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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 SEK 125 pour les membres individuels et SEK 290 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 SEK 165.

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 SEK 125 für individuelle Mitglieder und SEK 290 für Institutionen. Frühere Jahrgänge des PHONOGRAPHIC BULLETIN (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis der PHONOGRAPHIC BULLETIN für Nicht-Mitglieder beträgt SEK 165.

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EDITORIAL

Grace Koch

The Oxford conference gives sound archivists much food for thought, and members will find some interesting reading in this issue. Sune Hofsten outlines a most impressive discography project being done at the ALB- a place most fitting for such a project as the people in Sweden purchase the most recordings per year. The radio perspective comes from Marit Grimstad, who challenges us to examine the best ways of providing access to ever increasing amounts of audio material, Frank Rainer Huck, who describes a most ambitious system of co-operation and standardisation amongst German broadcasting databases and John Spence of the Australian Broadcasting Company who gives us valuable information about the rescue of tapes which had been attacked by mould. Joanna Bornat asks us as archivists to look at the effects of oral history upon those people who provide us with the knowledge of their experiences. Finally, Issam El-Mallah takes us on a tour of the Oman Centre for Traditional Music, complete with illustrations. Members will also note the continuing saga of philosophical debate between Poul von Linstow and Jeff Brownrigg in the Letter to the Editor, the note on the progress of sound archives in the Netherlands, and the Reviews and Recent Publications section.

At Oxford, we continued our discussions about the future of IASA, and members will be receiving a special mailing from the IASA Executive with a summary of discussion thoughtfully prepared by Helen Harrison. Members will also see a change in the Phonographic Bulletin with two issues per year, May and November, and Newsletters in between; thus you will receive more information from IASA than ever before! May I stress the importance of each member's contribution to IASA, and I urge you to communicate your ideas to the Executive about the future of the organisation.

Please be advised that the deadline for the next issue of the Phonographic Bulletin is 16 March, 1990.



DISCOGRAPHY

THE PROBLEMS OF NATIONAL DISCOGRAPHIES

Sune Hofsten, The National Archive of Recorded Sound and Moving Images, Stockholm

Presented in the Radio Sound Archives Committee Open Session at the IASA Conference, Oxford, 1989

1. INTRODUCTION

From 1830 there exists a rather complete Swedish national bibliography. A catalogue of all Swedish printed music has been published for more than 100 years. (Both of these are now compiled and published at the Royal Library in Stockholm.)

In order to fill the gap concerning sound recordings, in 1982 the Swedish government decided to analyse the conditions for publishing a Swedish national discography. After two investigations, each resulting in a report, the National Archive of Recorded Sound and Moving Images (ALB) was commissioned by the government to produce a national discography (in this paper called ND) commencing in 1989. ALB has been allocated means corresponding to two cataloguers and for ADB, printing etc.

2. ALB

The National Archive was founded in 1979 as the central Swedish state archive of moving images and recorded sound. As a research institution it corresponds in the AV field to what the Royal Library does in the book area. The basis for the ALB collections is the legal deposit act of 1978. (A corresponding law for printed matter dates from as early as 1661!)

Concerning sound recordings the legal deposit act states that from 1979 all Swedish record companies and producers must deliver one copy of every published phonogram to ALB. At ALB the records are filed and kept available for various researchers including journalists and some other groups.

When ALB was founded it took over collections and staff from the so called National Phonoteque which was founded in 1958 as a section of the Royal Library.

Already during the National Phonoteque era a great amount of discographies of different kinds were produced and ALB continued this activity from 1979. Most of the discographies were from the 78 era and the vast Swedish production of LP's, singles, cassettes and CD's is hardly covered at all.

3. PREPARATIONS FOR THE WORK

From the autumn of 1987 to the spring of 1989 a project group within the ALB worked to prepare the discography. First of all its task was to define exactly what sort of phonograms should be included in the discography, and secondly what information should be given about the phonograms included. Thirdly, the physical form of the catalogue, its lay-out, indexes etc. was determined.

4. THE EXTENT OF RECORD PUBLISHING IN SWEDEN

Considering its small size, Sweden seems to be one of the leading countries in the world in the field of phonogram production.

The annual number of phonograms published in Sweden is approximately 4,000 different issues. As for the *physical form* the approximate distribution is (1988 and January to July 1989):

30 cm LPs (incl. 5% maxi singles)	25%
Singles (incl. a few 17 cm LPs)	20%
Compact discs (incl. a few CD singles)	10%
Cassettes	45%

An approximate distribution according to *content* is:

Classical music	7%
Folk and traditional music	3%
Popular songs and ballads	4%
Religious records (music and spoken)	5%
Rock music	45%
Pop	23%
Jazz	9%
Various	4%

5. WHICH PHONOGRAMS WILL BE INCLUDED IN THE NATIONAL DISCOGRAPHY?

Principally all published records and cassettes delivered to ALB during a calendar year will be included. This includes hundreds of half privately produced cassettes with rock or jazz groups as well as those with advertisements, information and education.

The following categories of recordings will *not* be included:

- (a) Phonograms originally produced abroad with purely foreign content, which are only physically manufactured (pressed or copied) in Sweden.
- (b) So-called combined materials, that is, sound recordings combined with printed material, where the printed material dominates, usually defined as being more than 16 pages. This group is included in the national *bibliography* which is published by the Royal Library.
- (c) Phonograms older than three years. ALB has decided to use the same time limit as the Royal Library does for printed matter.

6. WHICH INFORMATION WILL BE GIVEN ABOUT THE PHONOGRAMS LISTED?

We are sure readers of the ND want very detailed information about the phonograms which means all titles and all names of authors and artists will be included and accessible via indexes.

7. REDUCED INFORMATION ABOUT TWO CATEGORIES OF PHONOGRAMS

A. *Privately issued phonograms*

In principle only discs and cassettes published with a minimum of 50 copies and registered at the Nordic Copyright Bureau (NCB) will be included in the ND. However, some records fill these conditions but will still be considered private issues. As many as 25-30% of all phonograms delivered to ALB are not published by a record company. Most of these are cassettes and they are often recorded in a private studio and manufactured to the order of an artist or a group by special companies. Most of them sound and look rather professional. They are not sold by the record stores but by mail order or in connection with performances of the artist or group. ALB has judged it impossible within the present

resources to give full information about all those private cassettes and has decided to include them with a minimum of information.

B. *Advertisement, information etc.*

Each year more and more phonograms are published—most of them cassettes—where the basic content is a spoken message. That may be religion, information, education or advertisement and these are mixed with music, often hit melodies in cover versions. These phonograms will be included in the ND but very briefly without detailing every piece of music or the artists.

8. SUECANA

A special problem is Suecana, ie phonograms which are not issued in Sweden but with a Swedish connection. They may contain music by a Swedish composer or text writer, music performed by a Swedish artist or some other Swedish interest, for example, a Swedish person or place. We know that many users of the ND are strongly interested in these phonograms and we wish to include them if it is possible.

