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The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Secretary General (see list of officers below). The annual dues are at the moment skr 100 for individual members and skr 230 for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available on application. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of skr 130.

Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de skr 100 pour les membres individuels et skr 230 pour les membres institutionnelles. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles sur demande. Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de skr 130.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit skr 100 für individuelle Mitglieder und skr 230 für Institutionen. Frühere Jahrgänge des PHONOGRAPHIC BULLETIN (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des PHONOGRAPHIC BULLETIN für Nicht-Mitglieder beträgt skr 130.

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IASA Business

The mid-year meeting of the Executive Board of IASA took place in the offices of Norddeutscher Rundfunk, Hamburg, February 14-15th, 1985. Members present included the President, Ulf Scharlau; Vice-President, Dietrich Lotichius (who hosted the meeting); Editor, Dietrich Schüller; Treasurer, Anna Maria Foyer and Secretary General, Helen Harrison. Stringent worldwide economy prevented two of the Vice-Presidents, Peter Burgis and David Lance to come from Australia for the meeting.

The Board meeting will be reported in the next issue of the Phonographic Bulletin and also at the Annual Conference.

During the discussions it was decided to begin this column in the Phonographic Bulletin. The column is designed to give the Board an opportunity to inform members of the current business and projects of the Association, to allow committees to announce their current activities and for members to bring matters affecting the Association to the attention of colleagues. The Executive Board hopes you will take advantage of the column and send material and information to the Editor for inclusion.

To start the column on its way there are two items from the Executive Board.

UNESCO CONTRACT ISSUED TO ICA FOR CONTRACT TO IASA No.400 033.4

At the Como Conference we announced that the Association had been approached by UNESCO to produce a study in the RAMP (Records and Archives Management Programme) of UNESCO.

The following is an outline of the study prepared for UNESCO approved by the Secretary General, Helen Harrison. The study is entitled The archival appraisal of sound recordings and related materials: a RAMP study with guidelines.

Throughout the study the words 'selection' and 'appraisal' are used interchangeably, the difference is one of semantics, but in Europe selection is preferred, in North America appraisal.

There is a precedent in the RAMP studies on appraisal in that written for moving images by Sam Kula of the Public Archives of Canada and the present study will follow this study closely allowing for the differences in materials and the circumstances of collection. The plan includes the elements of the study but is not a rigid formula.

PLAN

1. Foreword

The study is long overdue in sound archives and there is a lack of current literature or systematic publication in the field, and this study is aimed at improving the situation and encouraging others to publish their findings. Sound materials have little formal background in the way of recommendations, published guidelines, or criteria. Citations dealing with 'archival' principles in general can be used, but the literature does not concentrate on sound archives, and of course the appraisal of sound recordings cannot be considered in isolation. Throughout the work therefore reference is made to the general archival scene and sound archives will be related to archives in general.

Selection is arguably the most important and at the same time the most difficult of all the activities of the archivist or curator, especially those dealing with audiovisual materials. It is an essential element of the archival process and imposes its own discipline.

2. History and development of recorded sound archives

Trace the history and development of the sound archives movement from its earliest beginnings in Vienna to the present day spread. IASA was not established until 1969 but now contains some 400 institutional and personal members, a small number by some standards, but widely scattered in subject interests and purposes and the personal membership category.

The spread of collecting institutions and their purposes is to be indicated and used throughout the study as a basis for a consideration of appraisal. The section includes a typology of sound archives indicating the different varieties such as music archives, ethnomusicology, radio sound archives, national archives, academic and those in universities, local history collections, and oral history collections which may or may not be of archival propensity. But what is oral history today may become archive material tomorrow. Exchange and selective collection will be considered with details of some existing schemes. This section also traces the development of specific archives and their relative position within national and international settings.

3. Typology of sound recordings

The material collected. A brief history of the development of sound recordings, technical specifications, and the conservation practices and problems involved with each format. The study deals with wax cylinders, discs, magnetic tape recordings and developments in new technology including the compact disc.

Some detail on technical selection, that is the selection of material on the basis of quality. the technical 'improvement' of recordings has implications for some of the other principles of selection including intrinsic value.

4. Archival theory

Inevitably there will be an overlap with the previous study on moving images, but if the ideas are similar the text will relate to sound archives.

The necessity for selection and its function has its affect on appraisal policy.

There are constraints on any archive making it necessary to adopt selection policies. Such constraints may be basic and arbitrary ones such as space or the high cost of storage, or may be imposed by the available resources in terms of people, time and the financial resources to purchase the material for storage, conservation and subsequent access, acquisition, selection, documentation, storage or disposal.

5. Records managements

An extension of archival theory. Archives are not simply repositories. Some form of records managements is essential to impose an order upon the record and make it manageable and accessible to future users of the archive. Records management is about human resources. Without management of the record and the intervention of people the repository of sound recordings would deteriorate and it would become difficult to locate items within a short space of time. The archivist has a responsibility to the material itself as well as his 'user'. Material needs processing, filling in a retrievable order, conservation, and some form of information retrieval.

The real purpose of selection is to reduce an archive or collection to manageable proportions. Collections grow and very soon some process of selection, weeding or discarding is necessary. Archivists are not store-keepers. They must impose a discipline of management on their collections, and one of the more important disciplines will be the selection process. Selection, like management, is not an exact science, if it were then the archivist might have exact criteria to guide him.

6. Appraisals policies

Includes the long term value of sound recordings, in respect of administrative, legal (deposit), financial (purchase, deposit and storage), reference or research (the value of sound recordings), cultural and artistic aspects. The nature of sound archives makes them much more closely related to appraisal by subject than many of the film archives in the previous study on moving images. Given that selection is one of the first major concerns of the archivist it is necessary to establish who selects the material and then formulate criteria. How do archives select materials, are there regional differences in policy, are there differences in the policies of different types of archive by reason of subject, type of material, purpose.

7. Appraisal principles

If the first principle of selection is to reduce the collection to manageable proportions, the purpose is to ensure a balanced, representative collection of material relevant to the nature of the subject matter of the archive concerned. This means different archives will have different policies according to the intended use of the collection. Selecting material within areas of interest of the individual archive immediately raises the question of what is in the field of interest and what is outside? There will be grey areas. Rigid criteria are of little use to the archivist and criteria must be flexible.

- a) The archive selects material according to the needs, purpose and intention of the collection.
- b) Material for archival preservation should be unique to a collection or not duplicated in several existing collections.
- c) Quality. A relative principle; closely related to the unique quality of the material. In theory the best quality material should be selected, but other factors may have to

be considered. One has to select with the possibilities of future technology in mind, and other criteria for selection purposes will come into play. Technical specifications have to be taken into consideration in selection principles and they must be balanced with the actual subject content of the material.

- d) Some material may be 'unusable' because of copyright or contractual restrictions. However copyright can lapse and one of the functions of an archive could be expressed as outliving copyright and other such restrictions. Copyright restrictions should not necessarily deter selection of valuable items and the selector must think beyond the temporary restriction.
- e) One area often overlooked is selection at the point of origin, the initiator of a recording needs to reflect on why he is recording this material.
- f) The timing of selection is an important principle. It should never be a once-and-for-all decision. Some material need be kept for short periods while checks are made, other material can be looked at retrospectively after a period or periods of time.
- g) One of the main principles of selection is objectivity within certain guidelines. Selection staff should be as objective and free from bias as possible within realistic parameters. A collector can be subjective in his approach, but an archivist should be seen to be objective and a selection policy or set of principles is needed here to provide a framework for collection.

8. Appraisal practice

Comparative studies of practical applications, leading to a development of principles or guidelines.

9. Related documentation

10. Conclusion

This section will try to indicate the state of the craft and formulate guidelines suitable for use in sound archives.

11. Guidelines

Guidelines will be formulated to assist in appraising material in terms of archival value. Criteria will be developed with the following considerations in mind:

The intrinsic value of material, whether physical or intellectual, evidential or informational.

The form and quality of the material to be retained in archives.

The uniqueness of the material, and whether age is necessarily an indication of archival value.

Archives should not duplicate other's material as this wastes resources.

Reappraisal, that is the timing of selection and the merits of sampling in selection.

12. Bibliography

A select bibliography will accompany the text. Annotated either in the text as referred to or in the bibliography section. 300 or so references.

Helen Harrison

IASA MEMBERSHIP DUES

US members have complained about difficulties in sending their dues in Swedish Kronor. For the convenience of these members the treasurer accepts checks in US-Dollars, too. A surcharge

<u>IASA membership dues</u>	<u>US-\$</u>
Institutional membership	29
Individual membership	14

All members who have not paid their 1985 dues will receive reminders in April. All outstanding dues for 1985 have to be paid before May 30th or membership will automatically be cancelled.

Anna Maria Foyer

Deadline for the Phonographic Bulletin No.42 is May 15th, 1985.

Sound Archives in Italy

Following the tradition to present a session during the Annual Conference dealing with sound archives of the host-country, these papers were presented during the Annual Meeting in Como, September 1984. It was prepared and chaired by Dr. Giorgio Adamo, Discoteca di Stato, Rome.

DIEGO CARPITELLA, University of Rome

ARCHIVES OF FOLK AND ETHNIC MUSIC

The first inventory of sound sources of traditional Italian music was presented to the first conference on ethnomusicological studies in Italy at the end of 1973. The inventory contained all the public and private archival information which was available up to that time, and consisted of two volumes, now unfortunately out of print. This provided a picture of traditional folk music recorded in Italy between 1948 and 1973. A large part of these recordings were made by public bodies, such as RAI Radiotelevisione Italiana through the Centro Nazionale Studi di Musica Popolare, founded in 1948, in collaboration with the Accademia Nazionale di S. Cecilia. The other public body which was also involved at that time, was the Ethno Linguistic Musical Archive (AELM) of the Discoteca di Stato, which was created in 1962. Of about twenty thousand sound documents listed in the inventory, approximately fifteen thousand belonged to the sound archives mentioned above. The other recordings belonged to other public or private institutes, often operating at the local or regional level (among these the Archivio Etnofonico Siciliano and the Istituto Ernesto De Martino of Milan should be mentioned as well as certain private collections.

The importance of these archives can be appreciated more today than in 1973 if one considers the depth and speed of social and cultural change which has taken place in Italy during the last thirty-five years. One can say that the recordings up to the publication of the inventory were all made in the anxious climate of "urgent anthropology". It is possible that not all the recordings can be considered systematic and thorough, as the maximum amount of material was put together as quickly as possible, due to the concern that the heritage was disappearing. Nevertheless, the now unique and unrepeatable collection has a quite acceptable sound quality, even when compared with other European sound archives.

Already at the 1973 conference, a discrepancy between the quantity of collected material and a first appraisal of its contents was noticed. This discrepancy still exists, even if, in the 1970s, courses in ethnomusicology were started at the universities of Rome and Bologna, and various dissertations were written based upon these recordings (musical styles, biographies, instrumental music, transcription and analysis of repertoires, etc.).

Naturally in the last ten years many other field recordings have been made by both public and private bodies. These, however, have not yet been inventoried. Perhaps today it would be advisable that cultural institutions, such as the universities and music conservatories, became more aware of this musical heritage, which have value also for scientific and didactic purposes. Unfortunately in this sense, the Italian situation is not very good despite the fact that the public sound archives have complied with the demands from the universities. Alas, teaching of ethnomusicology does not longer occur in the conservatories, not even as an optional course, such as it was at the conservatory of S. Cecilia in Rome until 1976. This is a major concern because institutions like the conservatories and the universities should definitely know about the Italian tradition recorded during the last thirty-six years.

It seems to me that this IASA meeting could be an opportunity to attract the attention of those responsible for the above quoted sound archives and of the cultural institutions. It is essentially a question of involvement as well as of information. The AELM of the Discoteca di Stato has published a bulletin for many years giving information about new recordings of traditional folk music. The above situation does not apply to already mentioned CNSMP which since 1972 no longer carries out collection or research activities, but only allows limited consulting of material mainly by undergraduate students from Rome university.

The Discoteca di Stato, apart from providing information about its own sound archives of the AELM, and copies of the material for research purposes, also has carried out new research for a certain period. This, however, has been for all practical purposes suspended due to the complete or partial lack of financial support.

I would like to reiterate what I would like to hope that this will endorse:

1. Public ethnomusicological sound archives should be open for consultation and research.
2. The above archives should continually inform cultural institutions of their activities and availabilities.
3. The above archives, apart from operating for the preservation of existing material, should encourage research because in Italy there is still the possibility of recording valid traditional material in the field (from family groups, instrumentalists, etc.).
4. Public archives should produce and publish a thorough and systematic catalogue of their collected material.
5. In the area of public administration some professional positions should be created which would allow the employment of competent personnel by ethnomusicological archives. These would be most likely persons who have been educated in the last few years at the universities.
6. Regular or optional courses about ethnomusicology or history of musical cultures should be started at the conservatories. In these courses the rich heritage of sound documentation stored in the archives could be used for didactic purposes.

ROBERTO ROSSETTI, Discoteca di Stato, Rome

STRUCTURE AND POLICY OF THE DISCOTECA DI STATO

The Discoteca di Stato (D.S.) was established on August 10th, 1923. "to collect and preserve for future generations the living voices of Italians who had made the nation illustrious and who were well-deserving of their country". Such a decision was taken largely due to the initiative of a private entrepreneur, Rodolfo de Angelis, an odd and enterprising kind of singer, impresario, playwright and record producer. In the 1920s he built up a record collection called "La Parola dei Grandi" (the word of the greats). To do this he collected together the voices of military personnel, politicians, writers and poets (mainly rhetorical readings of famous speeches). De Angelis convinced the "Associazione Nazionale Mutilati e Invalidi" (ANMI) to buy his material and this association convinced the government that from such a collection a Discoteca di Stato should be established. The development of the D.S. reveals the presence of the original intent to maintain both propaganda and cultural control by the fascist regime of that period more than any real opening for new expressive and cultural forms and a new media of communication. For example, Article 2 of the 1928 law reserved for the head of government, i.e. Mussolini himself, the choice of voices to record. These were people who would have been included in a special roll of honour.

However, it is interesting from the historical point of view that the national Italian sound archive should have been created largely by the need to record and preserve the "living voice" of leading figures in history and culture. Today, it is particularly stimulating for the D.S., given the importance which oral history and consequently the collection and preservation of sound sources has gained recently, to discover such features in its origins.

Apart from the "voices of history", the other interest present from the start in the cultural policy of the archive is the anthropological one. Indeed, it was the first Director of the D.S. from 1932-34, Gavino Gabriel, ethnologist, writer and musician, who in the 1920s was constantly fighting for a Discoteca Etnica Nazionale (National Ethnic Sound Archive). In 1922 he made the first recordings of Sardinian songs on "Grammofono" records.

However, it was with the laws of 1934 and 1939 (the law of "reorganizing the D.S.") that the archive started to fully function as a cultural institution, whose work included:

"- the collection and coordination by means of recordings on matrices, records and with any other mechanical means, of everything through acoustic expression is of interest to the scientific, artistic and literary culture of the Nation, and in particular:

- a) dialects, folk songs, traditional festivals and customs...
- b) the documentation of everything that can be useful to the studies in every branch of science, particularly phonetic and linguistic sciences;
- c) the voices of great singers, universally known and appreciated..."

These laws also established the duty of "all the Italian phonographic and phonomechanic editors or those represented in Italy, to deposit in the D.S. two copies of their record publications, requested by the Ministero della Cultura Popolare". Such a request could also be extended to records produced before these laws.

STRUCTURE OF THE DISCOTECA DI STATO

The D.S. is organized into the following departments:

- National Record Archive. A collection of about 100,000 records of which 30,000 are 78 rpm. The maximum annual increase has been 6-8,000 records acquired by the law above, apart from the purchase of a certain number of foreign records. In recent years the number of acquisitions has decreased. This has been the result both of wellknown crisis in the record industry and the need for a stricter and more accurate selection in the D.S.'s request for records, due partly to problems of space. It is worth mentioning that in contrast with the past, the D.S. now involves itself with all types of music.

- Nastroteca (Tape archive). A collection of about 4,000 hours of recordings on tape, divided into three sections: music (mainly live recordings, copies of rare records, etc.), theatre (about 450 complete dramatic works), and voices of history (speeches, interviews, cultural meetings, etc.).

Within the D.S. there is also the Phonographic Museum, which collects antique cutting and listening equipment using cylinders, records and magnetic tapes, and a Library with about 3,500 volumes mostly of music, folklore and theatre.

