seen broadcasting history as company history. The contributors here pay due attention to institutional history and politics of broadcasting, but they are

also interested in the development of programming and the role of the audience. Two papers concentrate on music. Several writers stress the importance of archives, and May Broda writes about the problems of using television programmes as sources of historical research. However, none of the papers have actually used audiovisual materials as their primary sources material.

All together, the book shows that there is lively activity in the field of broadcasting history, and it will be interesting to watch for further publications from the participants.

Pekka Gronow, Finnish Broadcasting Company

Domenico Zipoli. Itinerari iberoamericani della musica italiana del settecento. Atti del Convegno Internazionale Prato, 30 settembre - 2 ottobre 1988 a cura di Mila De Santis.- Firenze: Leo S. Olschki Editore, 1994 (= Quaderni della Revista Italiana di Musicologia, Società Italiana di Musicologia. 31).- x, 313 pp., 24 x 17 cm.- ISBN 88-222-4195-9 (paperback)

This collection of thirteen contributions on the life and works of the organist and composer Domenico Zipoli, who was born in Prato, Tuscany, in 1688 and emigrated to Argentina where he died in 1726, contains, among others, a valuable discographical study by Roberto Giuliani ("La ricezione di Domenico Zipoli attraverso le fonti sonore"). This study consists of a 19-page introductory essay and a detailed discography in chronological order from the early long-playing era until 1992. This discography contains a wealth of information with regard to the contents of each recording. Giuliani not only gives the track order but also (though not always) matrix numbers and durations. He also mentions instrument makers, other composers and performers featured on the given recording, and the like. There are indexes of compositions, performers, instrument-makers, other names, and the locations of the organs played.

Martin Elste, SIMPK

THE IASA BOARD CHARTS

In what will be a regular feature over the next six issues, members of the IASA Board are invited to write about the recorded sounds which first engaged their attention and those which they currently regard as indispensable listening. First up are our esteemed Past-President James McCarthy and new Editor Chris Clark.

HOOKED BY TEN

James McCarthy

Both my grandparents had records. By this, I mean that my mother and father's parents had domestic collections of 78 rpm recordings. As far as I know, they were the only records they had, unless I have been seriously misinformed. Both collections were typical of the period, being acquired between 1920 and 1945. Also, typical of a domestic collection, they were very eclectic, comprising popular songs, comedy sketches, children's music and slices from the classical repertoire. My mother's father was the most proselytising of them all, often responding to our entreaties to play the records on his wonderful Rexinola, which had a huge, warm tone and sat in the lounge room of his home in Taree, on the north coast of New South Wales. The novelty songs, *The Whistler and His Dog*, and *All By Yourself in the Moonlight*, vied for favour with us kids; the opening to Stravinsky's *Firebird,* the *Piano Concerto* by Grieg and *The Ride of the Valkyries,* was slipped in by Grandfather to balance. Occasionally, in a moment of classical frivolity he would throw in the overture to *The Mikado* as a musical bridge. My later passion for Gilbert and Sullivan, Wagner and Stravinsky, to say nothing of my weakness for *good* pop songs, started right there.

By contrast, the acoustic machine owned by my father's father in the family home at Strathfield had a broken spring, and the record could only be reproduced by spinning the turntable manually with one finger, pressing firmly down on the label. Not to be denied, my brother and I developed very experienced index fingers as we struggled for the speed control which would enable us to hear Nicolai's overture to *The Merry Wives of Windsor*, one of my earliest musical passions. So, by the age of 10, I was hooked, not only on a goodly range of music, but also the machinery which reproduced it.

At 13, I was despatched off to a ghastly boarding school in the west of Sydney - "One of Australia's better schools", as it was known. Better at intimidation, bullying and terror, certainly - in fact, not unlike a IASA board meeting. In between bouts of surviving, I found refuge in the chapel choir and the school's minimalist musical activities. I use the word 'minimalist' here to conjure up, not images of Philip Glass or Steve Reich, but of the microscopic artistic activity in an Australian school in the mid-fifties.

There was a large 78 record collection in the dusty music room, used by a couple of brave music teachers who were doing their best for us, and also used by the handful of boys who were interested. There weren't many of us, as the bulk of the school population was either playing football, playing soldiers or majoring in general bone-headedness.