9. CATALOGUING RULES

After some discussion and hesitation it was decided that we should use the international cataloguing rules for sound recordings which exist in the form of AACR/2 and its Swedish version KRS. A Swedish committee has been working for some years with a running revision and application of these rules in the parts concerning printed music and sound recordings. The committee consists of representatives from different Swedish institutions and ALB takes an active part in this work.

A special problem is the increasing amount of sound recordings with identical content but different physical form, for example, a CD with the same music as an LP, a single with the same as a CD single. We have decided to make only one catalogue entry—preferably of the LP because it often has the best text material included—and to "hang on" phonogram no. two or even no. three if they have an absolute identical content. Those identical phonograms are somewhere between 5% and 10% of the published Swedish phonograms.

10. HOW IS THE WORK DONE IN PRACTISE?

When a phonogram is delivered to ALB from a record company it is immediately labelled and briefly *registered* in the computer in a special data base for phonograms. The phonograms are gathered in boxes which

are continuously delivered to the ND staff in order to be catalogued. The cataloguers complete the registration in the data base to be a—often much more detailed—*catalogue record* including titles, authors and performers, facts about the publishing, physical form together with subject classification (musical or otherwise). The cataloguers also make the preparatory work for the various indexes.

When the cataloguers have completed their work, the phonograms are shelved in numerical order in the archives of ALB and are then immediately available for users.

Although the catalogue information is not published in book form until the following year, it is immediately available on line via the computer.

11. SOMETHING ABOUT THE ND PUBLICATION

The national discography will be published once a year under the title Svensk fonogramförteckning (Swedish Phonogram List). It will be in the format A5 and will probably extend over at least 500 pages considering the present-day amount of phonograms.

The phonograms will be arranged in alphabetical order after main entry and there will be three different indexes:

- (1) author and artist index (persons and institutions)
- (2) title index
- (3) subject index

12. TOO SMALL RESOURCES

When the work with the ND commenced, ALB asked for means to engage *three* cataloguers, which was regarded as a minimum with the then existing number of published phonograms (2,500/year). We got resources for employing only *two* persons. Since then the number has risen to approximately 4,000 phonograms a year which means that we should need *four* or even *five* cataloguers. ALB this year has asked the government for more money and we hope to be able to engage at least one more cataloguer in 1990.

13. RETROSPECTIVE NATIONAL DISCOGRAPHY

As soon as the ND is published regularly there is a very strong desire within ALB to plan for another very important project: a retrospective Swedish national discography. The acoustic era is fairly completely researched by Mr Karleric Liliedal and the result is published in two

volumes. For later periods rather little is done and we need a complete and systematic discography covering the electric 78 era as well as publication of LPs, singles, cassettes and CDs up to the start of the national discography in 1989.



RADIO SOUND ARCHIVES

NEW MEDIA FOR STORING SOUND-ARCHIVAL CONSEQUENCES

Marit Grimstad, Norsk Rikskringkasting, Oslo

Presented in the Radio Sound Archives Committee Open Session at the IASA Conference, Oxford, 1989

My purpose here is not to talk about digital recordings; I'll leave that in the most trustworthy hands of IASA's technical experts. I am going to talk about some of the consequences of new storage media in sound archives and the consequences as to selection, cataloguing and retrieval of information. As we can disregard the old retrieval tool, the manual card catalogue, this leads us to the problems concerning computer cataloguing.

I am not going to give you a lot of solutions to the different problems, but I hope to give you food for further thought and discussion. I will therefore ask more questions than give answers. I will also try to look at the problems from a practical viewpoint of an archivist rather than from a theoretical one.

The recent years' revolution in the technology of sound recording and storage makes it possible to store huge collections in a relatively small physical space. This makes it tempting for some institutions to attempt "total archiving". The problem of selection will disappear, but the problems of cataloguing and retrieval will grow enormously. As a result of this the cost of storage will also rise accordingly (cost here includes the physical storage and the cost of the work involved in the storage of sound). The Norwegian Broadcasting Corporation (NRK), where I work, is thinking of trying total archiving. Today the sound archive in the NRK archives approximately 10-15% of a year's radio production. With total archiving we will have to increase the input by 90% without any increase in staff.

It is understandable that radio producers want access to all material produced earlier. But the cost of storage as well as the cost of the work involved in cataloguing, etc. has to be thoroughly evaluated against the

gains of total archiving. Some other factors involved in the process of choosing total archiving or not are:

- How much is the archive material actually used? I think that the lending frequency of a tape has to be high to be able to defend the cost of archiving (unless of course it is a program of special historical interest).
- How is the archive material used and who uses it? Is it used for new program production? Or is it mostly used in historical research? Since broadcasting's aim is to make programs, the use of material in production should be the deciding factor. Material for general research is better archived in a national archive where it will be available to a greater public.
- Does the country have a law on legal deposit that also includes sound carriers? Are these stored in a national archive? If this is the case, it might be a better idea that broadcasting archives continue with their present selection policy. The rest of the broadcasting material can then be ordered from the national archive when needed. This of course demands that the broadcasting archive has access to the national archives database.

There is no point in even attempting total archiving if the information about the programs isn't organised in such a way that it gives the user quick and easy access. Computer cataloguing makes it possible to increase the selected amount quite a lot. But we who work with archives and computers know only too well that no information can be retrieved from a computer that has not been put in! The suggestion from some of the leaders of NRK is that the program producers put their program statistics straight into the archive's database. I think this could easily mean that a search on the computer could give more information noise than information. At the same time a 90% increase in the archive input and no increase in staff would make it impossible for the archive to do the cataloguing as detailed as earlier. One possible solution to this problem is for the archive to go over to total selection but to divide the cataloguing into two groups:

1. All programs are computer catalogued by the program departments. This will be a superficial cataloguing containing program title, producer, date, archive-number and a few key words about the program, like persons interviewed etc. The archive staff will of course be responsible for checking the information, spelling of names, etc. and classifying the programs.

2. The archive staff selects material to be catalogued in more detail. This selection will follow today's selection criteria only with an increase in the number of programs selected, for example 20% instead of 10%. This way we can ensure that important material can be as easily retrieved as today.

Before we go any further we should take a look at what makes the radio archive different from a lot of other archives. The radio archive should not be a historical archive, but an active information centre for the program production. What is special in a radio archive is the type of enquiries we get. A small cut from a program, a known quote, a small sketch, part of an interview, a piece of poetry or music—all this is to be used as illustrations in new programs. The enquiries also include questions about everything we have on a special subject or person to be used as background material for new programs, and of course, questions about whole programs for rerunning.

The first type of enquiry demands a very detailed registration of the programs to ensure efficient retrieval. The last type demands only a very superficial cataloguing.

When we decide what kind of cataloguing to use, we have to look at the type of enquiries. We also have to decide the level of service we are willing and able to give our users.