ACTIVITIES OF THE DISCOTECA DI STATO

Access. As a national archive, one of the activities of the D.S. is to allow consultation of its material. The public can use the card catalogues to look for sound documents, and has at its disposal six sound-proofed rooms for the listening of records and tapes as well as an auditorium with about one hundred seats. The D.S. is open every morning and two afternoons per week and requires technical staff and others to help the public with the consultation of catalogues. For particular research or study needs, or as an exchange, the D.S. can provide, in certain cases, copies of its recordings.

New acquisitions. Apart from records that are directly required by law and which, as already mentioned, are specifically chosen by the D.S., the possibilities of enriching the archive are from time to time linked to the annual finance available and to particular agreements with public bodies. For example, the "voices of history" and theatre sections have often obtained material from RAI Radiotelevisione Italiana with which there is good collaboration. In fact, due to an agreement, RAI gives the D.S. recordings of twenty dramatic works every year. There is also an agreement with the Rome Opera House for the D.S. to record performances. In the past, the D.S. has often recorded musical events in various Italian cities, such as concerts, festivals, contests, etc. At the moment, the latter activity presents some difficulties including lack of financial support. Undoubtedly, the possibility of recording unrepeatable cultural events of particular relevance, is certainly one of the most significant aspects of a cultural institution like the D.S. Therefore, it is to be hoped that such an activity will be increased in the future. A similar thing can be said for the ethnomusicological-linguistic field which, because it is the most neglected and/or badly treated by commercial production, demands more than any other specific research projects (or at least research support) from public bodies.

Today the D.S. is resuming interest in its "voices of history" department. It is the oldest department, as we have seen, but it has been neglected recently. There have been some particular

difficulties with this department. The sources of the difficulties vary: sometimes it is the RAI (interviews which are often too journalistic) or political parties (who often do not want to provide their own archival material) or even with the interviews recorded directly by the D.S. Certainly, all these interviews demand a specific cultural background and a precise will for initiative (1). Therefore, in order to promote activity in this field, the D.S. has recently signed an agreement with the Italian Society for Oral History (President Gabriele De Rosa) for the collection of interviews with leading figures and participants of modern history. (The first interview was made with Senator Leo Valiani). Moreover, the D.S. has itself started collecting interviews with modern writers and poets (Bassani, Caproni, Guidacci and Bertolucci) consisting of biographic accounts, text readings, critiques, etc.

A rapport with specialized research centres -- particularly the university -- was also required in the ethnomusicological-linguistic department (AELM). An agreement has recently been signed with the International Centre for Ethnohistory and with the Institute of Anthropological Sciences of Palermo University to carry out research in Sicily.

Publications. Up to now the publishing activities of the D.S. have included:

- Catalogues. The section that has produced the most in this field is the AELM. In 1970 the general catalogue of recordings appeared. In 1975 Tradizioni orali non cantante (Italian spoken traditions catalogue) appeared. It was the first national inventory according to types, themes and arguments using the Aarne-Thompson classification system. At the moment, an up-to-date catalogue of tape recordings called Etnomusica is ready for printing. The catalogue of records of folk and ethnic music is currently being completed.

- Discographies. In the art music field the discography of Ottorino Respighi (1879-1936) has been published on the occasion of the one hundred year anniversary of his birth, as well as a discography of Rossini's "Semiramide" for the one hundred and sixtieth anniversary of its first performance (February 3rd, 1823) (2).

- Records. On various occasions the D.S. has produced and distributed record collections, including an Italian language course, a history of music course of 40 records, a three-record anthology of documents of Italian traditions, etc. This type of production is undoubtedly useful in immediately informing the public about national archive activities and functions and to make available particularly rare and significant material. This is the exception rather than the normal practice of our institute, however.

- Bulletins. A duplicated bulletin sent free to public bodies, libraries and individuals as an excellent means of communication with those interested in the field. One example is the monthly AELM bulletin which, apart from giving news of new archive acquisitions, provides information about research activities in the anthropological area given by public bodies, archives, university institutions and individuals.

Other activities. Along with all the activities mentioned so far, all more or less directly linked to the D.S.'s archives function, the cultural programmes promoted by the D.S. remain to be mentioned:

- Cultural sessions. Lectures with students and experts on different topics, especially musical ones, involving listening to sound material from the archive. They take place in the auditorium.

- Musical Appreciation Week. These have taken place every year since 1977. They consist of 7 days of concerts, exhibitions, lectures and debates which tend to present lesser-known composers or seldom performed scores, and which generally provide a source of cultural information and improve the evaluation of musical works.

As you can see, the D.S. undertakes many varied activities. This makes it extremely difficult to operate satisfactorily in each of the particular departments in addition to the lack of financial support in relation to the work involved. Often we face the difficult choice between improving the preservation and cataloguing of the existing items, and acquiring new material.

One way to assist these problems would be for the D.S. to become a national coordinator in the next few years, to create a databank of public and private collections and archives in Italy. This would provide a national archive where not all the material would be physically present, but where one could go to research any type of sound document (3). Today, more than ever, there are always more pressing problems for a sound archive, together with technological changes in the audiovisual field, which tend to modify not only sound recording systems, but also the way of distributing and enjoying the sound itself, as in the case of videomusic. The problem remains to be resolved, whether or not to maintain a separation between sound and other media in an archive, and what kind of relations can be established with the Cineteca Nazionale (National Film Archive), RAI Radiotelevisione Italiana and the various private T.V. networks which operate in Italy.

I believe that the rapport we are starting with IASA is a positive thing for all the problems mentioned, and in the contact with foreign archives, as well as for the opportunity to create a greater link between the Italian archives themselves.

NOTES

- (1) Corrado Augias has said with a certain malice that amongst the problems involved "is to be included the fear of the many directors of the Discoteca (almost one a year) to collect certain 'voices' which in some way could break unwritten but nevertheless vital rules". (C. Augias: *La Discoteca di Stato*, Bollettino della Società Italiana degli Autori ed Editori, LVI, 2, Marzo-Aprile 1984).
- (2) These discographies were edited by Dr. Maurizio Modugno, in charge of the Art Music Department of the D.S.
- (3) This need for a coordination centre for local bodies (regions, provinces and city councils), universities and researchers is considered in more detail in R. Rossetti: *La Discoteca di Stato*, in Homo Narrans, Edikronos, Palermo 1984.

GIORGIO ADAMO, Discoteca di Stato, Rome

REGIONAL SOUND ARCHIVES

There are in Italy a number of sound archives which we can consider regional as far as they deal with a limited area. Some of these have been established by local administrations (regions, provinces, city councils). In fact, these local governments have a department devoted to cultural activities, and in this framework archives of different sizes have developed. Along with these public archives there are also private ones which are almost always in contact with local governments.

In both cases they share common problems and characteristics which could interest us. First of all, their origin and scope is mainly anthropological. I think this stems from a particular interest in folk culture which developed in Italy at various levels during the last fifteen years. To a certain extent we could say that in Italy "folk" has become "popular". Secondly, they are not just sound archives because they also collect and produce other types

of materials, for example, photographs, books, films, video. Finally, it is often the case that they do not have the necessary technical equipment and staff found in a national archive.

All these facts create certain advantages and disadvantages.

The advantages are:

- 1) the limited area and the prevailing anthropological aim allow the archives to collect specific and detailed material which a more general and national archive would have little chance to obtain;
- 2) the multimedia aspect allows the archives to provide a varied and more complete documentation for consultation and research, which is particularly interesting for the study of folk cultures;
- 3) the above points also help the archives to publish more detailed catalogues than would otherwise be possible as well as records, specialized texts, etc.

The disadvantages are:

- 1) precariousness of financial support and institutional organization, which is one of the reasons for the lack of technical equipment and staff already mentioned;
- 2) the almost complete lack of technical and methodological standards: at times they collect anything available without any systematic selection, and they often survive and grow thanks to voluntary contributions;
- 3) as a consequence the archives have possibly very interesting material but it is unfortunately of poor technical quality and is badly stored.

The problem that I would most like to emphasize is what kind of relationship should there be between these regional centres and the national archive if any. Should the national archive work separately from the regional ones, or should it coordinate its activities with them? Should it take some responsibility for the material in the regional archives? The possible means of collaboration in the last case could be:

- 1) technical support, training and advice;
- 2) making and keeping copies of the material in the regional archives, in this way insuring better storage facilities.

In any case a good starting point would be for the national archive to gather all the data on the recorded material available from the regional archives. Mr. Rossetti has already talked about the prospect of developing the Discoteca di Stato as a coordination center and a data bank. I think that this would be particularly important in Italy given all the reasons I have just mentioned. The first thing to do would be to make an inventory of all the archives and private collections in Italy. Actually we don't know how many there are. This kind of work could be undertaken by the Discoteca di Stato, also with the collaboration of the archives and researchers present at this session, and others who are becoming members of IASA.

I would be interested to know the situation in other countries regarding these points, and I think that IASA could be useful for suggestions, criticisms and direct help. For example, the publication of a training and a technical manual for sound archivists would not only be of great help for countries developing for the first time their own sound archive, but also for the kind of situation which exists in Italy.

PAOLA GONZO GAGLIARDI, ASAC, Biennale di Venezia

THE TAPE LIBRARY OF A.S.A.C.

The International Archives of Contemporary Art of Venice Biennale are not only the Archives of the Biennale but one of the few and most modern interdisciplinary documentation centers on contemporary arts in the world. A short history of the Venice Biennale is necessary to understand the origins and aims of the materials, especially sound ones, collected in our Archives.

The Biennale of Venice is a cultural institution founded at the end of the nineteenth century at the initiative of the Municipality of Venice in its search for a touristic and cultural offering of the city. The first International Exhibition of Contemporary Art took place in 1895, and after that many others, always better and more interesting followed. In 1930 the Biennale became an autonomous body financed by the state and in following years it enlarged its coverage besides the visual arts, to the theatre, music and cinema.

Till then the Biennale offices were housed in municipal rooms and the Archives, founded in 1928 and called the Historical Institute of Contemporary Art, in a room of Palazzo Ducale (they were previously housed in the City Hall). The Archives took shape spontaneously with the accumulation of documents about institute life and the growing number of publications and many materials concerning the artistic events performed. In fact, after the International Exhibition of Contemporary Art cultural organizers knew the International Festival of Cinema, of Contemporary Music and of Theatre, with its changing names, would continue to be offered to the public on into the future.

In 1973, a new regulation of the Biennale gave the ASAC a more important functional role. The Archives move to the new premises -- a large seventeenth century palace on the Grand Canal: Ca' Corner della Regina. In 1976 it began a new more dynamic existence and began to respond to the request for modern documentation. Under the guidance of a new curator, Wladimiro Dorigo, ASAC opened up to additional cultural and artistic areas (mass-media, video art, urbanistic and graphic, dance and jazz, ethnomusicology, information and library sciences) and began increasing historical archives, the interdisciplinary library of 60,000 volumes, record and tape library, movie library, photo archives, a collection of about 3,000 magazines, posters, artist cards, and clippings which has been accumulating for 80 years. New instruments and techniques for documentation such as electronic input and research, and of course the audio-visual media are put in use. We also have an editing office.

Besides a photograph, microfilm and microfiche lab, ASAC has an audio-visual lab to record the Biennale productions and to duplicate our own tapes as well as tapes coming from different sources. In this way we have created both an audio and video security archive (for the original tapes) used only to make copies, and another for circulation (for the copies), which are used regularly.

Besides the 3,000 videomagnetic tapes, our sound archive or record and tape library is composed of about 3,500 tapes and cassettes (for 3,000 titles) and about 3,500 sound discs (for 13,000 titles). The subject of the recording, as we said before, consists mainly in events of the Biennale: the International Festival of Contemporary Music since 1964, electronic and experimental music meetings, congresses, lectures, press interviews and various introductions,

always of interest to our specific fields. This peculiarity of our tape library is of course limited but meanwhile it increases its value. In fact, even if it is not a large sound archive of general interest, and does not have anthropological, ethnic or didactic aims, it is just for this reason that it is unique and valuable for scholars. Then it is easy to understand that, especially in the field of contemporary and experimental music, some pieces, composers and musical performances are not repeatable: I think particularly of some special jazz events! Some seminars, lectures, etc. contain the voices of artists and distinguished men who are now dead. Some other tapes presented by their authors are completely unknown and unpublished.

To make available the video and audio recording of the ASAC, the Biennale includes in the artists and executors contracts an assent clause, not only for the recording but for the conservation in our institute and for the circulation inside and outside it, according to our regulation with a study purpose without any economic gain.

Our record library, which began only in 1976, consists of about 3,500 33 1/3 and 45 rpm sound discs, bought or given as presents, including contemporary music by composers from the end of 19th and the beginning of 20th century, as a conventional period for Mahler and Debussy up until present today. There is also electronic and computer music, a lot of jazz and some experiences of rock and pop, general ethnomusicology with particular attention to Italy, some voices of poetry and drama, up until some vocal and sound experiments. All of this is connected with printed publications.

The ASAC music library, with a more rapid growth rate beginning in 1976, includes about 2,500 volumes about contemporary music, rock and pop, 4,000 scores and 5,000 catalogues of musical institutions and world musical performances which include the information about our own sound archives.

Of these archives we have a card catalogue by author and title. We are now preparing an on-line catalogue and the data base is ready for input, according to the international standard still being developed. On the card we put the entrance number for the unit; this number will become the shelf mark, in a number and time series it is easy to look up and to find. The inside user, after filling out an application form, can hear the requested work by headphones (or watch the video monitors) in an audio-video room of our library with eight seats; he also can have the score available. If the user wants to borrow copies of the tapes for study, he can have a cassette copy, according to the rules with a special underwritten clause "not to make a copy". We do not lend copies of records for obvious reasons of copyright; for some of our tapes without copyright such as conferences, lectures, courses, etc., there exists the possibility of acquiring a copy.

Our users for this part of the tape library are music critics, musicians, performers, conservatory and musicology students. Interesting new areas for work with other institutions are collaboration with some Venetian institutions working in music: for example, the International Institute for Contemporary Music which is organizing an annual international presentation of intercultural music mainly extraeuropean, the LIMB (Laboratory for Information in Music of the Biennale) specialized in electronic music, the theatre La Fenice of Venice, the Ca' Foscari University and RAI (Radio Italy). With all of them we have useful exchanges of sound materials. With the perspective of 1985, the International Year of Music, our institute will collaborate with many other institutions in various musical projects offering technical apparatus and staff.

We are often requested to provide technical apparatus for the amplification and recording of some musical performances and events. We are pleased to assist in a better utilisation of our lab, to enlarge our working fields and repertory, especially today when the reasons and the requests are increasing. However, there are realistic and rational limitations to the assistance. We are limited in equipment and staff (only two technicians and myself). The sound archives are only one part of the institute's documentation activities and we don't have either the function or size of other institutions which attend the conference and who may serve this function exclusively. The increasing use of the audiovisual staff, the enlargement of production types and therefore of the kinds of requests, seems to ask our institute for an increase in documentary functions, for a better and more open collaboration with other cultural institutions, and for an increase of various services. All these factors could propel us into binding and unavoidable problems in the near future. Some decisions will need to be taken fairly soon in order to solve these problems.

VITTORIO SETTE, RAI, Turin and CARLO MARIA GRASSI, RAI, Rome

RAI RADIOTELEVISIONE ITALIANA - DISCOREGISTROTECA - ROMA

The record library provides the following services for the main institution:

- it purchases all types of recorded material for programme production
- it receives and preserves the tape material of programmes produced and transmitted by RAI
- it preserves and documents record material, bought for use in programmes
- it collects and classifies material coming from information programmes for documentation and possible utilisation

PURCHASE OF RECORD MATERIAL

Purchase is made on the usual record market. Requests are made by the production departments concerned, or come from a selection committee in the record library, or are suggested directly from the recording houses themselves. Some 25,000 records are collected each year.

CLASSIFICATION AND DOCUMENTATION

The record and tape materials are classified before storage. The main data for each piece includes record or tape number, composer or author, title, type and explanatory notes. These are input to an EDP data bank. This also provides details about the number of prints in the store for each work. Classification of the material is kept up to date with little backlog.

STOCK CONTROL

This is necessary in an archive which seeks to preserve its tape and record material. 170,000 tapes are already stored in RAI and the annual increase is about 15,000. As to the records, there are now nearly 160,000 works in multiple copies of three to six for each work. This material is supplied principally to programme production unit for transmission. Each transmitted programme is preserved on tape for any future use.