One lazy afternoon, when our colleagues were attacking another school on a distant football field, and a couple of other non-conformists and I were having a lovely time playing though some of the records in this neglected collection, I fell over Dvorak's *New World Symphony*, and the lush piano concertos of Rachmaninov and Tchaikowsky. It was love at first sight, if I may put it that way, it was certainly light years ahead of the new rock-and-roll craze that had descended on us teenagers, for me it was no contest.

By this time our family had acquired a small mechanical record player and were buying the occasional 78. Then, one day, my brother and I obtained a leave pass and slipped into the city to see the new film of Rodgers and Hammerstein's *Carousel*. We were bowled over, and became devotees of American musicals from that moment on. My family did not have one of the new 33/45 rpm record players at that time, but this did not stop me using every penny I had to buy the soundtrack of *Carousel*, presenting the beautiful new LP in triumph to my bewildered parents the next time they visited us. (It must be remembered that a 12-inch LP in the late fifties was A$5.50, which was very expensive, roughly the equivalent in today's money of A$50 - that's DM45, £25). My passion must have been obvious, as we acquired a state-of-the art HMV Radiogram, with a Garrard, 3 speed turntable shortly after that. Once we had that wonder, the collection grew steadily. From Nadia Boulanger's Monteverdi to Gieseking's Debussy, including ballet music, opera, chamber music, musicals along the way. And the occasional pop song.

I had always been a keen film buff, and in those days the newsreel theatres used to reproduce the sound from the screening out of a small speaker above the box office, to attract the passers by. I found this absorbing, and developed a keen interest in film

soundtracks as an individual study. This stood me in good stead when I took charge of the music department at Film Australia.

To finish this skittishness, Chris has asked me for my ten favourites, which as you can imagine is almost impossible, and it is a list which changes as the years spin away. But for the fun of it let me imagine my list, as of October 1996. It would include Gieseking's Debussy recordings, still the best performances of some of the finest piano music ever written; some Wagner - *Mastersingers*, perhaps; Puccini's *Trittico*, which, for anybody interested in brilliant orchestration, first rate melodrama and wonderful tunes, is a must. From J.S. Bach, his magnificent *Magnificat*; and from Verdi, the EMI Karajan recording of *Falstaff*. (If I could only have Act 1, Scene 2 I would be happy, one of the most brilliant pieces of writing in all opera). Brahms' *Second Symphony*, with Istvan Kertesz on Decca, in which he practically drives the Vienna Philharmonic into the Danube, a sensational performance of a wonderful work.

I would have to have a raft of English music, Britten's *A Midsummer Night's Dream* and the *Serenade for Tenor Horn and Strings*, some Howells and Vaughan Williams, Elgar's *The Dream of Gerontius*, and Finzi's *Dies Natalis*, in the Wilfred Brown version.

Some Delius, with Beecham of course, and Dvorak, certainly the *Cello Concerto*. A couple of good musicals, but which ones I haven't a clue (certainly none by Andrew Lloyd Webber!); and some early Duke Ellington. Operetta; Offenbach's *La Belle Hélène*, Lehár's *The Land of Smiles* and some Gilbert & Sullivan.

Well that's more than ten, and I haven't listed any chamber music, or some of my favourite Australian film scores from my years with Film Australia; or Mussorgsky's great iconographic opera *Boris Goudonov*, or any Poulenc. Maybe next time.

EDITOR'S TOP TEN

Chris Clark

Both my parents enjoy listening to music. By no means were they record collectors (and neither am I) but they bought advisedly and kept up with the technical and stylistic changes of the 50s and 60s. I can still summon up the smell of baking valves from the radiogram which accompanied the enticing sounds of Björling (*La Bohème*), Toscanini (*New World Symphony*), Copland (*Billy The Kid*), Massenet (*Le Cid*), Beecham (*The Planets*), Red Ingle (*Serutan Yob*), Spike Jones (*I went to your wedding*), the exotic hits *Zambesi* by Bert Kampfaert and *Ape call* by Nervous Norvous. Dad also had some real South African sounds on safari-coloured labels.