The most important thing in an archive is, of course, retrieval of information. And as I have previously stated, you'll have no retrieval without properly organised information fed in to the computer. Of course to us sound archivists this is self evident, but not so to our users and management. Therefore it is important that we don't treat this matter as self evident, but discuss it and work on raising people's consciousness on the problems.

The only way to handle large amounts of information is of course by computer cataloguing, but what kind of computer cataloguing? What kind of search system is best for the kind of retrieval wanted? Should it be free text where the user can search for any word written, or searching in formatted predefined fields. Free text searching often seems very alluring to users and management. It is attractive to the users because they tend to think they can find everything they want in one go, and to the management because they think the computer will do the librarian's work. To find everything you search for is of course very easy in small databases. What people tend to forget is that when you try out a system you do so with a limited amount of information. The problems don't arise until the database grows up to at least 50—100,000

items. Then we see what an enormous amount of information noise free text searching can give. To avoid the information noise one has to be very conscious as to how the information is registered, what is registered to be searched for and what is just mentioned in the text.

As an example, a user comes to the archive and wants everything we have about the Labour party. If we, in free text, just search for the Labour party we will get a lot of irrelevant items. The search might give 500 items, but in reality only 150 of the items are about the Labour party; the rest are items where the Labour party is just mentioned for some reason or other. This type of searching and retrieval is in the long run extremely time consuming and costly. This problem is easily solved by using a classification system in addition to free text. Then you classify the item on the Labour party that is really about the Labour party.

We all know this, but it is important that we as professionals are able to make the users and the management understand it before it is too late, and, therefore, too expensive to change the system. Also, computer experts have a tendency to think that old fashioned library systems as cataloguing and classification will no longer be needed in the computer age. A premise of classification systems is that they place subjects in a larger logical context. With only free text searching you lose the opportunity to easily find related subjects. The subject falls out of its larger context.

Research in different countries clearly shows that the best search systems giving the most accurate retrieval are a combination of free text and formatted fields, classification and formal keywords.

Just as important as the search system is the way the information is registered in the database—in other words, the importance of uniform cataloguing.

Words and expressions change with time, and people think and express themselves differently. This creates even more noise in a free text database.

The idea that I mentioned earlier about the program producers writing in their own program statistics is, as far as I know, being considered in a lot of places. Initially it sounds great, because it could take a workload from the shoulders of the archive staff. To use word processing to write program statistics and scripts is, of course, important to the producer. What I strongly oppose is that these program statistics and scripts should form the base for retrieval in the archive. A program producer

neither has the time nor the interest to write his scripts in a formatted way with thought to archival retrieval. Neither is he interested in checking that he has spelled all names correctly, etc. Should a program producer spend his day, not at creative work as he is supposed to, but at doing things that a professional information worker is better qualified to do? Is that correct use of the institution's economical resources?

I'll give you an example that shows where a solution like this could lead: the news department staff in the NRK write all their items into a database. This database is made available for all other departments for searching. The news department say clearly that they just write in what they are going to read. They look at their database as a rough draft for their program scripts. They don't have the time to check language and spelling of names, etc. They think about news reading when they write, not retrieval.

The database has been in operation only half a year and it contains only 52,000 items. I use again the same example as earlier: the Labour party. I searched "Labour party" and found 164 items. Since the Labour party is in power in Norway, I knew the party would have been on the news more than 164 items. I tried a different spelling and then found 831 items. (This of course includes items where Labour party is not central but just mentioned—that's noise in itself!) .Then I found a lot of items with searches like labourpartyleadership (one word), etc. To find every item where the party was mentioned I had to do a truncated search, and I searched for everything starting with Labour*. This gave the result of 6144 items (ie. 11.8% of the database). After this I listed all the words in the database starting with labour and got a statistic of the frequency of the words. From this list I saw that to find all items where the Labour party is mentioned and nothing else I would have to do 100 different searches to include all the variations of the word. With these searches I found the correct number of documents, 2000. To find it all took me, a trained searcher, almost a full day! I didn't even dare try to find the items that are about the Labour party and not only where they are mentioned. It would have taken me another couple of days to read through the documents.

While this is an example of the worst case of the problem, it clearly illustrates the need for editorial uniformity of data entered to a large database so that information retrieval may be efficient, and so that the information retrieved may be of use to the searcher. The use of suitably skilled and qualified staff for this work is essential.

I'll repeat some of the questions I have raised:

How do we cope with the extremely high increase in the input to the archives?

How do we give our users the same amount of service as before?

How much service is it reasonable to demand in an archive?

How can measures to be taken to avoid information noise from the computers?

How can we make the best use of the production department's statistics?

How can we raise people's consciousness when it comes to the importance of good and effective information centres?

CO-OPERATIVE PROJECT OF GERMAN BROADCASTING CORPORATIONS ON COMBINED DATABASES (TV, WORD AND MUSIC)

Frank Rainer Huck, Saarländischer Rundfunk, Saarbrücken

Presented in the Radio Sound Archives Committee Open Session at the IASA Conference, Oxford, 1989

Many reports dealing with different types of archival databases have been given during the IASA conferences within the last 10 years. In particular the reports given at the session of the Joint Committee on Music and Sound Archives in Brussels in 1982 and the ones published in *Phonographic Bulletin* No. 35, March 1983 revealed a wide range of EDP application in radio sound archives. Yet a closer look at all these reports shows that a great number of individual solutions have evolved for basically the same problems.

In the Federal Republic of Germany in particular, where—as early as 1978—a centralised cataloguing of gramophone records (ZSK) was established by the ARD (Association of Public Law Broadcasting Corporations of the Federal Republic of Germany), there exist—strangely enough—no less than eight different music database systems for the twelve West German radio stations (the ZDF not included). I might add that I am speaking only with regard to the non-commercial radio and TV corporations of my country.

There are several reasons for this situation: for example, the federal independence of the radio corporations in West Germany, the different preconditions and developments in the respective EDP departments, the readiness and understanding on the part of the trade unions and the

staff council in general, and the requirements of the sound archives in connection with the program and licence departments in particular.

Only five radio sound archives started a co-operation in developing EDP application right from the beginning. These were the SWF (Südwestfunk Baden-Baden) who created the database system MUSIS (Musik-Information system) which was adapted by SFB (Sender Freies Berlin) and RIAS (Rundfunk im amerikanischen Sektor von Berlin); and the SDR (Süddeutscher Rundfunk Stuttgart) who together with my own institution, the SR (Saarländischer Rundfunk Saarbrücken), started a database system called GEPARD (General Purpose Archives and Retrieval System). These systems have already been introduced to you by the above mentioned reports.

In addition to these music databases a similarly differentiated development of databases for spoken word recordings and for TV productions took place in the radio archives of the Federal Republic of Germany.