DOCUMENTATION OF THE RADIO NEWS

Important extracts are selected and recorded from radio news by a group of specialists. It is generally a matter of recordings of people giving speeches or talks which are collected and catalogued for later use by a documentation library.

The Discoteca di Stato keeps sound effects and material of historical interest, bought either through the usual commercial channels or from private collectors.

ROBERTO LEYDI, University of Bologna

ITALIAN PRODUCTION OF 78RPM FOLK AND LIGHT MUSIC

The systematic searching and indexing of the commercial 78rpm record production of traditional folk music has been going on for several years. If indeed we have at our disposal excellent discographies of lyrical, symphonic, chamber, jazz and blues, only in a few countries has a similar activity been started in the field of ethnomusicology and popular music.

In Italy, the first systematic search was carried out in the Department of Music and Performing Arts of the University of Bologna. The results have appeared in part in a dissertation (Manuela Gualerzi, *La musica popolare e popolaesca italiana in dischi commerciali 78rpm in Italia e negli Stati Uniti*. Supervisor Prof. R. Leydi. University of Bologna, academic year 1978-79). Two extracts of this dissertation (with corrections, inserts and notes) have been published: the chapter relating to music for zampogne (bagpipes) (in R. Leydi, *La Zampogna in Europa*. Como, C. Nani, 1979, pp.117-127) and the one on Sardinian folk music (M. Gualerzi, *La musica popolare sarda in dischi 78rpm*, in *Culture musicali*, a.1, n.2, 1982).

The 78rpm Italian discography of folk music was helpful in the preparation of the above dissertation but since then additional material has come to light. We have to consider the enormous difficulty which is generally met -- in some countries more than others (Italy is one of them) -- when one faces a systematic and thorough cataloguing of the 78rpm record production, particularly in the vast and neglected field of "popular" music genre. We must realize that in Italy no record company (not even the big ones like "Voce del Padrone" or "Columbia") has today either an archive with record copies or old original metal masters, or even their own internal and commercial catalogues. Private collectors are more useful when it is necessary to consult old catalogues. However it is rare that they have records which interest us because, for the most part, they have ignored popular records.

To compound the scarcity is the fact that in the first half of the 1950s, a huge quantity of 78rpm's were destroyed. Later, RAI-TV carried out a thorough streamlining (i.e. selection by removal) of its own 78rpm archives, with "historical" and "aesthetic" criteria. This selection policy did not do much to save popular material and, in fact, started the destruction of thousands and thousands of records.

The only reference point has been, and still is, the Discoteca di Stato (National Sound Archive) which keeps a large collection of 78rpm records produced in Italy. According to the founding law, the Discoteca di Stato should have received a copy of every record produced in Italy. If today this obligation is frequently ignored, it must have also happened in the past because the collections are full of gaps and can only offer a reference point for the record companies

"Voce del Padrone" and "Columbia". Material produced by "CETRA" is also represented, but almost all the smaller labels (which are often interesting for popular production) and all the editions prior to the beginning of the 1930s are missing.

The problem is first to identify the records that could be of interest to our work, and then obtain the largest amount of data possible on them, apart from those (brief, incomplete and sometimes imprecise) contained in commercial catalogues. Finally it is necessary to listen to the recordings.

In this series of problems lies the reason why some records contained in the catalogues of the Department of Music at the University of Bologna have been included with more or less grave doubts on the "nature" of the music that they have preserved. Many of these are not equipped with all the essential information (for example, the matrix number which is almost never obtainable from the commercial catalogues and is essential to establish the correct data).

Nevertheless, the already checked material is quite large and provides, apart from its documentary value (in some cases exceptional), a series of information about the popular record market in Italy, in the years before the invention of the microgroove record (a period of almost fifty years).

As far as documentary evidence is concerned it must be immediately emphasized that there are two sectors where commercial record production provides us with the most interesting ethnomusicological material. The two sectors are zampogne and Sardinian music. Up to now about 150 musical examples of various types of zampogne from Southern Italy, recorded between 1907 and the 1950s, have been collected. Amongst this material there is an important group of recordings made in America for the Italian-American market, between 1917 and 1930 (R. K. Spottswood, *Ethnic Music on Records. A Discography of Commercial Ethnic Recordings Produced in the United States, 1894/1942*. The John Edwards Memorial Foundation. Folklore and Mythology Centre. University of California. Los Angeles, 1983)

Not all types of zampogna from Southern Italy are represented, and naturally the "classic" zampogna-ciaramella (folk-oboe) combination predominates. Represented are three types from the regions of Lazio-Molise, Campania-Luciana, Calabria, respectively. The examples of the Sicilian zampogna "a paro" are important, while the Italian-Albanian "surdulina" may be found on some records already identified but not yet traced.

It is easy to imagine that such rich material could be useful in the comparison of how the zampogna was played thirty, forty or fifty years ago, in a period prior to major socio-economic and socio-cultural changes. These changes, which greatly altered the country after the Second World War, influenced the way the zampogna is played today.

Sardinian 78rpm music is also of great interest, even if in this sector the producers favoured some types of music at the expense of others according to commercial considerations. The situation is not surprising, because it must be remembered that these records were not aimed for documentation, but to circulate in a popular market exactly like the well known American "race records".

Therefore, in the very rich Sardinian productions, we have the complete predominance of "canto con chitarra", i.e. the "genre" which provides the highest level (with the launeddas) of Sardinian repertoire and requires professional or semi-professional musicians. Thanks to two series

of recordings made in Milan in 1930 and 1935 for the "Grammofono" (Voce del Padrone), we can listen today to the great Sardinian singer of this century, Gavino de Lunas, who died tragically when he was shot by the Nazis at "Fosse Ardeatine" in 1944. As to Efisio Melis, the most famous launeddas player of 1900s who died after the Second World War, only a few of his later recordings were known (in part due to his hard character, jealousy and touchiness). The "Grammofono" records of 1930 and 1937, and later "Columbia" of 1950, give us indeed his best output. Of course the need to force the performance into three minutes of a ten inch 78rpm abruptly cut the flow of a music which requires more time. Nonetheless, these records remain vital proof of Efisio Melis and his style. (The recording sessions of Melis have been reissued on an LP: Efisio Melis, registrazioni originali, 1930/1937; edited by Pietro Sassu and Roberto Leydi; Albatros VPA 8486).

Melis is the only launeddas player who made 78rpm's. Other "genres" of Sardinian folk music were not produced on record before the Second World War with the exception of "tenores". These recordings were made at the scientific initiative of Gavino Gabriel, the first director of Discoteca di Stato, which caused unfortunately disastrous technical results. In contrast, "canto con chitarra" has been widely represented by almost all the well known performers, both singers and guitarists, between 1925 and the Second World War.

I have discussed zampogna and Sardinian music in detail, because they are rich, important and of a high level of documentary relevance. But the reasons why other types are interesting are equally important. In fact, we must remember that in order to improve our knowledge of the development and, if you like, the disintegration processes of traditional music, all those factors which can contribute to the knowledge of these processes, including the "responsibility" of some corruption and hoaxes, must not be forgotten. From this, one has also to take note of various musical performances in whole or part adulterated. Typical is the so called "alpine chorus" or the "canterini romagnoli" (singers from Emilia Romagna) or "typical folk groups", etc. Commercial 78rpm's are full of these.

The problem we must tackle next is the development of current research on the commercial 78rpm, taking into account in the broadest and most thorough way possible the "popular genre", its classification, ordering, tracing, indexing and for what it is worth, reissue on cassette or, if possible, on LP.

This work is in progress at the Department of Music and Performing Arts of the University of Bologna, within the financial and organizational limits allowed in Italian universities. Following the pioneering work done by Manuela Gualerzi, the work continues and already the archive has many hundreds of recordings, partly originals (on record) and partly copies (on tape). The record already mentioned and dedicated to Efisio Melis has opened the door to the reissue of other material, and a record with Gavino de Lunas' recordings is already in production.

As an example, pages of the draft catalogue containing very different "genres" are attached. The catalogue is being prepared at the Department of Music and Performing Arts of the University of Bologna (figures 1-3).

SPECIMEN

78rpm

MUSICA POPOLARE ITALIANA

ZAMPOGNE

foglio 003

CIOCIARI

zampogna a chiave e ciaramella

Napoli, c.1912

- **10304-0 Novena di Natale (con canto) Favorite 1.30008
**10305-0 Nuova chiamata delle pecore -

CORNAMUSA DI NATALE

?

Milano, dicembre 1952

Cornamusa di Natale (Novena e piva natalizia)

Durium M 10098

(retro: Complesso bandistico con musica natalizia)

MICHELE LENTINE e ANTONIO PAPARIELLO

zampogna a chiave e ciaramella

New York, 24 settembre 1914

- * B 20594-1 Tarantella Victor 69708
* B 20595-2 Passeggiata zampognara -

PASTORI CIOCIARI/CANZONI CIOCIARE

? (zampogna in tutti i brani ?)

c.1907

- X 97700 Canzone dei pastori ciociari Zonofono X 97700 (●)
Grammofono C 97700 (●)
R 9187
Victor 62684
VdP GW 844
X 97701 Stornello dei ciociari Zonofono X 97701 (●)
Grammofono C 97701 (●)
altri come il prec.
X 97702 Canzone dei pastori ciociari Zonofono X 97702 (●)
Grammofono C 97702 (●)
X 97703 Novena di Natale dei pastori ciociari Zonofono X 97703 (●)
Grammofono C 97703 (●)

RIMOLI e DE PAOLO

zampogna (surdulina ?), fisarmonica e tamburello

New York, 1929

Tarantella calabro-albanese (p.1)

Victor V 12087

Id. (p.2)

-

San Lorenzo (tarantella) (p.1)

Victor V 12089

(●) numerazione di catalogo per facciata

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SPECIMEN

78rpm

MUSICA POPOLARE ITALIANA

LISCIO EMILIANO

foglio 006

CONCERTO CANTONI (Mezzani, PR)

Celebre Concerto Cantoni

Ferdinando Cantoni (bombarino & leader), Dante Cantoni (basso), Arnaldo Cantoni (contrabbasso e trombone), Gino Cantoni (corno), Paride Cantoni (flicorno), Tienno Pattacini (primo quartino (clarinetto in mib)), Guido Abbassatori (secondo quartino), Vittorio Bianchi (clarinetto in sib), Arnaldo Belli (prima tromba), A. Bianchi (seconda tromba), Ubaldo Ferrari (trombone), Bruno Garimberti (bombarino)
Milano, c.1927

* sn	<u>Scabrosa</u> (mazurka) (E. Carboni)	Casa Editrice Eugenio Carboni - Parma sn
* sn	<u>Lupa</u> (polka)	-
* sn	<u>Rondinella</u> (mazurka) (Arnaldo Cantoni)	Id. sn
* sn	<u>Tentazione</u> (valzer) (Ubaldo Ferrari)	-
* sn	<u>Subiolo</u> (polka) (Arnaldo Cantoni)	Id. sn
* sn	<u>Sempre sei bello</u> (valzer) (Arnaldo Cantoni)	-
* sn	<u>Primo frutto</u> (valzer) (Arnaldo Cantoni)	Id. sn
* sn	<u>Celebre mazurka Migliavacca</u> (E. Carboni)	-
* sn	<u>Aida</u> (mazurka) (<i>ma polka</i>) (Arnaldo Cantoni)	Id. sn
* sn	<u>Segreto del cuore</u>	-
* sn	<u>Spinita</u> (mazurka) (Pioli)	Id. sn
* sn	<u>Al passo</u> (one-step)	-

Concerto Cantoni

Milano, 1927

* MO 4241	<u>Dolci ricordi</u> (valzer) (Riccardo Cantoni)	Odeon 0054 (●)
* MO 4242	<u>Sensitiva</u> (polka) (A. Bergomi)	Odeon 0052
* MO 4243	<u>Mirella</u> (polka) (Ferdinando Cantoni)	Odeon 0054
* MO 4244	<u>Recessi segreti</u> (valzer) (Riccardo Cantoni)	Odeon 0055
* MO 4245	<u>L'usignolo</u> (valzer) (Jullien)	Odeon 0051
* MO 4246	<u>Non è decenza</u> (mazurka) (Riccardo Cantoni)	Odeon 0055
* MO 4247	<u>Rinascete</u> (mazurka) (Fernando Cantoni)	Odeon 0051
* MO 4248	<u>Fiordaliso</u> (valzer) (Riccardo Cantoni)	Odeon 0052
* MO 4249	<u>Una voglia di baci</u> (polka) (Riccardo Cantoni)	Odeon 0053
* MO 4250	<u>Non ci fosse</u> (mazurka) (Cantoni)	-

Banda campagnola (Concerto Cantoni)

Milano, 1937

* OBA 2263	<u>Non era</u> (polka) (Arnaldo Cantoni)	Grammofono GW 1488
* OBA 2265	<u>Maggiolina</u> (polka) (Ubaldo Ferrari)	Grammofono GW 1486
* OBA 2266	<u>Mezzogiorno</u> (valzer) (Fernando Cantoni)	-

(●) edizione non in catalogo, realizzata per conto della Casa Musicale Varese di Parma

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SPECIMEN

78rpm

MUSICA POPOLARE ITALIANA

SARDEGNA

foglio 008

EFISIO MELIS		
launeddas		
Milano, 21 gennaio 1930		
* EM 1408-2	<u>Mediana a pipia</u> (ballo)	Grammofono R 14346 VdP GW 217
* EM 1409-1	<u>Mediana</u> (ballo)	-
con Gavino de Lunas (canto)		
* EM 1414-2	<u>Ballo cantadu del Logudoro</u> (retro: G.de Lunas)	Grammofono R 10327 VdP GW 206
senza Gavino de Lunas		
* EM 1415-1	<u>Ballo logudorese</u>	Grammofono R 14347 VdP GW 218
EM 1417-2	<u>Fiorassio</u> (ballo)	Grammofono R 14345 VdP GW 216
EM 1418-2	<u>Sampogna</u> (ballo)	-
* EM 1419-2	<u>Fiuda bagadia</u> (ballo)	Grammofono R 14347 VdP GW 218
con Gavino de Lunas (canto)		
* EM 1420-2	<u>Cantu campidanesu</u> (retro: G.de Lunas)	Grammofono R 10326 VdP GW 205
* EM 1421-1	<u>Gosos de Santa Barbara</u> (retro: G.de Lunas)	Grammofono R 10318 VdP GW 197
Milano, 22 aprile 1937		
* OBA 1880	<u>Fiorassio</u> (p.1)	VdP GW 1410
* OBA 1881	<u>Id.</u> (p.2)	-
* OBA 1882	<u>Re maggiore</u> (Mediana) (p.1)	VdP GW 1411
* OBA 1883	<u>Id.</u> (p.2)	-
* OBA 1884	<u>Punto d'organo in fa</u> (p.1)	VdP GW 1412
* OBA 1885	<u>Id.</u> (p.2)	-
* OBA 1886	<u>Spinello in fa</u> (p.1)	VdP GW 1413
* OBA 1887	<u>Id.</u> (p.2)	-
* OBA 1888	<u>Fiorassio in do</u> (p.1)	VdP GW 1414
* OBA 1889	<u>Id.</u> (p.2)	-
EFISIO MELIS (launeddas) e ANTONIO PISANO (fisarmonica)		
Milano, 22 aprile 1950		
* CBX 1638	<u>Fiorassio</u> (p.1)	Columbia CQX 16643
* CBX 1639	<u>Id.</u> (p.2)	-
CBX 1642	<u>Punto d'organo</u> (p.1)	Columbia CQX 16645

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PIERRE CHESNAIS, Syndicat national de l'édition phonographique, Paris, France

LE PROJET DE LOI FRANCAIS RELATIF AUX DROITS D'AUTEUR ET AUX DROITS DES ARTISTES-INTERPRETES, DES PRODUCTEURS DE PHONOGRAMMES ET DE VIDEOGRAMMES ET DES ENTREPRISES DE COMMUNICATION AUDIOVISUELLE ET SES EFFETS SUR LA CONSULTATION ET L'UTILISATION DES DOCUMENTS SONORES ET/OU VISUELS

Ce papier a été présenté à la Conférence à Como.

Fin Juin 1984, le Conseil de l'Europe a organisé à Bruxelles un colloque pour répondre au souci des gouvernements relatif à la politique culturelle qu'ils doivent mener et ce colloque avait pour thème "L'écart entre le développement technologique et la législation sur le droit d'auteur et les droits voisins".

Ce souci de nos gouvernement n'est pas propre aux seuls Etats industrialisés, car tous s'inquiètent des effets de la mise à la disposition du public des nouvelles techniques de reproduction et de communication sur la vie culturelle dans leur propre pays.