I was also fascinated by the colours of the labels on the military band 78s his father had let us borrow (or his mother insisted we keep!), their patterns reminiscent of heraldry. I don't remember the titles, but I remember the noise they made when I smashed them all up with a hammer on Christmas Eve 1960 when the radiogram was replaced by one of the first stereo record players. A Golden Guinea LP (in stereo!) of the Pride of the 48 Band playing Sousa had been brought to replace the 78s which I guess were deemed unplayable on the new machine with its diamond-tipped stylus.

New records bought by the family built on this spread of tastes. Massenet was followed by Ravel's *Daphnis et Chloe* coupled with Falla's *Three Cornered Hat* in a sun-drenched performance by Giulini with the New Philharmonia on Columbia - this would still be in my top ten. And my own musical development was bringing home some new material, not all of it appreciated. While the organ phase coinciding with a long stint in the local church choir was fine, Stravinsky, Bartók and Berg stretched tolerance levels which were finally snapped when Stockhausen's *Gruppen* made an entrance.

By then also (we're talking late 60s) a French *assistante* had let me borrow her jazz collection, replete with the bold, black sounds of Thelonious Monk, Charlie Parker and Roland Kirk which didn't sound a bit like Acker Bilk or Kenny Ball whom I'd assumed until then represented jazz and hadn't found very captivating. Jazz has not always been recorded well and the live recording made on amateur equipment by bassist Charles Mingus of the Parker and Gillespie reunion at the Massey Hall in Toronto in 1953 is one of the worst: it is unbalanced (to the extent that pianist Bud Powell occasionally vanishes altogether during solos) and partly faked - the ecstatic cheers from the audience were a later addition since the headline gig faced some stiff competition from a major boxing tournament held across the street. Even so, this

would be my number two record. About the same time a school friend who played the trumpet played me Miles Davis *Kind of Blue*: number three.

Pop rarely got a look in. What can follow Nervous Norvous? I liked Motown rather than the British beat stuff and only really got interested again when the Flying Lizards covered *Money*, which doesn't quite make my top ten.

Today the recordings which I enjoy the most are a mixture of contemporary jazz from New York, Bartók and Stravinsky (still) and their successors plus piano music from Mozart to Kurtág, particularly if the pianist is Kocsis, Lipatti, Bolet or Pollini, though none of these musicians figures in my list: which, in addition to the three recordings I've already declared, includes:

Bartók *Concerto for Orchestra*, Fritz Reiner with the Chicago Symphony Orchestra in 1956, just re-released by RCA in a remastered "facsimile", unmatched in orchestral preformances on record for its balance of brilliant technique and deep emotion.

Stravinsky *Requiem Canticles* New London Chamber Choir/London Sinfonietta with Oliver Knussen in 1994 on DG. Sound engineering at its best and a late masterpiece read by a Stravinsky "disciple" with real understanding.

Ligeti *Violin Concerto*. Sachko Gawriloff with Boulez on DG, an extraordinary piece which seems to sum up the sounds of the whole century in spite of its traditional form.

Busoni *Toccata*. Brendel (Philips, 1972). I've only heard this once on the radio but no other issued performance matches the authority and ease with which he handles the finger-busting demands of Busoni's conclusion to his own piano compositions and to a line which runs from Bach through Beethoven and Liszt into our century.

Schumann *Carnaval*. Mitsuko Uchida (Philips). Schumann's fantastic creations dance as never before in the live acoustic of the Maltings, Snape.

Don Byron. *Music for 6 Musicians* (Nonesuch). A masterful blend of contemporary New York sounds with klezmer, jazz and Western art music traditions and proof that the development of the clarinet in jazz did not cease when Benny Goodman died.

David Murray Quartet. *Morning Song* (Black Saint). Simply one of the best chamber jazz records of all time, including a version of "Body and soul" (with John Hicks at the piano) to match Coleman Hawkins.

Wishing our readers a
Happy Christmas
and a
Happy New Year

❄ ❄ ❄

Unseren Lesern
wünschen wir
fröhliche Weihnachten und
glückliches neues Jahr

❄ ❄ ❄

À nos lecteurs
Joyeux Noël
et
Bonne Année

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