It was not until five years ago, in 1984, that the TV program directors of three German broadcasting corporations agreed that it would be very helpful for program planning if their corporations were each informed about the other's TV productions already in the planning stage, in order to avoid double commissioning of TV producers and to make the exchange of TV programs easier. Soon, two other broadcasting corporations joined this agreement and the resulting partnership included BR (Bayerischer Rundfunk München), NDR (Norddeutscher Rundfunk Hamburg), SR, SWF, and SDR in overall charge of the project.

Since then, a working group consisting of archivists and EDP specialists of the five co-operating corporations has been appointed and instructed to create an EDP system consisting of so-called pool and planning data files. The working group decided to integrate these data files into a general TV database system, and, after only six months' work, presented a first test version of the new system (in March 1985) which was called FESAD (Fernseh-Archiv- und Dokumentations-System = TV archives and documentation system). Meanwhile this system has proved its worth, as has an EDP-controlled lending system which was installed just three months ago, and we feel now that our TV archives cannot do without FESAD any longer.

In each of the five participating broadcasting corporations this database system consists of the TV and pool data files of their own TV productions, the pool data files for the third TV channels of the whole ARD, and a data file for the physically erased TV productions which

nevertheless should be documented in the database system. The pool data files which contain the data collection of either TV productions in preparation, or TV productions intended for program exchange within the ARD, are transmitted monthly by machine-readable data carriers to all German TV archives. That is to say, not only the five broadcasting corporations who use the FESAD-system, but in addition all other TV archives working with EDP systems take part in this pool data exchange.

It is our aim to achieve this data exchange by on-line data transmission in the near future.

The data input into the FESAD-system is based on a special software which was programmed with the language PL/1 by integration of the display management system DMS. It allows data collection of a whole TV production unit as well as parts of it (for instance the individual contributions to a news show), or even the data collection of magnetic tapes with recordings of a series of different TV productions. As it is of importance to document a single contribution to a TV magazine as well as the whole TV broadcast, the system is able to generate data files of single contributions from the data collection of the whole magazine or news show to which they belonged. Thus a lot of extra work can be avoided.

The information retrieval system of FESAD is based on the IBM standard software STAIRS (Storage and Information Retrieval System), but with the decisive difference that a recording surface has been created which allows the use of natural language instead of the difficult and sometimes complicated STAIRS retrieval language. Simple search queries such as for the names of authors, producers, actors or speakers, dates of recording or transmission etc. can easily be asked by users who do not need special training for these purposes.

In 1985 it became obvious that our database system GEPARD was no longer meeting the necessary requirements of our documentation standards. In addition, the firm which developed the GEPARD-system was dissolved, and the maintenance of the software was made impossible. On closer examination of all the advantages of the FESAD-system the archive departments of SRD and SR came to the conclusion that a new database for spoken word recordings should be based on the FESAD-software and the internal structure of the FESAD-database. My colleague, Dr Scharlau, and I therefore decided to set up a working group consisting of documentalists from both our archives together with the EDP-specialist, Mr Gerhard Lutz, who had already done pioneering work in creating and programming FESAD. This working group was instructed to create a new database system for the spoken word section

as well as for the manuscript section of our respective sound archives in analogy to FESAD.

The first test-version of this database system which we later called WOSAD (Wort-Archiv- und Dokumentationssystem) was installed at the beginning of 1987, and since July 1987 the system has been working perfectly well. Moreover, a number of improvements which had been implemented while developing the WOSAD-system have also been adapted to FESAD. These improvements mainly concern the possibility of updating data files shown as query results, the way of displaying query results, and the programs for listing and printing them.

The main advantage, however, is the possibility of linking the FESAD- and WOSAD-databases in order to ask for documents from both systems by using only one query mask. Take for example a radio program producer preparing a feature on the occasion of the sixtieth anniversary of the birthday of the German author Reinhard Lettau (19.9.1929 in Erfurt). He is likely to be interested in original sound recordings by the author; yet it will be of little importance for him whether the recording is preserved as a tape in the sound archives or as a film in the TV archives. With only one database query he will, as a result, get two radio readings by the author kept in the sound archives, and in addition a short but meaningful statement by Lettau given in a TV magazine, the latter being most important for the planned radio feature.

And another example: at the end of February a TV producer came to our TV archives looking for documents on the famous ethnologist Konrad Lorenz who had died just a day before (27.2.1989). He did not find any TV production with Lorenz, but he was pleased to learn from the query result of the combined TV and word databases that there is a detailed interview with Konrad Lorenz in our word archives. So the producer was able to resort to excerpts from this interview tape which he used together with photos for a short obituary in a TV science magazine.

If there had been two different database systems for TV and spoken word archives, we would of course have had the same results, but perhaps it would have taken some more time. However, usually a radio producer does not think of film material when looking for so-called 'O-Ton' (= original sound document), nor does a TV producer normally think of the tapes in the sound archives. Therefore, the possibility of combining the databases leads to a far better usage of our valuable sound and film documents.

I should like to point out that we had these advantages in mind right from the beginning when we planned an EDP-supported information

system covering the archives and documentation departments of our institution as a whole. And I am glad to say that these intentions agreed with those of my colleague Dr Scharlau from the SDR. As a next logical step we appointed another working group to develop a new database system for both serious and light music recordings. This system was of course to be based on the well-established FESAD- and WOSAD-systems. The new expert group started its work in October 1986. This time it was assisted by colleagues from the BR who wanted to join the cooperative effort in the field of music databases.

The group had to face some new problems which mainly arose from the aim of combining the advantages of the FESAD/WOSAD-system with the facilities of relational database systems, as we tried to integrate separate databases of composers, musical works, and recordings into one music information system. With the composers database, work by the Music Documentation Department of the ZDF (Second German TV, Mainz) had already begun. This institution generously offered co-operation, and since summer 1987 the three broadcasting corporations HR, SDR, and SR, together with the ZDF have been inputting data for no less than 9,000 composers into this database. We hope this work will be finished by the end of this year.

The demands for the data input programs as well as for the information retrieval system of the planned database for music recordings have already been formulated by the working group. We are looking forward to next month, when the first version of the new music database system will be installed and tested. The development of an automatically generated database for musical works is planned as a separate part of this system. That is to say, the data elements which belong to a single composition such as title, movements, date of composition, date and place of first performance, etc. will automatically be extracted from the data file of the recording of the work at hand, and will be transferred to a separate database of musical works. Thus, we have only to collect the data of a musical work once. After that the data can be used for further documentation of recordings of the same composition.

In addition, the musical works database will serve as a basis for the inclusion of the sheet music archives in the music information system. By combining the separate databases of this system which we called MUSAD (Musik-Archiv- und Dokumentationssystem), we will then be able to get information not only about the number of different recordings of a single work which we keep in our sound archives, but also about the number of corresponding materials kept in our sheet music archives, such as scores and parts for concert performances, pocket scores, piano scores, librettos, etc.