Ils constatent que si les progrès techniques ont permis à toute personne de participer plus complètement à cette vie culturelle, comme le souhaite dans son 1er alinéa de l'article 27, la Déclaration Universelle des Droits de l'homme, il est essentiel de veiller aussi au respect du droit proclamé dans le 2ème alinéa:

"Chacun a droit à la protection des intérêts moraux et matériels découlant de toute production scientifique, littéraire ou artistique dont il est l'auteur".

Toutefois il ne s'agit pas de protéger uniquement des activités culturelles traditionnelles menacées par le développement de la technique, mais de faire en sorte que ce développement améliore et accroisse les possibilités de création et de diffusion.

Souvenons nous qu'il y a un précédent célèbre: l'invention de l'imprimerie a fait naître à la fin du 15ème siècle en Italie le privilège sur l'oeuvre accordé à l'éditeur, immédiatement imité par les rois de France et d'Angleterre, privilèges qui ont été à l'origine du "copyright"

et du "droit d'auteur", tels que nous les connaissons présentement.

Finalement, le colloque du Conseil de l'Europe a constaté, comme l'avaient déjà fait l'OIT, l'UNESCO et l'OMPI, que les législations et les Conventions Internationales sont dépassées par l'avènement des Magnétophones, des magnétoscopes, de la câblo-distribution, des satellites de communication et de diffusion directe, des banques de données sonores et audiovisuelles et de la télématique.

Si déjà certains Etats, comme notamment la RFA, l'Autriche et la Hongrie ont donné des solutions législatives à certains de ses problèmes, tous les autres doivent encore légiférer pour assurer une protection adéquate et une juste rémunération aux auteurs et éditeurs, mais aussi aux producteurs, artistes interprètes et entreprises de communication.

Or, parmi tous ces Etats, la France est particulièrement en retard; sa conception traditionnelle du droit d'auteur y a contribué pour beaucoup et ce n'est que depuis 1980 que devant les graves conséquences du copiage privé des phonogrammes et de la piraterie par cassette audio et vidéo sur sa production phonographique et audiovisuelle, que les deux ministres de la Culture qui se sont succédés, M. Lecat et M. Lang, ont manifesté la volonté de préparer un projet de loi pour tenter de résoudre tous les problèmes juridiques posés par les nouveaux médias.

Ce projet de loi a été voté le 29 Juin dernier par l'Assemblée Nationale et est actuellement soumis au Sénat. On peut espérer que la nouvelle loi sera mise en vigueur sinon le 1er Janvier 1985, tout au moins au cours de cette année là. Il est permis de penser que, sauf sur des détails, le projet restera tel qu'il se présente actuellement.

Ce texte comporte cinq parties:

La première, le titre 1er modifie la loi du 11 Mars 1957 sur la propriété littéraire et artistique, qui reste la loi fondamentale: cette modification étend en quelque sorte le régime juridique jusqu'alors appliqué aux oeuvres cinématographiques, aux oeuvres audiovisuelles, quels que soient le procédé de fixation, la nature du support et la première destination de la fixation, et de ce fait redéfinit la représentation publique et organise les rapports des parties au contrat de production audiovisuelle.

C'est le titre II qui reconnaît des droits aux artistes interprètes, aux producteurs de phonogrammes et de vidéogrammes et aux entreprises de communication audiovisuelle qui innove le plus.

Il nous faut rappeler tout d'abord que la législation française n'accorde jusqu'à ce jour aucun droit ou protection spécifique aux artistes, aux producteurs et aux entreprises de communication audiovisuelle. Si les Sociétés Nationales de Radio et Télévision bénéficiaient d'une certaine protection depuis 1954, celle-ci a disparue avec la loi du 29 Juillet 1982: la seule protection des artistes, des producteurs, des entreprises de communication contre la reproduction, la copie, la diffusion ou l'utilisation non autorisée réside dans le droit commun; il leur faut prouver qu'ils subissent un préjudice et faire évaluer le montant de ce préjudice devant les Tribunaux civils ou les tribunaux du commerce; de ce fait la lutte contre la copie, la piraterie ou l'utilisation abusive est inefficace. En revanche, les auteurs jouissent d'une protection pénale et du recours à la saisie-contrefaçon des reproductions illicites ainsi que des recettes et du matériel, ce qui leur permet de faire cesser l'acte illicite sans attendre un jugement. Seuls les producteurs d'oeuvres cinématographiques et de téléfilms qui se font céder les droits

des auteurs- peuvent bénéficier du fait de cette cession de la protection accordée aux auteurs, mais seulement pour la durée de cette cession (7, 15 ou 30 ans suivant les cas).

Si la situation des producteurs et des artistes n'encouragent pas à investir et produire, elle n'est pas plus brillante pour les utilisateurs de bonne foi: la protection étant celle du droit commun, elle n'est pas limitée dans le temps comme celle du droit des auteurs et le producteur ou les interprètes d'un film ou d'un phonogramme du début du siècle - ou leurs héritiers - peuvent poursuivre ceux qui en auraient fait une reproduction ou une diffusion sans leur accord. Même si ce risque de poursuite n'est pas grand, les institutions publiques ou privées ne peuvent se permettre de le courir, et ce au détriment de l'accès du public lui-même aux oeuvres et documents sonores et visuels du passé. La loi projetée mettra fin à cette situation en accordant des droits aux artistes et producteurs qui leur donnent des moyens de défense comparables à ceux des auteurs. En compensation, elle limitera la durée de leurs droits à cinquante ans après la première communication au public. Seuls les artistes interprètes et leurs héritiers bénéficieront, comme les auteurs, du droit inaliénable et imprescriptible de s'opposer à toute altération de leurs prestations préjudiciables à leur honneur ou à leur réputation.

Cependant, il convient de noter que le projet de loi apporte des innovations qui seront précieuses pour les institutions telles que les Musées et Universités qui collectent des documents audiovisuels: paraphrasant la définition du phonogramme qui figure dans les Conventions Internationales et dans certaines législations, le projet définit le vidéogramme comme une fixation d'une séquence d'images ou d'images et de sons, quels que soient le procédé de fixation, la nature du support et la première destination de la fixation. Celui qui détient les droits sur le phonogramme ou le vidéogramme est la personne physique ou morale qui la première fixe les sons ou les images, c'est-à-dire celle qui prend l'initiative et la responsabilité financière de cette première fixation. Il ne sera donc pas nécessaire pour obtenir une protection efficace sur un vidéogramme qu'il soit constitué d'une oeuvre audiovisuelle: les séquences d'images enregistrées par exemple par une caméra automatique sur le quai d'une gare ou à partir d'un satellite ou d'une sonde spatiale seront protégées au même titre qu'une série de téléfilms ou un film policier. Le producteur sera l'institution ou l'entreprise qui aura financé et organisé la mission ou l'observation.

Ces droits accordés aux producteurs et aux entreprises de communication audiovisuelle seront, rappelons, limités à 50 ans à dater de la première communication au public et soumis aux mêmes exceptions que le droit d'auteur.

En plus, des exceptions relatives aux revues de presse, aux informations d'actualités sur les discours et réunions publiques, à la parodie et au pastiche, trois sortes d'exception identiques à celles qui affectent le droit d'auteur sont prévues:

- Tout d'abord, les représentations privées et gratuites effectuées exclusivement dans un cercle de famille, c'est-à-dire, cette notion étant très limitée, qu'il faudra l'autorisation en sus de celle des auteurs, des artistes par l'intermédiaire du producteur, et du producteur lui-même pour diffuser le phonogramme ou le vidéogramme à des élèves, à des étudiants, à des chercheurs ou au personnel d'une entreprise. Un cas particulier est prévu: l'utilisation directe en public ou la radiodiffusion des phonogrammes n'est pas soumise à autorisation mais doit être rémunérée.

- Seconde exception, les reproductions strictement réservées à l'usage privé de la personne qui les réalise et non destinées à une utilisation collective, c'est-à-dire qu'on ne peut prêter, louer ou vendre une copie même partielle d'un phonogramme ou d'un vidéogramme à des élèves, à des étudiants, au personnel de l'entreprise, ou, a fortiori, au public.
- Επίτιμα αναπαραστάσεις χωρίς άδεια από δικαιούχο, υπό την προϋπόθεση να αναφέρονται οι πηγές, οι αναλύσεις και οι σύντομες αναφορές δικαιολογημένες από τον κριτικό, πολιτικό, παιδαγωγικό, επιστημονικό ή πληροφοριακό χαρακτήρα της έργο στο οποίο εντάσσονται.

En résumé, hormis ces exceptions et pendant la durée de protection, l'artiste, le producteur et l'entreprise de communication a le droit d'autoriser ou d'interdire la communication au public, la reproduction même partielle, la vente, la location ou l'échange de l'enregistrement ou des programmes radiodiffusés ou distribués par câble.

Le titre III du projet de loi constitue au plan des principes la plus grande nouveauté et revêt une grande importance pour tous les ayants-droit: il institue un droit pour les auteurs, les artistes et les producteurs à rémunération pour la copie privée des phonogrammes et des vidéogrammes, suivant en cela, l'exemple donné par la RFA, l'Autriche et la Hongrie. La RFA, par sa loi de 1965, a créé un droit à redevance perçu sur les appareils de reproduction, magnétophones et magnétoscopes. L'Autriche et la Hongrie, constatant que l'expérience allemande n'est pas parfaite, ont pris pour base de la redevance, la bande magnétique vierge. C'est cette solution qu'a retenue le projet de loi.

Constatant que plus de 90% des cassettes et vidéocassettes sont utilisées par le public pour copier des phonogrammes et vidéogrammes et qu'ainsi le particulier joue le rôle jusqu'alors dévolu au presseur ou au duplicateur, le législateur français estime qu'il s'agit là d'un nouveau mode d'exploitation des productions sonores et audiovisuelles et que, par conséquent, les différents contributeurs à la production doivent être rémunérés.

Comme il n'est pas question de demander à chaque foyer de solliciter une autorisation et de payer pour chaque copiage, il est prévu d'établir la redevance sur les supports vierges et de la percevoir auprès du fabricant ou de l'importateur. Le montant de la rémunération qui sera fonction du type et de la qualité de support ainsi que la durée d'enregistrement permise par ce support, sera fixée par une commission composée des représentants des ayants-droit, des fabricants et importateurs de supports et des organisations de consommateurs. La redevance sera perçue par un organisme commun à tous les ayants-droit.

Il convient de souligner que la redevance ne sera due que sur les types de supports vendus au grand public et que le projet de loi en exonère les entreprises de communication audiovisuelle, les producteurs de phonogrammes et de vidéogrammes ainsi que les institutions qui utilisent les supports pour les handicapés visuels et auditifs.

Aussi, les institutions publiques ou privées qui conservent des documents sonores ou audiovisuels pourront, si elle utilisent des supports vierges d'un type utilisé par le grand public pour leur propre besoin, demander le remboursement de la redevance à l'organisme de perception qui agira pour le compte des ayants-droit. Il en sera évidemment de même pour les institutions qui sont elles-mêmes productrices de phonogrammes ou de vidéogrammes.

Toutes les organisations professionnelles d'ayants-droit sont d'accord pour utiliser une partie du produit de la redevance à des actions d'aide à la création et à la diffusion. Une association est déjà en voie de création dans ce but et l'un de ses objets est de favoriser la conservation des documents sonores et la communication de ce patrimoine au public. C'est le titre IV, relatif aux sociétés de perception et de répartition des droits, qui prévoit cette utilisation d'une quote-part de la redevance pour copie privée à des buts collectifs.

Enfin, le titre V et dernier qui concerne les garanties et les sanctions, étend à toutes les oeuvres audiovisuelles le système de publicité des actes et conventions intervenus à l'occasion de leur production, de leur distribution et de leur représentation, système qui fonctionne déjà au moyen du registre public de la cinématographie. Outre l'intérêt capital de cette publicité pour tous les professionnels et pour lutter contre la piraterie, un tel système permettra à tout intéressé d'être pleinement informé sur les conditions de production et d'exploitation des documents audiovisuels.

Pour conclure, le projet de loi qui a pour but essentiel de sauvegarder et développer la production d'enregistrements sonores et audiovisuels pour répondre au souci actuel de tous les Etats, adapte les droits existants aux nouvelles techniques et apporte les précisions nécessaires pour que les utilisateurs des documents sonores et/ou visuels puissent non seulement exercer leurs activités de conservation et de communication au public sans craindre de poursuites de la part d'ayants-droit qui s'estimeraient lésés, mais aussi pour que ces activités ne se réduisent pas, comme ce fut le cas au cours du Haut Moyen-Age, à la reproduction sans cesse répétée des documents du passé faute de créations nouvelles.

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FRENCH BILL RELATING TO ROYALTIES AND COPYRIGHT AS THEY APPLY TO PERFORMERS, SOUND AND VIDEO RECORDING PRODUCERS, AUDIO-VISUAL COMMUNICATION COMPANIES, ETC., AND THE EFFECT OF THE BILL ON THE CONSULTATION AND THE USE OF SOUND AND/OR VISUAL DOCUMENTS

This paper was read in French at the Annual Conference in Como.

At the end of June 1984, the Council of Europe organized a conference in Brussels to respond to the concerns of the governments in relation to the management of cultural policy in their countries. The subject of the conference: "The gap between technological development and legislation on royalties and neighbouring rights".

This concern on the part of our governments is not reserved solely to the industrialized states, for all of them are concerned about the results of putting new techniques of reproduction and communication at the disposal of the general public and about the effect these in turn will have on the cultural life of their own country.

They maintain that if technical progress has permitted each individual more complete participation in this cultural life, as laid out as desirable in the Universal Proclamation of Human Rights (Article 27, Paragraph 1), then it is equally essential to insure that the rights as proclaimed in the 2nd Paragraph be respected:

"Everyone who is the author of any scientific, literary or artistic production has the right to the protection of all moral and material interests derived from that production."

The question, however, is not just to protect the traditional cultural activities threatened by technical development, but to ensure that this development improves and increases the possibilities for creation and dissemination.

Let us remember the famous precedent: the invention of the printing gave birth in Italy at the end of the 15th Century to the privilege granted to the publisher over the published work, immediately imitated by the Kings of France and England, privileges which were at the origin of "copyright" and "Royalties" as they are presently known.

Finally, the Council of Europe conference noted, as had already OIT, UNESCO and OMPI, that legislation and international agreements have been overtaken by the advent of tape recorders, video tape recorders, cable television, communication satellites, 'live' broadcasting, sound and audio-visual data banks, and telecommunications.

If certain among the states, such as West Germany, Austria, and Hungary, have provided legislative solutions to some of these problems, the others have yet to legislate adequate protection and fair remuneration for authors and publishers, as well as for producers, performers and communications enterprises.

Among these nations, France is particularly late to act: that country's traditional conception of royalties has contributed to this and it is only since 1980 that, given the serious consequences of the private copying of records and the pirating by audio and video cassettes on France's phonographic and audio-visual production, two successive Ministers of Culture, M. Lecat and M. Lang, have demonstrated the will to prepare a bill attempting to resolve all of the legal problems posed by the new media. This bill was voted on by the National Assembly last June 29 and is currently before the Senate. It is hoped that the new bill will become effective, if not on January 1, 1985, then at least during the course of the coming year. One is permitted to think that, apart from certain details, the bill will remain the same as currently presented.

The text is in five parts:

The first, Title I, modifies the law enacted March 11, 1957, on literary and artistic property, which remains the fundamental law: this modification in some ways spreads further those legal provisions as previously applied to cinematographic works and to all audio-visual works, whatever the procedure of assessment, the nature of the recording materials used, or the first destination of that assessment, and by this fact redefines public representation and organizes the relations of the various parties to the contract concerning audio-visual production.

Title II recognizes performers' royalties, those of record and video producers, as well as those of audio-visual communication enterprises, and it is thus the most innovative. First of all we have to remember that French legislation to this day does not grant any right or specific protection to artists, producers and audio-visual communications enterprises. If the national radio and television corporations benefitted from a certain protection since 1954, this disappeared with the law of July 29, 1982: the sole protection that artists, producers and communications companies have against unauthorized dissemination, or use by reproduction or copying, resides in common law.