By the way, a similar subsystem has already been installed in connection with the WOSAD-database. For instance, when looking for a special radio play in WOSAD we can get information on existing manuscripts kept in the manuscript archives, or even on the correspondence between author and producer of this play, which may be preserved in the historical archives.

Of course I do not attempt to tell you that this kind of information retrieval is daily routine in our archives, nor are the databases as yet extensive enough to enable us to answer at least half the questions in the detailed way described above. Things are only in the making, and lack of staff and other shortcomings have forced us to be realistic. I only want to point out the direction of our considerations and to demonstrate the possibilities which are opened by the database systems already installed, and those planned for the near or more distant future.

As to the further planning of EDP applications it is obvious that the EDP departments in our institutions do not have to fulfil the demands only of the archives, but those of the personnel department, the departments for salaries, wages and other fees, the financial department, the departments for licences and advertising, etc. as well. Therefore, in most of the German broadcasting corporations' there are so-called EDP-committees which have to discuss the different demands of all departments and have to fix priorities or even to refuse certain projects. Luckily enough, the EDP-committee of the SDR gave its agreement for the programming of MUSAD almost subsequent to the programming of WOSAD, as it was a co-operative project of three broadcasting corporations.

However, another EDP project of the SDR press archives was deferred, and therefore this special field of the archives and documentation department tried to use the already installed FESAD-system for its own purposes. They started to document and describe news magazines and other periodicals by means of the FESAD-system, and the attempt was so successful that they were able to offer the resulting press database as a co-operative project to other broadcasting corporations where FESAD was already in use. The SR immediately agreed, and at the beginning of this year a test database was installed. Meanwhile we have decided to co-operate with the press archives of the SDR the way we do in all other fields of EDP application. The SR's contribution of the documentation of jazz and rock music periodicals to this database, will be loaded to the system from machine-readable data files (as is common practice with the FESAD data exchange). We hope that the co-operation with the press archives will begin in the very near future.

As this press database has the same structure as have the FESAD-WOSAD-, and the forthcoming MUSAD-databases, a combination of all these systems will certainly cause no problems. To give you an idea of what we intend by combining all these databases I have spoken of, let me devise a last example from the viewpoint of a TV music show producer.

To be well prepared for a talk show with a German rock star who—by the way—became famous by giving a guitar as a present to the head of a foreign state, this producer might be interested in nearly all the information which can be supplied by the radio archives. Instead of walking from pillar to post, giving five times the same explanations to five different documentalists, he would take his seat in front of a computer terminal, choose and combine the five databases for TV, spoken word, music recordings, press materials and historical archives, and type his subject's name onto the screen. As a result from this combined database query, all video clips, records, radio and TV interviews of this Mr X which are kept in the sound and TV archives would be displayed as well as a number of newspaper cuttings and articles from rock periodicals located in the press archives, and finally, astonishingly enough, well preserved correspondence in the historical archives revealing that the artist as a young man strictly refused to appear in a TV talk show.

This is a fictional example of course, but I think you will agree with my conclusion that it can only be to the user's advantage to offer access to all different archives within one institution by means of the most effective and at the same time most easily manageable information system. We are at a stage of development where it is no longer a question whether EDP shall be applied to our archives, but which systems are the most useful ones, and how we can save time and money by suitable co-operation.

In connection with this statement let me briefly mention just another brand new co-operative project which was arranged between SDR and SR only two weeks ago. Initiated by our radio news department, an EDP-supported news distribution system had been designed for the current daily reports of national and international news agencies. A test version of such a system which was programmed by IBM and demonstrated to SR and SDR last year did not quite fulfil our expectations and demands. Therefore, the EDP department of the SDR developed its own version on the basis of the already existing FESAD- and WOSAD-programs. The results are excellent as far as can be judged from a first demonstration which took place in July of this year. The SR decided that this system

would be installed by means of application transfer from the SDR. The system will allow users to distribute, edit, and store the agency news reports, and the information retrieval from this database will be managed with the same query masks as used in FESAD and WOSAD.

The SR has not only saved time and money by the different co-operative projects, but, as one of the two smallest broadcasting corporations of the Federal Republic of Germany, we have achieved access to a system of database facilities as described, which we would not have been able to develop alone. We are not in the position of having a well-staffed EDP department, nor is the staff of the archives sufficiently large enough to keep up with the permanently increasing demands. The need of the moment was to co-operate with other radio archives. The only requirement was to provide sufficient EDP hardware capacity. A 16 megabyte central processing unit together with magnetic disc storages had already been installed, and the necessary software such as operating systems, programming languages, and standard retrieval software like STAIRS were on hand as well.

We understand that co-operation should not be a mere transfer of EDP applications from other radio archives and, right from the beginning, we participated with our colleagues in the design and development of the database systems in order to make sure that the systems would fit to our own needs as well. As the planning groups always consisted of specialists from different archives and radio corporations, a lot of special knowledge and problem solving was put to the best possible common results.

Another level of co-operation we always pursue is job sharing of the data input, for instance with the composers database, or the press database. It is self-evident that without co-operation none of the co-operating partners would have been able to build up a data set as for the composers database in such a comparatively short time.

Last, but by no means least, the financial aspects of the co-operation should be mentioned, for these are the very reasons that are valued by the managements of our institutions. In 1988 a total amount of DM 141,000 was calculated by the EDP department of the SDR as common costs for additional and enlarged programs of the FESAD-system (e.g. an EDP-controlled lending system), release changes of the operating systems, and a lot of other necessary improvements. This amount was to be shared between the five co-operating archives of BR, NDR, SR, SWF, and SDR. SR's share of this was DM 27,400.

In the same, year, 1988, the costs for developing, programming, and installing nearly the same improvements for the WOSAD-system, together with the extension of some printing programs, were calculated to a total of DM 47,000. The SR as the only co-operating institution in this project had to take a share of DM 23,500. That is to say, for the total amount of only DM 51,000 we got a far-reaching revision of the archival database systems which we never could have developed on our own at such a low price. I think these facts and figures speak for themselves.

Within only a few years, the co-operation on combined databases with other broadcasting corporations, above all with the SDR, has caused a much higher respect for the archives in my institution, and along with that a better usage of our valuable archives material. Finally, as the staff of our archives did not increase considerably at the same time, a far better evaluation of our work can be observed which we hope will lead to adequate payment some day. Although the last syllables of our combined databases sound-SAD, these systems are nevertheless about to make us happy.

MOULD: A GROWING PROBLEM TOO BIG TO IGNORE

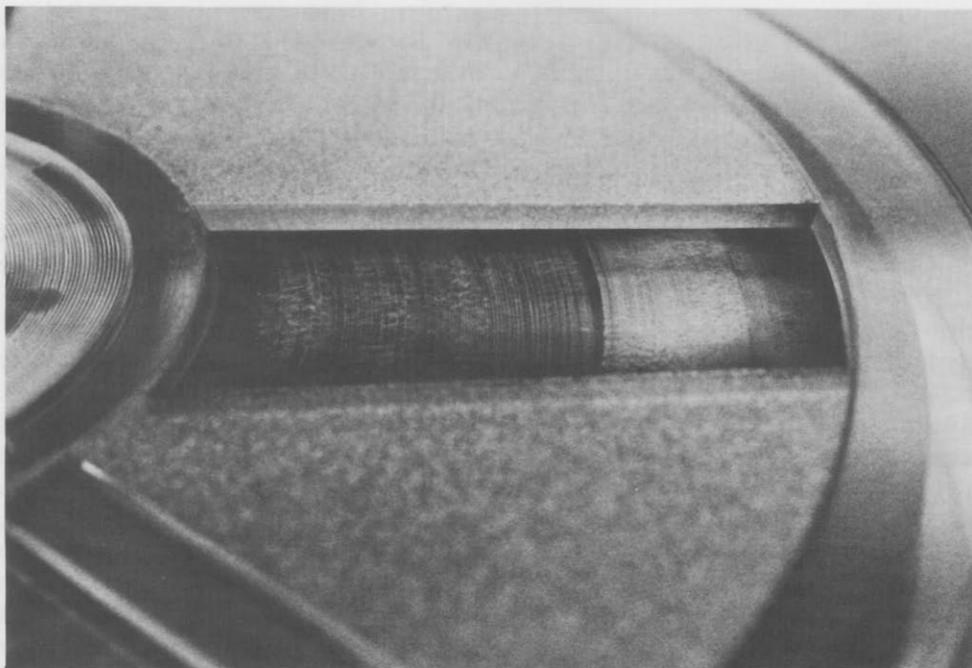
John Spence, Australian Broadcasting Corporation, Sydney

The Radio Archives of the Australian Broadcasting Corporation has a collection of approximately 60,000 tapes. Of these approximately 40,000 are stored off-site in an atmospherically-controlled vault at Australian Archives on the outskirts of Sydney. Until about May this year the other 20,000 were stored in one room, with normal office air conditioning, on the second top floor of the ABC Radio building in Sydney. It was in mid-1988 that a sporadic outbreak of mould on some of the tapes in our collection was noticed. The extent of the spread of mould at this stage was not known. It turned out to be about 5%.

Sydney normally has a very humid summer, with an average yearly rainfall of 1219mm (recorded over 130 years of statistic gathering). Since August 1986 Sydney has experienced some periods of extraordinarily heavy rainfall. August that year had 471mm; August 1987 had 200mm; October and November 1987 had 473mm between them; April 1988 had 507mm; and April 1989 had 368mm. The total for 1988 was 1862mm (643mm above average) and so far (to September) 1989 has had 1300mm. These are not necessarily tape-threatening figures, but, over the years, Christmas parties and other celebrations have taken place on the Radio building's flat roof. High heels and other objects had punctured the waterproof lining (a substance which, strangely enough, has also appealed to the appetites of the local birds).

The result was that the heavy rain had led to leakages and moisture had made its way into the tape storage area. Over a period of six months in late 1988, when the atmosphere was monitored, we found that the relative humidity climbed from about 50% to be constantly above 60% and reached 75% on occasions. The room temperature varied between 21 and 22 C. Little wonder that we had a problem.

Further investigation found that only did we have mould spores on some tapes but also there were deposits of a salt-like solution that had crystallised on others (see photograph 1). Scientific examination of samples identified two species of mould (*Eurotium halophilicum* and *Aspergillus penicilloides*). Both these fungi, we were told, were strict xerophiles which would only grow where the relative humidity was higher than 65-68%. The Commonwealth Scientific and Research Institute, who examined the tapes, could not suggest what the salt-like deposit may be. (Since this early analysis we have come to believe that the salt-like deposits have been caused by finger marks on the tape edges. Humid conditions have opened up the sweat glands of people handling the tapes and acid in the sweat has reacted with the tape coating.)



Our next move was to consult tape manufacturers and other archives to find a solution to the existing problem. Ampex suggested two passes in fast-forward and reverse modes over clean wiping cloth on the tape transport. The first pass would be over the cloth saturated with a 3% hydrogen peroxide solution, the second pass would be over dry cloth. When a test was done using this method, the tape was left with peculiar blonde streaks; this left us doubtful about the wisdom of continuing.

Eventually we decided to obtain a tape-cleaning machine manufactured by an American company called Recortec. (see photograph 2). ABC Television Archives had one that was used for cleaning videotape. The Recortec MTC-250 offered: double tissue wipe cleaning (with motor-driven tissue advance); slotted vacuum-grid cleaning heads to remove loose oxide from both sides of the tape; a vacuum to provide precise tape tension; a razor blade module for extra cleaning; a constant tension wind; and a packer arm on the supply side.



In the meantime Radio Archives had acquired extra space on the same floor as our office and had installed customised air conditioning which allowed us to control temperature and humidity inside the room. This room remained empty until the tapes were cleaned to avoid any possible contamination of the environment.

The cleaning process, which was to take four months, began with all staff taking turns in inspecting every tape. If there was evidence of mould on the tape or inside the box, the box was marked. A new box had the tape number and program title inscribed on it and a new tape spool inserted. This was placed in the cleaning room so that when the operator came to clean the contaminated tape he knew from the marking on the box that he had to respool the tape onto the new spool, put it into the new box, and discard the old. We put all tapes through the cleaning machine regardless of the physical evidence of mould, and took advantage of the process to replace all damaged or inadequate tape boxes. The whole process placed enormous stress on Radio Archives staff. They had to share their normal office space with the collection (we had to remove the tapes from the old storage room prior to cleaning); they were involved in examining the whole collection; and they had to put up with disruption to their normal research procedures.

The Recortec machine was not without its problems, but these were mainly due to the nature of our collection. The machine had an electronic board (or rather two, one for 10" spools and one for 7") which, when inserted into a plastic housing, sensed when the tape was nearly completely spooled through. It then automatically reversed the spooling action, rewinding the tape. The boards, though, were designed for American size (NAB) tape hubs which differ in diameter from European hubs. As the majority of the 7" tapes in our collection are on European made spools (BASF and Agfa) this automatic function had limited application. The machine had to be stopped and the rewind button manually engaged. We were told that if the boards were changed too often the housing would wear out very quickly (it is now being modified to allow for the housing of both boards with a switch to alternate them). We also found that the tension generated by the machine was too great for 5" tapes. It snapped a couple of our master tapes before we abandoned the idea of cleaning the 5" tapes in this manner. The razor blade lacerated one tape so we removed it from the machine. The packing arm, we found, did not improve the packing of the tape, so it too remained unused. Where tapes had splices or leader tape the vacuum lost its power of suction and the machine stopped. Though the machine removed the mould, it had little effect on the salt-like deposit.