Complainants must prove they suffer prejudice and have the amount of damages evaluated before the civic or commercial courts. For this very fact, the fight against copying, pirating and abusive use is quite ineffective. Authors, on the other hand, enjoy penal protection in addition to recourse to measures that enable them to halt all illicit reproduction of materials without waiting for a legal judgement. Only film producers (cinema and television), who cede all authors' rights, can benefit from this transfer of the protection granted authors, but then only for the duration of the transfer (7, 15 or 30 years, depending on the case).

If the situation for producers and artists does nothing to encourage investment and production, it is no more brilliant as applied to users of good faith; for the protection, deriving from common law, is thus not limited in time as is the law for authors and producers, so that the actors in a film or on a record, for example, made at the beginning of the century - or their heirs - can take legal action against anyone reproducing or disseminating materials without their agreement. Even if the risk of such action is not great, private or public institutions cannot allow themselves to run it, and this is detrimental to the public itself having access to historic sound and visual works. The projected bill will put an end to this situation by granting copyright to artists and producers, thus also granting them the means of defense comparable to those of authors. In compensation, it will limit the duration of copyright to fifty years after the first public communication of the work. Only performers and their heirs will benefit, like authors, from the inalienable and imprescriptible right to oppose all alteration of their prestations considered injurious to their honour or their reputation.

At this point it is advisable to note that the new bill contains certain innovations of value to such institutions as museums and universities which collect audio-visual documents: by paraphrasing the definition of sound recording that figures in international agreements and in certain legislation, the bill defines a videogram as a production containing a sequence of images or of images and sound, whatever the method of production, the nature of the recording materials used on its primary destination. Retaining copyright to the sound recording or videogram is the physical or moral person who was first to produce the sound or the image, that is to say the individual who took the initiative and the financial responsibility in the initial production.

It will thus only be necessary to obtain effective protection on a videogram when it consists of an audio-visual work: the sequence of images recorded, for example, by an automatic camera on a station platform, or a communications satellite or space-probe, will have the same protection as a series of television films or the latest popular thriller. The producer will be the institution or enterprise that financed and organized the specific assignment or observation. It should be noted here that copyright granted to producers and audio-visual communications companies will be limited to 50 years from the date of their first public communication and they will be subject to the same exceptions as those of copyright.

In addition to exceptions relating to press reviews, to news and current events coverage of speeches and public meetings, to parody and pastiche, three types of exception identical to those affecting copyright are anticipated:

- First, free and private representations carried out within a family circle, that is to say, this being a very limited notion, that authorization from authors and artists will have to be obtained through an intermediary such as the producer, and the producer himself,

to present any sound record or videogram before, for example, an audience of students or researchers or the staff of a company, etc. A specific case is anticipated here: the direct public use or broadcasting of sound records would not have to be submitted for authorization, but would have to be paid for nonetheless.

second exception: reproductions strictly reserved for the private use of the person who produced and not destined for any sort of collective use; even a partial copy of a sound or video recording may not be loaned, rented or sold to such aforementioned groups as students or the staff of a company, or, above all, to the public in general.

- The final exception tempers somewhat the severity of the exceptions quoted above: an unauthorized beneficiary clause permits the use of analysis and short quotations justified by the critical, polemical, pedagogical, scientific or newsworthy nature of the work in which they are incorporated, as long as sources are quoted.

To summarize, apart from these exceptions and for the duration of the period of protection, the artist, producer and communications company has the right to authorize or prohibit public communication, reproduction, even partial, and the sale, rental or exchange of any recording, or programme broadcast or distributed by cable.

Title III of the new bill represents the greatest innovation at the level of principles involved and is of great importance to all interested parties. It institutes the concept of royalties for authors, artists and producers for the private copying of sound and video recordings, following the example of West Germany, Austria and Hungary.

The West German law of 1965 created the right to charge a fee on all sound or video recording equipment. Austria and Hungary on the other hand, considering the German experience as imperfect, took as their fee-basis the point of sale of virgin magnetic tape, and it is this solution that has been retained in the new French bill.

Maintaining that more than 90% of all cassettes and video-cassettes are used by the public to copy sound and video recordings, and that thus the private individual now plays the role previously held by the presser or duplicator, the French legislators considered this as hailing a new form of sound and audio-visual production and exploitation, and that therefore all the various contributors to any given production should be remunerated.

As it is, of course, out of the question to require each and every household to seek authorization and pay each time they wish to copy something, it is anticipated that the royalty fee will be based on the original virgin tape and that it will be imposed on the manufacturer or the importer. The amount to be paid will depend on the type and quality of tape materials as well as the recording period permitted by them, and will be fixed by a commission composed of representatives of the interested parties, tape manufacturers and importers, as well as consumer organisations. The royalty fee will be imposed by an organization common to all interested parties.

Here it should be emphasized that this royalty fee will be due only on those types of tape materials sold to the general public, and that the bill exonerates from payment audio-visual communications companies, sound and video recording producers, as well as any institution using the tapes for the visual and hearing handicapped.

Also, public or private institutions conserving sound and/or audio-visual documents will be able, if they use any virgin recording materials of a type used by the general public, for their own needs, to request repayment of the royalty fee from the organization set up on behalf of the interested parties. This will of course, also apply to those institutions which are themselves producers of sound and video recordings.

All professional interested-party organizations agree to place a part of the product of the royalty-fee towards programmes designed to stimulate creation and improve broadcasting facilities in the industry. An association is already being set up to this end and one of its objectives is to promote the conservation of sound documents and to make the public aware of this heritage.

Title IV concerns the companies responsible for fee-collection and the sharing of the royalties collected, and it also anticipates the use of a quota of the fees collected for private copying and collective aims.

Finally, Title V, concerning guarantees and sanctions covers all audio-visual works with the publicity system of acts and conventions that comes into play during their production, distribution and representation - a system which already works through the public record of cinematography. Apart from the capital interest of this publicity for all professionals involved, and to combat piracy, the system also enables all interested parties to be fully informed on conditions pertaining to the production and exploitation of audio-visual documents.

To conclude: the bill, whose principle aim is to protect and help develop the production of sound and audio-visual recordings in response to the current concerns expressed by all the countries involved, adapts existing copyright to the new techniques. It provides the necessary precisions so that users of sound and/or visual documents will be able not only to carry on their conservation activities, and the communication thereof to the public, without fear of legal action by any interested party considering themselves injured. It also ensures that these activities will not be reduced, as was the case during the Middle Ages, to the unceasing and repeated reproduction of documents from the past, for lack of suitable creative material from the present.

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PERILS AND PITFALLS OF COPYRIGHT LAWS AND THE SOUND ARCHIVIST IN HIGHER EDUCATION

This paper was read at the Annual Conference in Como.

The administration of a sound archive located in an institution of higher education is so vitally tied to copyright laws and the interpretation of their use that it behooves the sound archivist to be familiar with the law and to have a summary of the archive's obligations conveniently at hand. Applying the law requires the archivist to rely on the advice of professional organizations and the guides and summaries they produce for his/her benefit. Even this knowledge and an excellent bibliography of up-to-date reading material to choose from, specific incidents may arise which require appointing a special committee within the institution and

the advice of an in-house lawyer. Since it is possible to know in advance what question may arise and whether a complaint will be from an external or an internal source, wisdom dictates that a lively curiosity about other archives and archivist's activities is essential. What are other archives doing and how do they deal with a situation. Is a procedure proper or are there irregularities. Is a situation one of ownership and who owns the ownership or is it a situation of a contract, and if so, which contract and between whom. Is there a written contract or is a contract implied.

Probably the most difficult activity to control in an institution of higher education is the public performance of a sound recording played as background music in a stage production or in a radio or television broadcast. Regular communication occurs between the show directors and the archivist. The archivist keeps a musicians guide containing names and addresses near the telephone, but does not give legal advice.

As global developments in modern technology and communication affect the recording industry and its products, the spin off affects sound archives around the world. Some of these are satellite broadcasting and transmission, subscription/telephone services, computer applications, and the more prosaic events such as the technology to do home taping from television, the appearance of commercial record rental shops, and the arrival of digital recording, high resolution chrome cassettes and the compact disc.

The International Musician, February 1984, page 1, comments on the United States Supreme Court ruling the Betamax Case. The decision handed down January 17, 1984 was a five to four ruling on the seven year old case originally brought by Walt Disney Productions and Universal City Studios against the Sony Corporation of America, manufacturers of the Betamax video recorder. This decision overturned a 1981 decision by the U.S. District Court of Appeals in California in which it was determined that Sony had infringed on the copyrights owned by Disney and the Universal by enabling home viewers to record movies without paying royalties to the film producers and performers. The Supreme Court's majority opinion statement, written by Associate Justice John Paul Stevens, states that surveys of home taping submitted both sides during the trial indicated that the primary use of home video recorders was "time shifting", the recording of a program for later viewing which falls within the fair use doctrine of the copyright law, but serves to enlarge the viewing audience in a manner that should not be objectionable to owners of copyrighted programs. It concluded "consumers who use video recorders for non commercial home use are not acting in violation of Federal copyright laws, nor are the companies that manufacture and sell recorders to customers."

Under the headline, "Arts Group Battle Jukebox Bill", the International Musician, February 1984, page 1, states that more than fifty professional arts associations have combined forces to battle the one-time-only juke box fee bill pending in the U.S. Congress, as well as future legislation that might threaten copyrighted works. The American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), American Guild of Authors and Composers (AGAC), SESAC, National Publishers Association, Black Music Association, Theatre Guild, Joffrey Ballet, Author's League, American Institute of Arts and Letters, Federation of Women's Clubs, and many others, object to House bill 3858, introduced by Representative John Breaux (Louisiana Democrat) and Senate bill 1734, introduced by Senator Edward Zorinsky (Nebraska Democrat). These are companion bills which call for one-time-payment per jukebox by coin machine operators rather than annual fees set by 1976 revision of the Copyright Law. BMI president, Ed Cramer,

points out that owners of seventy five percent of all jukeboxes in the nation have refused to pay the annual fee, now twenty five dollars, due to be raised to fifty dollars. He says it would lead to diminution of income for writers and publishers, but would also encourage other users of copyrights to seek similar self-serving legislation. The bills are supported by the billion dollar coin machine industry.

The dangers of record rental were addressed in a U.S. House Subcommittee hearing on H.R.1027 on October 6, 1983, by music industry officials, all members of the Coalition to Save America's Music, who presented a joint statement asserting that rental shops pose a serious threat to the industry because they compete unfairly with record retailers and displace record sales by encouraging home taping. The statement explained that often owners of these rental shops know that their albums and tapes are being used to make duplications, but they avoid the issue by hiding behind the Copyright Law's first sale provision, which allows the purchaser of a copyrighted work to dispose of it as he or she wishes.

In 1978 and 1979 war was declared on record piracy by the U.S. Department of Justice's FBI (Federal Bureau of Investigation) and one hundred million dollars worth of recording equipment used in piracy operations was confiscated. This action was followed by "Operation Turnable" which broke a four state consortium whose operation alone was estimated to have an annual impact on the recording industry of forty million dollars. An article in the International Musician, June 1979, states "the estimates of the total annual cost of piracy to the legitimate record industry ranges between two hundred million and three hundred and fifty million dollars in the United States and eight hundred million dollars internationally. According to the International Federation of Producers of Phonograms and Videograms, if pirating operations go unchecked, that global figures will reach one billion dollars by 1980. Furthermore, by 1985, half the established record companies will have been driven out of business". "And the practice makes it more difficult for the industry to finance the seventy to eighty percent of its releases what don't become hits - a necessity if the industry is to make room for promising new artists." Combatting piracy is a continuing necessity. The International Musician, May 1983, page 1, reported sixty five million worth of contraband was netted in 1982 in an anti-piracy effort.

Recognition of the social and educational value of sound recordings has led countries to set up procedures for obligatory deposit in the country where they are produced, so that the heritage may be protected and preserved. Trevor Percy, Legal Advisor of the IFPI (International Federation of Phonogram and Videogram Producers) published an invaluable summary of the deposit laws in the thirty one countries in the IASA (International Association of Sound Archives) Phonographic Bulletin, number 36, July 1983, pages 14-48. This is a revision of the original article by Gillian Davis, Associate Director of IFPI, which was published in Recorded Sound. Of the thirty one, twenty four countries have legislation requiring deposit of the recording for purposes of copyright protection and eight require deposit for cultural purposes, the United States require both. A handy three-page chart lists the countries alphabetically, identifying law number, the date enacted and the purpose of the deposit. The chart is followed by a summary, article by article, of each country's law.

Almost every significant country in the world subscribes to the Berne Convention or the Universal Copyright Convention, possibly both. To enjoy the protection of these Conventions the work or phonogram must have been created by someone who is a citizen of one of these countries or the

maker must be in one of these countries. The individual performer's rights are usually protected by organizations in the recording industry. The copyright of a musical work and of its performance are quite separate. The recording may enjoy copyright even though the musical composition being recorded remains in the public domain. Sizable documentation is being compiled in many countries by special government committees in response to the current musical copyright laws. For example, in 1973 in Britain, the Whitford Committee was set up to hear evidence from a wide variety of interested parties. Its report was published as HMSO Cmnd 6732 in March 1977. In July 1981, the government published a consultive document (green paper) on Reform of the Law Relating to Copyright, Designs and Performers' Protection (HMSO Cmnd 8302) expressing the hope that a lively public debate will occur before new legislation is drafted.

In the United States of America the Report of the Register of Copyrights, Library Production of Copyrighted Works (17 U.S. Code 108) was published in seven volumes in January 1983. It is a depository library item. It is not available from the Copyright Office or from the Government Printing Office, but from the National Technical Information Service, U.S. Department of Commerce, 5285 Port Royal Road, Springfield, VA 22151 (703/487-4650) as follows: Report only (no. PB 83-14824 7), 363 pages: Hard copy \$17.50, Microfiche \$4.50; Report with appendices (no. PB 83-14823 9), 3592 pages: Hard copy \$100.00, Microfiche \$31.50. Nimmer on Copyright, A Treatise on the Law of Literary, Musical and Artistic Property, and the Protection of Ideas, by Melville B. Nimmer, volume 2, 1983 published by Matthew Bender, includes the text of section 108 of title 17 (United States Code): Limitations on exclusive rights: Reproduction by libraries and archives. This includes detailed discussion of phono-recordings, an aspect often unfortunately slighted in the printed literature. The twenty four page booklet, The United States Copyright Law, A Guide for Music Educators, issued jointly by Music Educators National Conference, Music Publishers' Association of the United States, Music Teachers National Association of Schools of Music, is excellent. It is not copyrighted. Readers are encouraged to reproduce it in order to assure its widest possible circulation.

"Musical Copyright: Some Practical Obligations", by Michael Freegard, Chief Executive, Performing Right Society Ltd, published in the British Music Yearbook 1983, pages 131-139, sets out the "main considerations which ought to be in the minds of anyone concerned with the composition, publication, teaching, performance or other use of music. Except where stated otherwise, the principles referred to are those in force in the United Kingdom under the Copyright Act of 1956". These few pages hold amazing amount of valuable information.

Universities and colleges such as the University of Kansas with which the author is most familiar, sign agreements with BMI (Broadcast Music, Inc.), a New York corporation, ASCAP (American Society of Composers, Authors and Publishers), and SESAC, a New York corporation, for two to four years and pay blanket fees for the use of all music in these organizations purview. If the fee is not paid, then the institution is liable for violation of copyright law. The NACUBO (National Association of College and University Business Officers) has negotiating team members from the Association of College Unions-International; National Association for Campus Activities; Association of College, University, and Community Arts Administrators, Inc.; National Association of Student Personnel Administrators; National Association of Schools of Music; and the National Association of College and University Attorneys.

Copyright Policies in ARL Libraries, Spec March 1984 OMS, Kit 102, published by The Systems and

Procedures Exchange Center of the Association of Research Libraries, Washington, D.C. is a compilation of statements of member universities, but it contains only a few references to sound recordings. It is advisable to write to sound archives of your choice to obtain a copy of their policy.

Robert Ternisien, Chairman of the Copyright Committee of IASA has prepared a "model" contract to be discussed at this conference.

In conclusion, this author expects that the immediate and long range needs of sound archives in higher education and in the public and private sector as they are written out by archivists and promoted through the organizations that represent them will be formulated in cooperation with the bodies mentioned in this paper. In some activities sound archives need exemption from copyright laws; in other activities they should seek arrangements and make reasonable payments through their parent institutions. The ability to record and preserve the sound of our musical and oral heritage is one of the greatest accomplishments of this century.