Despite these problems, the job was successfully completed, but took about one month longer than originally anticipated. Radio Archives feels confident that mould has been eradicated from the collection. The by-products have been that the whole collection has been exercised and been uniformly repacked onto its spools. In addition, new tape box labels were printed and stuck onto all replaced boxes. Eventually the entire collection will carry a uniform label.

In 1991 the ABC is due to move into a new building which will provide less storage for program-making departments. The result will be that we will be inundated with tapes from these departments—tapes that have been stored in conditions not dissimilar to those that originally promoted the growth of our mould. The presence of the Recortec machine in the department means that we won't have to worry about the new accessions contaminating our newly cleaned collection.

I believe the fact that the ABC's management was prepared to commit large amounts of money to the purchase of this machine and the salaries of two operatives for four months indicates their commitment to, and recognition of the value of, the Radio Archives collection. This is the type of financial support that sound archives the world over require if they are to survive and provide an effective service.

A FEW DETAILS

Recortex MTC-250: Made by Recortec, In., 275 Santa Ana Court, Sunnyvale, CA 49086 USA.

Radio Archives collection cleaned: 11,600 7" tapes and 7,000 10" tapes.

Cleaning done over a period of four months approximately, 72 hours per week.

Cleaning time (approximately):

12-15 tapes per hour for 10" tapes

20-25 tapes per hour for 7" tapes

Shelves cleaned with bleach solution prior to shelving of cleaned tapes.



ORAL HISTORY

ORAL HISTORY AND REMINISCENCE: A SOCIAL CONTEXT FOR SOUND ARCHIVES

Joanna Bornat, Open University, Milton Keynes

Presented in the session on Sound Archives in the UK: Oral History at the IASA Conference, Oxford, 1989

Oral history turns the historian into an interviewer and changes the practice of the historian into a personal interaction with the past within living memory. It was in the late 1960s that oral history began to establish itself in Britain. At that time, two large surveys at the Universities of Essex and Kent used interviews with a large sample of older people as respondents. These led to many other research projects and to writing which made use of the memories of elderly people to explain areas of the past previously unrecorded.

Those of us who were involved in the early days found it was an exciting time. The search for oral evidence made research a lively and emotional experience. Documents like newspapers, census reports and minute books seemed dull in comparison with the words of eye-witnesses to the past.

Looking back, what seems remarkable now is the fact that we oral historians took so long to realise that what we were involved in was a two-way process. It was a relationship with people who were parting with something which was personal and often very private. Too many of us saw the interviewee as just another source of evidence to be extracted. In my case it was a matter of turning to the spoken word as if it were solely a piece of data. So, instead of opening minute books or turning the pages of old newspapers, I asked questions of people whom I saw simply as repositories of knowledge and recorded data from them.

Oral historians turned on the tape recorder and encouraged an outpouring of the past. In content our training was in techniques akin to managing the atmosphere of the broadcaster's green room. We were to put interviewees at ease, we were to be sensitive to their needs, we were to preserve an atmosphere of hospitality and never to forget our

"thank you" letters. It was well intentioned but with one aim in mind: the eliciting of "usable" material.

Inevitably it was the interviewee who reminded the historian that this was a shared experience. The retired West Riding textile worker who thanked me for asking her questions about her days as a young factory worker stopped me in my tracks. She made me realise that oral history can be enjoyable and exciting on both sides of the microphone. In the second edition of his textbook on oral history, *The Voice of the Past*, Paul Thompson acknowledges this shift in awareness amongst some oral historians. Writing ten years on, he brings out the importance of the interview in the life of an older person and points up the responsibility of the historian to understand and empathise with strong emotions which an interview may evoke.

Around the time that oral history was beginning to take off in the UK, new ideas were taking shape in the psychology of old age. Starting in the United States, psychologists interested in the ageing process began to question the idea that reminiscing was an abnormal or pathological activity, something to be discouraged. Robert Butler published a paper in 1963 which was to excite and interest those working with more frail elderly people. He used the idea of "life review" and argued for a perspective which accepts looking back over a past life as a normal and universal experience in old age. Rose Dobrof, a New York social worker, has described the impact of these ideas on practice:

I remember well being taught by our consulting psychiatrists and the senior social work staff about the tendency of our residents to talk about childhood in the shtetls of East Europe or arrival at Ellis Island or early years on the Lower East Side of New York. At best this tendency was seen as an understandable, although not entirely healthy preoccupation with happier times, understandable because these old and infirm people walked daily in the shadow of death. At worst, 'living in the past' was viewed as pathology—regression to the dependency of the child, denial of the passage of time and the reality of the present, or evidence of organic impairment of the intellect. It was even said that 'remembrance of things past, could cause or deepen depression among our residents, and God forgive us, we were to divert the old from their reminiscing through activities like bingo and arts and crafts. (1.)

A recognition that older peoples' memories of the past are something to be valued and that the practice of reminiscing might be something to be encouraged has had long lasting effects on the quality of life and care which some older people experience.

Older people who live in residential homes and hospitals may often have little around them to show who they are and what they have experienced earlier in their lives. If you are only allowed to take with

you what you can pack into one suitcase, you won't be able to take much from what was your home or what defines you as the individual you are. If you are encouraged to talk about the past, to reminisce and recall then those who care for you will have a better idea of you as an individual, your experiences, your preferences and your history. Reminiscing is one way of sharing a life story and improving the quality of life you experience in late old age.

In 1981 there was one particular development which helped to draw attention to oral history with older people and to popularise reminiscing. This was the publication of Help the Aged's tape/slide program *Recall*. The simplicity and apparent comprehensiveness of sequences of images and sound covering the first eighty years of the twentieth century made *Recall* an instant success. Hundreds of sets of the package sold in the first few years and it continues to sell well today, even in the face of several competing formats and versions.

Recall began in 1977 as the Reminiscence Aids Project run by an architect, Mick Kemp in what was then the Department of Health and Social Security. His particular responsibility was the environment of elderly people with mental infirmity. Funding for the project lasted until 1979 when a change of government brought an end to qualitative and long term research not only in the DHSS but also arguably elsewhere in the British Isles. It was at that point that the charity Help the Aged took over.

Recall proved to be a milestone in the development of 'reminiscence work', as it has come to be known, for two main reasons. Firstly, because of the way it originated, *Recall* encouraged an open-ended approach to the whole process of oral history work with older people. Secondly, because of its format, the package made it possible for anyone, whatever their background, to become an oral historian of some kind.

Recall's origins lie in the arts. As an architect, Mick Kemp was interested in the meaning of the environment for mentally frail older people. His project workers were art students with an interest in images and self-expression. For them history was something which older people generated or could be encouraged to create, given the right cues and stimuli. The philosophy behind *Recall* was very much one which gave equal validity to the memories of all older people. As a historian who came in at a later stage in the development of the packages I well remember conflicts between those whose main concern was to evoke responses, and those people, like me, who wanted both to evoke and *inform*. Thus an early version of the First World War sequence focussed almost exclusively on life in the trenches since this was what the elderly

men they met talked about. After discussion amongst members of the production team and further testing with groups of older men, and women, the sequence finally included images of women's work and life on the home front. *Recall* in its final form invites recognition of past events and experience, but it also stirs up what may have been forgotten and it introduces the idea of differing experience and perspective on the past.