IASA COPYRIGHT COMMITTEE, Chairman Robert Ternisien

MODEL CONTRACTS

At the Annual Meeting of the International Association of Sound Archives in Washington, D.C., the Copyright Committee was charged to write model contracts that could be used world-wide by archives when they accept gifts of sound recordings collections. As collectors search for an active archive in which to deposit their life's work, they have many questions about the care of their recordings and the purpose of the archive which they are dealing with. The staff may spend many weeks compiling a suitable contract between the donor and the archive. To assist in this process the Copyright Committee has prepared two model contracts. Drafts were written by Chairman Robert Ternisien with the assistance of Secretary Ellen Johnson. These drafts were reviewed in detail by members who attended the working session on September 3, 1984, in Como, Italy. Persons attending were Pekka Gronow (Finland), Trevor Pearch (England), Vittorio Sette (Italy), Alan Word (England), Ben'ichi Tsuge (Japan), Ternisien and Johnson.

The drafts were discussed at the Open Meeting of the Committee on September 5. Subsequently they have been revised incorporating the recommendations and are ready to be published in the IASA PHONOGRAPHIC BULLETIN. It is hoped that they may be a guide for archives involved in such endeavors so that the archives' rights and purposes may be protected and the sound recordings to be deposited may be preserved for posterity.

WARNING

These drafts of contract are addressed to individuals or organisms whose principal vocation is to collect sound documents with the object of preservation or distribution for research or development of culture.

They were drawn up to establish the principal points that abide by the minimum international standards. In any case, they should be adjusted, if necessary, to the different national legislations.

ATTENTION

Ces modèles de contrat s'adressent aux individus ou organismes dont la vocation principale est la collection de documents sonores dans le but de préservation et de divulgation pour la recherche et le développement de la culture.

Ils ont été dessinés dans le but d'établir les points principaux qui respectent les standards internationaux minimum. Il faut en tout état de cause les ajuster conformément, si besoin est, aux différentes législations nationales.

DONOR'S ASSIGNMENT OF SOUND RECORDINGS TO A DOCUMENTARY ARCHIVE
(RECORDS, MAGNETIC TAPES, SIMILAR AUDIO DEVICES AND RELATED DOCUMENTS
AND INSTRUMENTS)

Between the undersigned:

Name: _____
(Surname and first name of the donor(s))

Address: _____

(If a group is not constituted under the name of one person, all members of the group or duly authorized representative must sign the contract.)

Write surnames, first names and addresses of members.

Hereinafter referred to as "Donor".

And:

(Name and title)

Acting for _____
(Name of organization or institution)

Herinafter referred to as the "Recipient".

I. DESCRIPTION:

The Donor gives to _____ (Name of organization or institution)
_____ (number) of _____ (specify the format
of the recordings: disc, cassette, tape, etc.) of _____ (specify
speed: 78rpm, 33 1/3 rpm, 7 1/2 ips, etc.) _____ (specify
type of producer: private, commercial, etc.)

If it concerns traditional or folk recordings specify the location, country, city, village and pertinent information related to the geographical situation. Give the dates as well as the number of items, speed and format.

If it concerns commercial or privately produced recordings specify the make up of the collection, number of pieces and documents (musical, spoken or other sound documents), specify the subject matter, and also include a separate list of the documents.

II. ORIGIN:

The Donor warrants that he is empowered to guarantee:

a) That the collection of the documents was produced by _____, under the direction of _____ (if necessary), _____ commissioned and financed by _____ (if necessary) during _____ (specify: personal or group studies, research, travels). Note: The composer, performer and the producer may be one person.

b) That the assignment of the recordings includes (or excludes) the rights described in DONOR'S ASSIGNMENT OF HIS/HER RIGHTS FOR REPRODUCTION... related to commercial use, which remains (or does not remain) the property of _____ (specify, if necessary, the Donor, or other party).

III. CONDITIONS OF ASSIGNMENT:

The Donor gives or (if applicable) assigns for the sum of _____ (specify) to _____ (name of organization or institution), the above mentioned recordings and documents and authorizes the Recipient to incorporate these recordings in _____ (specify the division of the organization which will be recipient). The Donor may specify conditions which apply to the division which will receive the recordings.

The recordings, which are the subject of the present contract, will be classified, archived, inventoried, catalogued, according to the standards and procedures of the Recipient, which in accordance with its objectives, will take all the necessary technical measures to insure their conservation.

According to the present assignment, the Donor guarantees that he will provide all the information that he possesses necessary for the writing of catalog notes or the history of the collection.

In accordance with the purpose of the present contract and the objectives of the Recipient, the Donor may copy the recordings for his own needs or for the institution which he represents. The Donor will pay for the costs of shipping the recordings to the Recipient.

IV. RIGHTS OF USE:

Taking into consideration the scientific, educational and cultural objectives of the Recipient, the Donor warrants that he has previously obtained from all persons concerned (if applicable) the rights of use for these recordings and documents. The Donor guarantees the Recipient will be free from claims from third parties concerning matters agreed to in this contract. The rights for commercial use are included (or excluded).

a) The right to listen on the spot to the recordings to the Recipient, in accordance with the objectives of the Recipient.

b) The right to make copies for loans or exchanges between institutions whose objectives are research, study or recording.

c) The right to use the recordings commercially.

If the right to use the recordings commercially is not included above, the Donor's exclusions or conditions are as follows:

V. PARTICULAR CONDITIONS:

None

or

To be defined: examples: A permanent authorization of transmission during a seminar or teaching at a superior level; a temporary authorization of listening during specific exhibitions, etc.

VI. EXECUTORY CLAUSES:

The enforcement of the present contract is the responsibility of _____ (title of the administrative officer of the organization). Any dispute that may arise during the execution of the contract will be:

a) Construed according to the laws of _____ (specify);

or

b) To special arbitration as accepted by both parties.

Signed:

Recipient organization or institution
Name and title

Donor

Witness

Witness

DONOR'S ASSIGNMENT OF HIS/HER RIGHTS FOR REPRODUCTION OF SOUND RECORDINGS
AND RELATED DOCUMENTS TO THE RECIPIENT ARCHIVE

Between the undersigned:

Name: _____
(Surname and first name of the donor(s))

Address: _____

(If a group is not constituted under the name of one person, all members
of the group or duly authorized representative must sign the contract.)

Write surnames, first names and addresses of members.

Herinafter referred to as "Donor".

And:

(Name and title)

Acting for _____
(Name of organization or institution)

Herinafter referred to as the "Recipient".

ARTICLE I:

The Donor assigns to the Recipient the right to reproduce a recording or a series
of recordings concerning _____ (identify the subject) for
its use for preservation and for research purposes, and to take other necessary actions
to maintain and preserve the recordings for the purposes of the Recipient provided that
conditions and limits mentioned in the present contract are respected.

(One purpose of reproducing a recording is to preserve the original in prime condition
and to use the copy for repeated playing. Another purpose is to prepare a presentation for a
lecture, class listening, etc. which contains many recordings.)

ARTICLE II:

This contract is concerned with the recording and the dissemination of sound recordings
produced for the documentary archives of academic (at all levels) study, research and radio-
telephone-broadcasting nature.

The Recipient certifies that these recordings will not be made available for commercial use without:

- a) an authorization of the Donor or his duly authorized representative.
- b) for a period of _____ (to be decided) years (or until his death):

ARTICLE III:

The present assignment of rights covers the following territory:

(indicate the countries involved or the World)

ARTICLE IV:

The Donor assigns to the Recipient all the non-exclusive rights related to public transmission (including radio, television or other media broadcasting), and mechanical reproduction, providing the limits mentioned in articles II and III are taken into consideration.

ARTICLE V:

The above mentioned recordings may be converted into a written form provided that the previous conditions also apply to these transcriptions.

ARTICLE VI:

The Recipient has the right to deposit the sound recordings in a public or private organization's archives, if a contract of similar terms is made with the receiving public or private archive.

ARTICLE VII:

The Recipient shall have written or implied contracts with organized associations (i.e. BMI, ASCAP, IFPI, etc.) to reproduce commercial recordings. The Recipient shall make a reasonable effort to contact existing entities not included in an organized association (i.e. free performers, resale companies, dead companies, persons who died years ago). It shall interact in an appropriate manner in certain situations such as the sensitivity of descendants for ancestor's voice(s) on tape (Japan).

Signed:

Recipient organization or institution
Name and title

Donor

Witness

Witness

MARIE-FRANCE CALAS, Bibliothèque Nationale, Paris, France

A PRIVILEGED SOURCE FOR SOUND AND AUDIOVISUAL DOCUMENTATION: LEGAL DEPOSIT

Following text is an abbreviated version of the original article "Une Source privilégiée pour la documentation sonore et audiovisuelle: le Dépôt légal", published in Bulletin des Bibliothèques de France, Paris, t.29,no1, 1984. The editor is grateful to the author and publisher for the printing permission.

The development of legal deposit for audiovisual documents gained impetus with the commercial production of recorded sound. The principle of legal deposit of recorded sound and images relied on 16th century laws concerned with printed materials. Overcoming a prejudice that disparaged sound and image as proper documents, legal deposit was first applied to phonograms in 1940, to video in 1975 and to film in 1977.

RESPONSIBILITY OF LEGAL DEPOSIT

Legal deposit became the responsibility of the Bibliothèque nationale in 1943. This institution was charged with canvassing, collecting, cataloguing, conserving and reference consulting. Legal deposit entails submission of two copies (one video copy if production numbers less than 300) or an excerpt of film. Imported productions are included (25% in 1982). Registration of legal deposit is obliged by law and is intended to be an exhaustive record of all documents regardless of genre, form or content. Although this registration does not impose a judicial restraint (as copyright registration entails in the United States), records of legal deposit provide proof of anteriority if litigation arises.

UNIQUE SOURCE OF INFORMATION

Legal deposit provides a unique source of information for all those concerned with sound and video production. Serving as a controlled-access repository, legal deposit provides an authentic, exhaustive record of what was seen and heard at a given moment in history. Through regular public notice of acquisitions, a statistical record is established that can yield information on such sociological and economic concerns as the number of titles published each year, evolution of formats, publishers' activity, distribution, public taste, and comparative analysis.

ACCESS

This data base is managed by the Bibliothèque nationale through a format known as TEXTO. TEXTO conforms with ISBD and INTERMARC to provide access to registration listed by title, performer, author, trade mark, producer, distributor, genre or instrumentation.

THE FUTURE

As a documentary source in the future, legal deposit must be adaptable to formats not yet envisaged (as it adapted to video). It must be alert to changes brought about by broadcast images or sounds that are viewed and audited by millions of people. This imposes an emphasis not on works that are reproduced and physically available to consumers, but to those works that are represented over cable networks and FM radio to large groups of people.

In spite of changes wrought by unknown formats or transmission media, the spirit of neutrality in collecting all representations of works intended for public consumption will continue to guide the principle of legal deposit.

Translated and abstracted by Kenneth Culley

The Archive as Disseminator of Culture

ELIZABETH TATAR, Department of Anthropology, Bishop Museum, Honolulu, Hawai'i

RETURNING TO THE SOURCE;
A REVIEW OF THE DISSEMINATION PROGRAM OF THE AUDIO-RECORDING COLLECTIONS,
BERNICE PAUHI BISHOP MUSEUM

This paper is presented as another in the Phonographic Bulletin series about dissemination of sound recordings as a function of sound archives. It was first presented at the 29th Annual Meeting of the Society for Ethnomusicology held in Los Angeles in October, 1984. The Editor is grateful to Dr. Tatar for offering it to the IASA membership for the reading.

Private museums, such as Bishop Museum, specializing in regional collections of natural and cultural histories, and located within the regions of their collections, have a continuing responsibility to the communities from which their collections originated. Private museums, as opposed to state museums, have always enjoyed an enviable freedom to set and maintain their own policies; however, actively responding to community needs has not always been a high-priority policy.

There was a time not too long ago when Bishop Museum, and other such museums, would send their scientists to remote areas of the Pacific to hunt down and gather anything and everything they could possibly lay their hands on. The era of the hunting-and-gathering anthropologist has ended. Although their legacy of arrogance and insensitivity in the field has at times caused much grief to their descendents, all must admit, including the communities visited, that without these vigorous efforts to collect, it is doubtful that contemporary generations of Polynesians and Micronesians would have as full a record of their heritage, particularly their musical heritage. It is now the obligation of Bishop Museum and other such museums to make this record known.

The preservation and scholarly study of its collections have always been the overriding priorities of Bishop Museum, and significant, pioneering advances have been made in the field of Pacific anthropology since the Museum's founding in 1889. Bishop Museum is very much in the center of the communities its collections represent, and it would seem that

its primary responsibility lies to its home, Hawai'i. With our most recent acquisition, a new director, who not only frequently states his firm commitment to the home community, but has, in three short months, manifested this commitment with several major and successful community-related projects, the Museum is about to begin a new era marked by working with and for the community.

THE AUDIO-RECORDING COLLECTION

One of the collections of the Museum whose potential for significant contributions toward cultural understanding through scholarly research and community service has not been fully realized is the Audio-Recording Collections of the Department of Anthropology. The major cultural areas of the Pacific represented in these historical collections are Polynesia, Outlier Polynesia, and Micronesia. The Collections were initially conceived as research material supporting projects carried on by Museum archaeologists, ethnologists, and social anthropologists. The earliest sound recordings were gathered by these scientists during large expeditions to central Polynesia in the 1920s and 1930s, and to Micronesia and Outlier Polynesia in the 1930s and 1940s beginning with the Bayard Dominick Expedition in 1920-1922 under a museum program for "the systematic investigation of the origin, migrations, and culture of the Polynesian peoples.." (Gregory 1923:21). Several concurrent collecting projects were carried on in Hawai'i in the 1920s and 1930s. Recognizing the importance of oral traditions in Polynesia and the rapidity of cultural change in these areas, early Museum scientists made the pioneering effort to collect with the purpose of preserving a very rich body of traditional oral expressions. In Hawai'i, collecting continued into the 1960s coinciding with the Museum's program for Hawaiian archaeology initiated by Kenneth P. Emory in 1951. In the Society Islands, collecting continued on a smaller scale, also in conjunction with an archaeology program. Thus, a wide variety of musical samples, oral histories, legends and stories, and linguistic samples were amassed over a period of some 50 years: 1920-1970.

The Collections are made up of 500 wax cylinders recorded from 1921-1936; 240 aluminium, shellac, and acetate discs recorded from 1930-1952; 50 wire reels recorded from 1946-1950; and 1,800 magnetic tapes recorded from 1952-1972. Several hundred tapes have been collected since 1972, primarily in Hawai'i and the Society Islands, though large-scale collecting projects ceased around 1972. In addition, there is a substantial and historically important collection of over 4,000 commercial 78-rpm discs, mostly of Hawaiian music recorded during the period 1905-1950.

PRESERVATION

Preservation, the purpose of which is to retain historical integrity for as long as historically possible, is realized for sound recordings through duplication; that is, the fabrication of as nearly an exact replica as possible of the original. Successful preservation, the result of careful non-handling, accurate duplication, and the maintenance of constant, optimal environmental conditions of storage, is essentially dependent on advances in technology and their application to the particular needs of the collection by the sound curator.

The storage of early sound recordings in the semi-tropical climate of Hawai'i presents serious problems. It was not until the early 1960s that the cylinders and discs of the collection were moved to a cooler, drier, and more dust-free environment. Many of the cylinders were copied under non-professional circumstances in the early 1950s. However, by that time, the poor

storage conditions and arbitrary handling of prior years had already substantially damaged their surface. It was most fortunate that Dr. Emory, always keenly interested in oral traditions, had the foresight to have many of the Tuamotu cylinders copied onto disc by a professional studio in the 1930s. These discs have since preserved far better than either the cylinders or the early tape, and later recordings of the cylinders were not nearly as successful as the early disc recordings.

The collection of historical Hawaiian chants, such as the Roberts Collection (1923), the Kuluwaimaka Collection (1933, 1936), and other collections dated 1935-1950, have been preserved; that is, rerecorded onto high quality archival tape. The collection of historical Micronesian chants and songs (1936) was recently rerecorded for the first time. The collection of historical French Polynesian chants and oral traditions is in the process of being rerecorded, much of it for the first time. However, 50% of the entire Collections, which includes the Hawaiian oral history tapes, has not been rerecorded; about 30 percent is on the verge of deterioration.

CATALOGUING

Cataloguing, involving the establishment of a system for the identification, documentation, and reasonably efficient retrieval of the information being preserved on the sound recordings, is, along with preservation, an undeniable prerequisite for any dissemination program. Cataloguing of the Museum's Audio-Recording Collection is a problematic affair. Although a system was designed to eventually permit the catalogue to be computerized, the basic information needed to identify the contents of the earlier cylinder and disc collections is scattered in various Library manuscript collections, and sometimes located outside the Museum in private and State government collections. The location and compilation of this information followed by its matching to the sound-recorded material involves considerable time and effort. In addition, it is necessary to compile from scattered sources supporting documentation, as, for example, photographs, song texts if available, field notes, and relevant published and unpublished material. A final step to be taken for a collection to be truly valuable to scholar and public alike is to transcribe and translate the contents of the recordings. About 15 percent of the oral history tapes in the Hawaiian Collection have been transcribed and translated; about 90 percent of the original chant texts and translations of the Hawaiian chant collection has been compiled, matched to the recordings, and identifying information entered into the catalogue; and the entire Micronesian cylinder collection has been catalogued. Most of the collections, though assigned an identifying number, general description of contents, date, regions, and identity of informants, remains uncatalogued, and, thus essentially inaccessible to the community.

THE DISSEMINATION PROGRAM

After learning of the woeful state of the preservation and cataloguing of Bishop Museum's Audio-Recording Collections, it may well be questioned how we could have embarked upon a dissemination program. Ideally, the preservation and cataloguing of a collection should precede the implementation of a dissemination program. Ideally, there should never be a serious shortage of staff, funds, and space combined with an increase in the urgency of community demands for collection accessibility and availability. The Audio-Recording Collections has endured more than its share of unideal situations. In today's social and economic contexts,

particularly for a regional culture museum such as Bishop Museum, it is no longer possible to maintain the traditional isolation from its community, no matter how valid the reasons for doing so may seem. It is no longer possible to assume the characteristically passive role of waiting to be asked to do something only to reply that insufficient funds and staff preclude any action.

The one tradition that a great many Hawaiians and other Polynesian particularly value - music, including chanting and its accompanying dances - has been well guarded by the Museum. Four scholarly publications relating directly to the Museum's collections of oral traditions were produced by the Bishop Museum Press by 1945; Music in the Marquesas Islands (Handy and Winne 1925), Ancient Hawaiian Music (Roberts 1926), Native Music of the Tuamotus (Burrows 1933), and Songs of Uvea and Futuna (Ibid, 1945). The first Museum publication containing the actual sound of its historical recording collections together with texts and supporting documentation, Nā Leo Hawai'i Kahiko, Voices of Old Hawai'i, a two-record album and the first in a planned series, was released in 1981. The project, partially funded by the Folk Arts Program of the National Endowment for the Arts, was initiated as a first step by the Audio-Recording collections to provide on a larger scale, a much-needed community service.

The release of that first record album was made possible through the rerecording of the Edison cylinders in the Roberts collection under special laboratory conditions by Walter L. Welch of the Thomas A. Edison Re-Recording Laboratory of Syracuse University. The name of the laboratory has since been changed to Belfer Audio Laboratory and Archives, its director is William Storm. The Museum continues to send its cylinder and disc collections to the Belfer Laboratory for preservation and restoration. In order to effectively present historical recordings to the general community, it is necessary to restore, as well as preserve them. Restoration involves the removal of noise caused by damaging surface deposits accumulated during years of storage, and, in some cases, the correction of audio flaws caused by technical problems at the time of recording, as, for example, speed and amplitude fluctuations. Retention of the integrity of the historical record always remains a priority. Successful restoration is dependent not only on technological expertise, but also on the ability to assess the recordings as a cultural product. Submitting the early recordings to laboratory analysis and restoration, though costly, is well worth the effort. Musical traditions of great artistic complexity, long lost and forgotten, become accessible and a source of great pride. The mutual benefits to community and Museum far outweigh the extra effort and cost.

In addition to presenting the best possible quality of sound in a production, it was decided that equal attention should be paid to visual presentation. Again, the benefits of an attractive cover, and inclusion of historical photographs and full documentation in an attractive layout, outweigh the extra effort and cost.

In order to reach as wide an audience as possible without a budget for advertising and distributing services, we sent over 150 complimentary albums to hula teachers and their hālau, dance groups. Two half-hour and one hour-long radio broadcast were devoted to the record. We are now well into our second pressing of 3,000, and in 1981, we were awarded the Hawaiian equivalent of the Grammy, the Hōkū Hanohano Award. Beset as we were with difficulties from the onset of this project, I think that we might have achieved some small affect on the increase in young chanters who now chant in all five traditional styles.

An area of the Pacific that has received scant attention from cultural anthropologists, including ethnomusicologists, is Micronesia. In 1935-1936, the Bishop Museum and Tohoku Imperial University of Japan, jointly sponsored a scientific expedition to the Caroline Islands, primarily for the purpose of collecting faunal and floral specimens. The members of the expedition included a Japanese ethnologist, who, after being sent a Dictaphone recorder and blank cylinders by Bishop Museum, recorded the musical performances he witnessed. The cylinders were subsequently deposited at the Museum and remained unplayed and essentially unopened until 1982, when the National Endowment for the Arts granted us funding to rerecord the cylinders and catalogue their contents. The location of the supporting documentation, including the crucial identifying field notes, took more than the usual effort. These documents were finally located in Japan in possession of the collector's descendents, who graciously allowed us to make copies. The rerecording also was more difficult than usual. Due to the lack of specifications for the composition of Dictaphone cylinders and the operation of the recording mechanism, experimentation with various cleaning and recording/playback methods had to be undertaken before the actual rerecording could begin. The availability of the original recording machine which was shipped to the Belfer Audio Laboratory along with the cylinder collection, greatly expedited the experiments. Much to our delight, the rerecordings turned out better than expected and the collector's identifying notes matched the cylinder contents. We were then able to enlist the help of a Palauan and Yapese, who, being very interested in their musical heritage, agreed to transcribe and translate the song texts. Even though the chants and songs recorded are no longer performed, and in some cases, the poetry so obscure as to be incomprehensible, over 50 percent of the collection was transcribed and translated. A copy of the entire collection, including over 200 photographs, was sent to the Micronesian Area Research Center of the University of Guam, and portions of the collection relevant to the area were sent to the Palau Museum, the Yap Governor, and the Ponape Historic Preservation Office.

In order to reach a wider segment of the Micronesian community, we were granted funds by the National Endowment for the Arts to produce a cassette/booklet of selected chants and songs from the collection, Call of the Morning Bird, the second in our series. In Micronesia, the distribution of such a publication must be individually supervised and sensitively handled according to traditional protocol. Therefore, a qualified and responsible colleague was requested to make the formal presentations in community centers and supervise the broadcasts of pre-recorded radio programs publicising the publication and collection. We expect to complete the project by June 30th of this year.

A third project, similar to the Micronesian cylinder project, has just begun for the French Polynesian area. Of the 500 cylinders in the Museum collections, 300 were recorded in French Polynesia. Only 34 of these have been rerecorded; some are barely audible. In 1982, representatives of the French Polynesian Territorial Government in Tahiti informally expressed an interest in this collection. Aware of prior requests for copies and the current interest among French Polynesians in their cultural heritage, we responded with a proposal for initiating a two-year project for the preservation, cataloguing, research, and copying of the Bishop Museum French Polynesian Audio Collection. In 1984, funds were granted for a four-year project, a far more realistic time period. The project is expected to culminate in a production of a publication accompanied by a cassette recording. A copy of the entire collection, including the large body of supporting documentation, will be deposited at the Musée de Tahiti et des Iles, on the island of Tahiti.

The production of record albums and cassette/booklets is certainly not the only way to disseminate historical sound-recording collections, but it is the most effective way on a long-term, wide-range basis. Exhibits, radio and television broadcasts, public lecture-demonstrations, and the occasional accommodation of a very small segment of the community in our collections facility have all contributed to the dissemination of the Collections' oral traditions. However, to gain badly needed community support, an active role must be assumed in disseminating the Museum's treasures. What we have learned through these projects is that it is not enough for the museum scientist to propose a project, get it funded, research the contents, write the text, and generally direct the production. The museum scientist must assume the responsibility of active promotion and distribution. The museum scientist must learn to anticipate the communities' needs, and he or she must learn to communicate effectively the responses to these needs.

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Reviews and Recent Publications

Blyth, Alan (ed.): Opera on record 3. Discographies compiled by Malcolm Walker. London et al.: Hutchinson, 1984. 375 pp., 24x16cm. ISBN 0-09-158620-8: £ 16.00 (cloth).

Within the brief period of only one year a further volume of this valuable collection of critical essays and discographies has been published. The volume under review extends the repertory evaluated even further than its predecessors up to the operettas of Offenbach, the Missa da Requiem by Verdi, and the stage works of Weill. And there is still material for the fourth volume to come...consisting of addenda to the first volume because since its initial appearance quite a number of opera recordings have been released.

As the third volume followed its previous ones it might suffice to refer to the review of the second volume which appeared in no.40 of the PHONOGRAPHIC BULLETIN. Every opera buff who has already invested in the two previous editions will undoubtedly also want to acquire this additional collection of twenty-three critical essays written by nineteen music critics. Because of its comprehensive but brief discographical information the book is an indispensable reference tool for every sound archive.

Martin Elste

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Fagan, Ted & William R. Moran: The encyclopedic discography of Victor recordings: pre-matrix series. The Consolidated Talking Machine Company, Eldridge R. Johnson, and the Victor Machine Company, 12 January 1900 to 23 April 1903; with a special appendix 'The Victor Talking Machine Company' by B. L. Aldridge. Westport, CT; London: Greenwood Press, 1983. 1xix, 394pp., 24x16cm. ISBN 0-313-23003-X: US-\$ 49.95/£ 45.95 (cloth).

The Consolidated Talking Machine Company, predecessor of the various Victor record companies, began producing commercial recordings in January 1900. In April 1903 the factory started using a new production process by which original recordings could be duplicated in large quantities formerly unheard of by means of various forms of matrixes known as master, mother, and stamper. This new process using intermediate galvanos required the introduction of a matrix numbering system.

This new manufacturing step is the ending date of the coverage of the first volume of an ambitious new discography: a catalogue of the entire recorded output of this series of

companies beginning with the Consolidated Talking Machine up to and including the present-day RCA Records, Inc. For their discography, the compilers could make use of all existing company files and in many cases the records themselves.

In the first volume the recordings are listed by the manufacturer serial number transcribed from the recording books in use at the time, by catalog number for published records, and by title and artist. The list includes every record, whether released or not, for which data are available. The volume also includes a chronological listing of recording sessions. All types of recordings are included: popular music, operatic items, speeches, recitations, and some classical concert repertory. Fagan and Moran give a considerable amount of data in a very compressed format. Thus a thorough study of the explanatory notes is essential in order to make use of all the pieces of information ciphered in the listings. I would have liked to see a composer index as well and hope future volumes will have one as they will contain much more composer-oriented repertory.

In the introduction to the discography, the authors give a comprehensive though not totally satisfying account of the label's history from 1900 through 1903. Some of the mysteries will presumably remain unknown for ever. In any case this introductory study is remarkable for its thorough and honest attitude towards discographical philology. There are also several photographs of the various stages of the label designs during the period in question.

Special attention should be given to a brief historical survey of The Victor Talking Machine Company. This is a facsimile section of a company-sponsored publication from 1964. Since the publishers reduced its size so that four pages now fit onto one page some of the original illustrations are partially undecipherable now. It is difficult to understand the publisher's intention behind this, for the high price of the book aims at a small and specialized readership that would have tolerated an even higher price for the sake of a better lay-out. This is the only drawback of an otherwise excellent book. Every sound archive should regard this book as a standard reference tool which is as important for sound archivists as a thematic catalogue is to the musicologist. The discography is essential to record collectors and antiquarian record dealers, too, not to forget the discologist, who can use it as a data resource for his writings on the history of recorded sound. I am looking forward to browsing through the volumes still to come.

Martin Elste

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Gray, Michael H.: Bibliography of discographies. Volume 3: Popular music. New York, London: R. R. Bowker Company 1983. 1x, 205pp., 18x26cm. ISBN 0-8352-1683-7: US-\$ 58.50 (cloth).

This is the third volume in the series Bibliography of Discographies. The first volume, a bibliography of discographies of classical music published between 1925 and 1975, was compiled by Michael Gray and Gerald Gibson. The second volume, a bibliography of jazz discographies published between 1935 and 1980 was compiled by Daniel Allen. Volume two incorporated many useful features omitted from volume one. It is unfortunate that Gray did not include more of these exceptional features in this volume devoted to popular music.

Some of the very basic explanations included in the preface of volumes one and two are omitted in this volume. For example, although it is recognized that discographical information is

highly cumulative, the reader is expected to discover on his own that the discographies cited in this bibliography range from the early 1950s to 1982.

Entries are arranged under headings which comprise a single alphabetical listing. The majority of the headings are names of individual performers or performing groups; also included are record labels, song titles and subject headings. Citations are listed alphabetically by either the compiler, author or editor, or the title of the discography. Each citation is in standard form, and the surname of the compiler, author or editor is capitalized for easy reference. A numeric code is used to identify the specific elements included in each discography. Codes are included for noncommercial and unissued recordings, personnel listings, matrix numbers, indexes, release dates, take numbers, differing versions of the same song, and place and date of recording. A single index includes authors, compilers, editors and names of series; distinctive titles are not indexed. There is also a list of periodicals cited. An especially useful feature of this compilation is the inclusion of cross references to Volume 2, Jazz, Allen's bibliography of jazz discographies.

Popular music encompasses such diverse musical genre as country music, rock music, film music, vaudeville music, and French chansons. This bibliography includes many entries previously listed in the ongoing "Bibliography of Discographies -- Annual Cumulation", published in the Journal of the Association for Recorded Sound Collections. Library of Congress subject headings are used in these annual cumulations. Because there is no explanatory guidance in the preface and no "see also" references linking the broad subject heading "Music, Popular (Songs, etc.)" with more specific headings such as "Rock Music" or related headings such as "Songs, American", the user must discover the historical vagaries of Library of Congress subject headings for popular music on his own. For example, Jerry Osborne's Popular and Rock Records is listed under "Music, Popular (Songs, etc.)" but not under "Rock Music", and, although there is a heading for "Songs, American", discographies of chansons are listed under the subheading "Music, Popular (Songs, etc.) -- France", not under "Songs, French".

Numerous rock discographies, particularly discographies appearing in books, have been omitted from Gray's compilation with the consequent omission of entries for groups such as "Jefferson Airplane", "Sly and the Family Stone", and "Crosby, Stills, Nash & Young", and popular performers including Patti Page, Nina Simone, Mahalia Jackson and Cat Stevens. For these areas articles by B. Lee Cooper, "Rock Discographies: Exploring the Iceberg's Tip" (JEMF Quarterly, vol.15, no.54, pp.115-120) and "Rock Discographies Revisited" (JEMF Quarterly, vol.16, no.58, pp.89-94). are an effective supplement. Cooper includes citations from Rolling Stones and Popular Music and Society, journals not indexed in Gray's bibliography.

This bibliography of popular music discographies does indeed include listings for a broad range of discographies not only on "pop music, rock and country, hillbilly and bluegrass, and motion picture and stage show music", but also on such disparate topics as "Tango (Dance)" and "Royal Court Theatre". The improved typography makes this volume easy to use; all the headings are printed in bold face and set off from the previous entry by three spaces. In spite of the shortcomings noted above, it is a welcome addition to the literature of this continually ephemeral and oft-neglected field of popular music.

Marie P. Griffin

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Harrison, Helen (ed.): Selection in sound archives. Collected papers from IASA conference sessions. Milton Keynes et al.: International Association of Sound Archives, 1984. 128pp., 21x15cm. ISBN 0-946475-02-4: skr 60 (members), skr 90 (non-members) (paperback). Available from Anna Maria Foyer, IASA Treasurer, Sveriges Riksradio, Programarkivet, S-10510 Stockholm, Sweden.

It would appear to be a well established fact that selection (a term often confused with appraisal, the monetary evaluation of archival materials) is a necessary evil. Necessary because of the sheer volume of the documentation available to a modern archive. An evil because the selection policy is generally culture-warped or time-warped or both, selection criteria are never precise and seldom practicable in the real world, and the process is always contentious.

It is, therefore, highly commendable that IASA has assembled a collection of papers on the problem that had been presented at IASA Conferences. It is also, alas, inevitable that the resulting publication, edited by the Associations' General Secretary, should be neither definitive nor exhaustive. There is too little consensus on what constitutes an appropriate or even a desirable selection policy for any archival institution, regardless of the medium, to allow a definite statement on the issue, and as the selection question embraces every type of documentation with archival potential (which is virtually every type of human activity that leaves a permanent record) the eleven papers and a general introduction that make up this collection was never intended to be considered exhaustive.

Even when constrained to recorded sound as archival documentation the problem of selection proves intractable. As Helen Harrison points out in her judicious introduction, there are no historical guidelines from which archivists can extrapolate policy, despite the more than ninety years of practise. The literature is sparse, and what can be gleaned from archival theory in general is little more than a set of maxims: 'old age must be respected' - the older the record the more likely it will be of value simply because it has survived and thousands like it have perished; 'archives are not warehouses' - unless the accessions can be processed, protected and retrieved when required the process is not archival, and thus intake must be constrained to the volume that can be processed; 'provenance must be conserved' - the concept that where a document originates and its function in the originating body can be a measure of its value; 'respects des fonds' - the concept that the order in which a document reaches the archives and its relationship to other documents can be significant; and the elusive concept of 'uniqueness' - the document that is the only one of its kind, or unique to the medium, or unique to the archives. The concept is elusive because uniqueness is so often a combination of factors that can be extended to embrace almost any potential acquisition: eg. the only digital recording in Swahili of an American folk blues to win the Eurovision song contest.

In the absence of precedent Harrison falls back on common sense. Someone has got to do it, everyone in the community the archives serves has a specialty axe to grind, and so the archivist and the archivist alone had better get on with it. Strong stuff, but also very contentious. The assumption is that the archivist has no overwhelming research interest, no kinky obsessions or bizarre tastes that will bias the selection; that the archivist, renaissance scholar that he or she may be, will be able to cope with a universe of subject matter ranging from Newtonian mechanics to Peruvian nose-flutes, from Gregorian chants to the poetry of Ezra Pound. It is a jungle out there, and if the archivist does not need a guide every inch of the way, he or she may find it useful to discuss the general route with a group of seasoned travellers from time to time.

The lead article in this collection, with the rather formidable title, 'Philosophical and Methodological Aspects of Selection' by Paul von Linstow, examines the fundamental problems inherent in the act of selection and concludes that the process is not scientific, nor even objective in the usual interpretation of that term, but rather the result of 'meaningful subjective action'. For von Linstow subject typologies or selection criteria, no matter how elaborate, are merely frameworks for 'creativity', the decisions informed by the archivists' understanding of society, culture and history.

One would hope that the decisions are also informed by knowledge of what is already in the collection, what is in other collections so as to avoid the waste of always scarce resources on needless duplication of efforts, and some idea of the research needs of the community the archives serves. One would also hope that decisions are based on auditions and viewings and not exclusively on written descriptions of the recordings as they are in von Linstow's archives. If the archivist is to make the crucial act of selection a creative, humane, enlightened decision making process, he or she should at least have the opportunity of relating personally to the recordings themselves! As Harrison points out in her introduction, the greatest weakness of the committee system of selection, balancing several different points of view, is the practical difficulty of exposing all its members to all the potential acquisitions at the same time. Even full time archivists must rely on other documentation to discard recordings that clearly fall outside the established criteria, but if the selection is to remain 'meaningful' the process should include some direct contact with all but the most routine accessions, if only to ensure that the technical quality of the recording merits conservation!

The authors of the papers in this collection are all practising archivists with responsibilities for sound recordings, and many of the articles include the guidelines, criteria or schedules actually in use in their archives. They can be instructive although it is interesting to see how they are conditioned by the nature of the organization they are designed to serve. Leslie Waffan, for example, describes the selection process at the National Archives and Records Service in Washington (General Records Schedule 21), which adapts the tests generally applied to all potential archival accessions: uniqueness, age, volume (selection at the collection rather than the individual recording level), form (how far from the originals are the copies, how vulnerable are they to deterioration) accessibility (long term restrictions on use diminish the archival value), relationship to other holdings, and the cost of preservation. He also introduces the notion of 'intrinsic value'. Is the information worth preserving, but not necessarily the original form of the recording? Given the advent of new technologies such as digital discs as permanent storage media this question will be asked more frequently, and it will affect the selection process, especially if the selection is now constrained by preservation and storage costs.

If there is no prescription in this collection that will promise instant relief from the constant headache that selection represents in any archives operating in the real world of constraints on staff and space, a careful reading may serve as a tranquilizer. There are other archivists out there struggling with the problems. The uneasy feeling you have that pearls of great value are slipping through your fingers while the sand fills up your vaults is shared by all the practitioners. Selection, whether regarded as art, game or pseudo-science, will always be a challenge. It will remain the exercise of judgment that separates the archivist from the collector, the archivist from the storekeeper. All that can be said with certainty is that the subject will find its way on to the program of future IASA Conferences.

Sam Kula

Liebscher, Peter: Audiovisual librarianship: a select bibliography, 1965 - 1983. Milton Keynes: The Audiovisual Librarian, Aslib & Library Association Audiovisual Groups, 1984. iv, 177pp., 21x15cm. ISBN 0-9509772-0-9: £ 10.00 (paperback). Available from Helen Harrison, Open University Library, Walton Hall, Milton Keynes MK7 6AA, Great Britain.

This bibliography consists mainly of new entries from the Bibliographic Update column of the Audiovisual Librarian over the past ten years. Also other sources are used, however they were not mentioned, so the coverage of all publications in this matter is unknown. The compiler used a microcomputer and created a machine database which hopefully will be expanded for future publications.

The total number of 1700 entries only gives an estimate of the productivity of written publications of the audiovisual librarians. In the bibliography the entries are arranged in broad subject categories covering the whole field of AV-media in different types of libraries and the disciplines in librarianship, from selection through cataloging, classification, retrieval, preservation and storage, collections and profession etc. Viewdata and teletext are also mentioned. It gives a complete spectrum of the major and minor aspects of the job.

Classification of entries always causes trouble, especially when it concerns peripheral details. However when different aspects of librarianship are described, cross reference should be given to the user. And that is what I did not find in this bibliography.

Of course there is an Author index which lists, in alphabetical order, the authors (also joint or corporate), editors and compilers. Most of the entries are not annotated, however a short annotation has been given where the title does not reflect the subject contents of the publication.

Besides some critical remarks there are enough reasons to add this bibliography to your documentation material.

- Most of the prominent sources for publications concerning AV-material and librarianship are covered;
- It gives you fast access to main publications by arranging recent literature in broad subject categories;
- It is the latest since 1972.

Hans Bosma

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Methuen-Campbell, James: Catalogue of recordings by classical pianists. Vol.1. (Pianists born to 1872). Chipping Norton: Disco Epsom Limited, 1984. 66pp., 21x15cm. ISBN 0-9509928-0-1: £ 6.50 (hardback), 0-9509928-1-X: £ 3,00 (loose leaf). Available from Disco Epsom Limited, P.O.Box 4, Chipping Norton, Oxfordshire OX7 5NW.

The cut-off date of birth sounds remote to us today, yet more than a third of the artists listed made electrical records and there are instances of recordings made after World War II, some even in LP days.

The book therefore, by no means deals solely in antiques and, meticulously prepared as it is, this first volume is the beginning of what promises to be, perhaps already is, a major contribution to discography.

The value of having the recorded output of such artists as Godowsky, Pachmann, Sauer and Lamond satisfactorily listed in detail for the first time need hardly be emphasized. Included are not only such little-known names as those of Georg Liebling, Mary Hallock Greenwalk and Jeanne Douste in obscure recordings details of which must have been hard to trace, but also a number of composers, accompanists and the singers Maria and Heinrich accompanying themselves.

The useful short introductions to each discography include much interesting and sometimes curious information and valuable details are given regarding pupils of the relevant pianists.

When he comes to deal with the much larger recorded output of later periods the author might wish to save some of the space required by his one-line-per-matrix number approach, which is, however, not extended to include unpublished material (Lamond, for example, recorded more for Decca than the two sides of K1015), but in any event one wishes he had found room for the inclusion of LP reissue numbers which he regards as outside his scope. The absence of such numbers is a pity given the rarity of many of the original 78s and as a result someone will surely have to go over the same ground again. Mr. Methuen-Campbell in any case does quote LP numbers selectively (e.g. Pfitzner, Sauer) in addition to those recordings which have appeared only in LP form (de Lara, Stojowski and Richard Strauss, whose 1942/3 Austrian Radio recordings in which he accompanied several artists in Lieder, appeared on the Canadian label Rococo before their issue on the Preiser numbers which are quoted.

This modestly priced, compact volume is warmly recommended to all who have an interest in its fascinating subject. I look forward to Volume II with considerable impatience.

Eric Hughes

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Potter, Tully: Adolf Busch. The life of an honest man. Vol.1. Billericay, Essex: by the author, 1984. (viii) 136pp., 21x15cm. (paperback). Available from Tully Potter, 4 Cherry Trees, Billericay, Essex CM12 9NY, Great Britain (£ 3.90 postfree within UK, US-\$ 6.00 overseas) or Brüder-Busch-Gesellschaft, Postfach 4009, D-5912 Hilchenbach-Dahlbruch, BRD (DM 20.00).

Although volume one of Tully Potter's Adolf Busch consists solely of the trappings necessary to accompany a detailed and as yet unpublished biography (volume two?), it more than redresses the shameful neglect which Busch has undergone since his death in 1952. Amongst recent English language publications for instance, Busch was, unbelievably, mentioned only en passant in Margaret Campbell's undistinguished The Great Violinists (Elek/Granada, 1980) while in Boris Schwarz's superior though highly erratic and idiosyncratic Great Masters of the Violin (Hale, 1983) Busch received only scant attention. Far more of Busch the man, the violinist, the teacher, the composer and the interpreter is apparent in this modest publication. The true nature of Busch, a man who inspired unprecedented love and affection not only via his music-making but as a result of his personal integrity and courage, is already evident; the appetite is most certainly whetted for the full story of this very remarkable man.

Perhaps the most valuable, and certainly the longest, section of the book is the discography (compiled by Potter in collaboration with Jonathan Angel). Splendidly comprehensive as it is, it does lay itself open to adverse criticism when judged alongside modern discographies, largely due to the way the discographers have misused the word "session". The reader has to rid himself of the accepted meaning of the word (in discographical terms), namely a recording

session per se, a stint in the recording studio devoted to getting onto disc either a collection of individual titles or a large-scale work in whole or part. Thus the section devoted to Busch's acoustic recordings appears to consist of twenty sessions rather than twenty titles. (Potter's introduction to this section rightly corrects this impression by surmising that all of Busch's acoustic recordings emanate from only four true sessions.) Similarly, the cataloguing of the vast treasurehouse that is Busch's electrical recordings insists on listing each individual work being recorded as a "session" even when two or more works were recorded at that single sitting. Neither is the picture fully clear when a work was recorded in two or more sessions. The inclusion of 'live' concert recordings in with the commercial recordings also adds to the confusion. The discography nevertheless still provides a much-needed over-all view of Busch's recorded output as soloist, conductor and quartet leader. Few discs appear to have slipped through the net - there is surely a third "in the style of Kreisler" acoustic title - whilst only occasionally do numbers appear garbled (e.g. the CBS UK LP catalogue number to the 1941 recording of the Beethoven String Quartet Op. 130 should read 61664). Such minutiae are, however, almost inevitable when such a lengthy discography first appears in print.

For all its slight size - the book is only marginally larger (and less substantial) than a Reader's Digest magazine - and utility presentation (the print is small and not ideally clear), this remains an invaluable publication for anyone interested in the art of the greatest German fiddler since Joachim. The cart might well have appeared before the horse but the signs are that when the creature eventually arrives it will be something of a thoroughbred.

Bryan Crimp

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The Rigler and Deutsch Record Index (RDI), a computerized listing of all the 78 rpm recordings held by the five largest public archives in the United States of America, will now be available to individuals and archives not associated with the AAA-project. The full RDI includes detailed information on approximately 615 000 discs and covers 329 000 printed pages (it is normally accessed via microform).

Individual sorts of the entire index will be available on microfilm or microfiche for US-\$ 175 to US-\$ 275. A library package including all of the sorts is priced at from US-\$ 925 to 975. In addition, photographs of the actual records contained in the index are available on microfilm for US-\$ 50 per reel, photographs of all 615 000 discs (946 reels) cost US-\$ 4.830.

The index, which has been ten years in the making, is being made available by the Association for Recorded Sound Collections (ARSC). Its compilation was made possible by grants from the late Lawrence E. Deutsch, philanthropist Lloyd E. Rigler, and the National Endowment for the Humanities. It is hoped that further funding will be found to expand the RDI data base to include the holdings of additional public archives and LP and 45 rpm recordings, thus holding the potential of becoming an international union catalog listing virtually all recordings in existence and where copies are located.

Orders and requests for information should be directed to Edwin Hayes, Mi-Kal County-Matic, Inc., 201 Gifford Street, Syracuse, N.Y. 13202, U.S.A., tel.(315) 478-0906.

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News and Notes

US-\$ 132,000 GRANT FOR CYLINDER PRESERVATION

The Syracuse University Belfer Audio Laboratory and Archive has received a US-\$ 132,000 grant from the U.S. Department of Education for the preservation, indexing and cataloguing of its cylinder collection. The project began September 1, 1984 with the microfilming of the approximately 7,000 cylinder records. This process is being used to capture the printed information on the cylinder edges, box lids and inserts when available. The data will be sorted into a rough index giving access to titles, personal names and manufacturer's names and issue numbers as they appear on the items being catalogued. This procedure follows as closely as possible the ARSC/AAA 78rpm microfilm cataloguing project, and the data will be added to that bibliographic facility at a later date.

There will be, in addition, re-recording of 1,500 of the cylinders, selected for their fragility and for the value of their subject content to a wide user community. These 1,500 cylinders will undergo in-depth cataloguing which will enhance the research value immediately and provide a data base for development of an interdisciplinary retrieval system in the future.

The project will be completed by November 30, 1985 after which time the data and re-recording will be available for research.

Project Director is William D. Storm, Director of the Belfer Audio Laboratory and Archive. Donald C. Anthony, Director of Libraries at Syracuse University is Co-director. Re-recording will be performed by Kenneth Whistler, Senior Audio Engineer, and Walter Welch, Curator. Indexing and cataloguing will be supervised by Donald Seibert, Syracuse University Music Librarian. He will be assisted by Laurie Winship, specialist in descriptive cataloguing and classification, Susan Stinson, Audiographer, and Ann Atwater, Library Assistant, at the Belfer Audio Lab. Elizabeth Oddy, specialist in computer programming for information retrieval, will develop and field-test the inter-disciplinary retrieval system.

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MAPLESON CYLINDERS ON SIX LPS

The entire intelligible content of the wax cylinder recordings done by the Metropolitan Opera Librarian, Lionel S. Mapleson, from stage performances at the Metropolitan Opera during the period 1901-03 is scheduled for issue in a six-disc album of LPs in late January.

Included are performances by major figures of the pre-Caruso era at the Met -- Jean de Reszke, Edouard de Reszke, Marcella Sembrich, Lillian Nordica, Nellie Melba, Emilio de Marchi, and other stars of like magnitude. These were the first recordings made of live opera house performance as opposed to those done under cramped studio conditions, and as such offer unique insights into performance practice at the turn of the century.

The initial research tape embodying all the Mapleson cylinder program material was prepared in 1981-82 by David Hall, Curator, and Tom Owen, Sound Engineer, at the Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library. The LP album and elaborate accompanying booklet was prepared under the direction of David Hamilton of the Metropolitan Opera Guild. The booklet represents a final version of what was published on the Mapleson cylinders in issues 82 and 83 of Recorded Sound, the journal of the National Sound Archive of the British Library. Much additional information is included along with complete libretto material in the original language and in English translation.

The Mapleson Cylinders album is available through the Metropolitan Opera Guild, 1865 Broadway, New York, NY 10023, USA -- Price US-\$ 100,- plus US-\$ 3.50 for mailing and handling.

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HISTORY OF COMMUNICATION IN INDIA

The Association of Business Communicators of India (ABCI) and India's National Archives of Oral History (NAOH) have signed a collaboration agreement envisaging the recording, on tape, of the history of Communication in India.

Announcing this in a joint statement Mr. B. Mukherjee, President of ABCI and Hiro Shroff, Managing Trustee of NAOH said India was making rapid strides in the field of Communication and the project involves recording the way in which this has evolved.

The project, inter alia, would entail the recording of the reminiscences of those who have, over the years, shaped the nature of the developments of Communication in India as also of the current practitioners in the field.

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IASA SPECIAL PUBLICATIONS

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

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

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