The second point I want to draw from the *Recall* experience concerns opening up opportunities to more people to become oral historians. Care staff and community workers with a background in historical research can reasonably be expected to be few in number. Even those who have an interest in local history find that they have no opportunity to follow their interest within working hours. History is not a subject area for social or health services training. What *Recall* provided and still provides is a technologically simple means to exploring the past. This opens up possibilities to residential, community and hospital care staff and to anyone else who can find a slide projector, cassette player and a screen or white wall. Slide/tape production has, in my opinion, many advantages over video. It allows for larger images, it can easily be interrupted with a clear still picture and it requires fairly low level technology.

Equipped with *Recall's* slide/tape packages, staff-led reminiscence sessions took off in homes and centres all over the British Isles. The idea caught on not just because the packaging was simple and the images and sounds highly evocative. The impact of *Recall* lay in the responses of the audiences and groups of older people. Very quickly the issue became not just one of how to show *Recall* but how to manage and develop work with groups convened to watch and take part. The evidence that reminiscing is stimulating and enjoyable was immediately available.

What are the implications of all this for archivists, in particular for sound archivists? I think there are three main issues which arise.

Firstly there is the question of a change in the public who consult archives. In the UK, the practice of history has become a mass leisure and retirement activity. Local and national archives are filled with jostling members of the public desperately researching their family history. Older people form a large proportion of this new public. And it isn't just elderly academics any more; anyone can become a historian now. Oral history has played a large part in popularising this process. Much family history is researched through informal interviewing and cross questioning of older relatives and friends.

Apart from active older people, those consulting archives have come to include the people who care for elderly people who are less mobile and more frail. Nurses, social workers, occupational therapists, gerontologists, geriatricians, having come to recognise the value of reminiscing and of preserving memories, call on archives for evidence, for corroboration or simply for information and help in their own researches. Some are looking for evidence relating to the institution they work in, some are looking for help in making their own *Recall* packs, some are interested to trace the names of workplaces, schools and streets mentioned by people they work with and care for.

A second and related issue may seem a little mundane. Given the changed nature of their visitors some archives have responded by improving access. This means, in the case of one archive which I have visited with a group of frail elderly people, building a ramp so that people in wheelchairs and on zimmer frames can more easily visit. For most archives it also means installing toilets on the same floor as the collections. It means including technology which facilitates listening by the hard of hearing and those with visual impairment. It may also mean checking to make sure that the opening hours suit people who prefer daylight hours for visits.

Thirdly, visits to archives become a two-way process. Older people consult materials, listen to tapes, make notes. They also become depositors of material. Their recorded reminiscences become a part of the collection if they are encouraged to see their memories as something of value to the community or wider society. Additionally, they may become checkers of information. Items which are incorrectly labelled or whose contents are disputed can be checked against a living record, the recall of older visitors.

I experienced many of the rewards and noted these issues while working with a group of people in their seventies and eighties who were researching the history of their housing estate. These were elderly men and women most of whom had had little contact with formal education since they had left school in the 1920s. We spent several months recording their memories of life on a post war housing estate. The recording was made in the group. We used a Marantz tape recorder with Tandy PZM microphones. To begin with it was quite difficult to persuade the group that what they were doing was becoming historians. Like most of us, their experience of education and learning was a one-way transmission model. They were used to the teacher standing at the front of a class: the expert confronting the ignorant. The idea that they themselves had anything of value to relate about the past and the idea that they could learn from each other was resisted by some members of

the group at first. What helped was the fact that we had a budget which enabled us to pay for instant transcription. This meant that what was taped one week was back in front of the group the next week to be read, criticised and compared. In this way, the oral account gained immediate authority.

The outcome, *Woodberry Down Memories*, is a publication which draws on oral evidence and written and printed documentary evidence to give an account of the experience of being a council tenant on a show housing estate in the post-war years.

The process of doing oral history with the group provided more evidence of the way oral accounts broaden out the range of recorded history. The local archives included documentary accounts of the estate being built; newspaper cuttings and photographs were amongst the accessions. But there was no record of what life was like as a council tenant. Evidence from oral history filled this gap. From the tapes we learned of one woman's experience. She remembers the caretaker sending up coachloads of visitors from overseas and elsewhere in the UK who tramped through her flat. *I was the little woman*, she recalls, until she called a halt one day after one particularly whiskey-reeking group had in turn smoothed their hair in front of her bedroom mirror. Life on a show estate sometimes had its drawbacks.

The group became contributors to the archive. They lent photographs for copying; they corrected mistakes in dates. Their book is now part of the archive's resources. Eventually once the tapes have been edited for public use, eliminating the less intelligible moments when everyone wanted to speak at once, they will have added their voices to locally archived history.

Oral history recorded with groups of older people has two main outcomes. It provides us with evidence about the past which documents alone cannot reach. At the same time it enhances the status of older people by valuing and preserving their past experience. It has the effect of activating and humanising the process of history research in a way which has left few who experience it unchanged.

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- (1.) Dobrof in Marc Kaminsky (ed), 'The Uses of Reminiscence: New Ways of Working with Older Adults', *Journal of Gerontological Social Work*, Vol. 7, Nos. 1/2, March 1984, p.xvii-xviii)

hardly imagines that these British string players had any contact with Schoenberg. The next few entries hint at a possible opening to the mainstream: Horenstein and Kleiber recorded Schoenberg's Bach transcriptions, Stokowski the *Gurre-Lieder* (live), Ormandy *Verklärte Nacht*. Thereafter, aside from Katherine Ruth Heyman's stab at Op. 11, No. 2, the prewar years disclose little beyond the private Kolisch recordings of the string quartets (not broadly circulated until the early days of LP) and the famous *Pierrot* under Schoenberg himself, the most authentic documents we have of performance within his personal circle.

Others who figure in the discography can claim relationships to the composer. From the 1940 *Pierrot* team, Edward Steuermann recorded all the piano works (some of them twice), and Kolisch recorded other works. Hermann Scherchen, who assisted in preparing the premiere of *Pierrot Lunaire* and later led it on tour, recorded the *Kammersymphonie*, Op. 9, and *Erwartung*. Louis Krasner and Adolf Koldofsky introduced and recorded major violin works. Among Schoenberg pupils, Max Deutsch led a French Contrepoint 78 rpm recording of Op. 29, Winfried Zillig an LP of *Pelleas und Melisande*. Walter Goehr an East German stereo LP of the *Kammersymphonie*, Op. 9--and, among the American pupils, Leonard Stein has of course taken part in many recordings. Margot Hinnenberg-Lefèvre, singer in a recording Op. 15, was the wife of the critic and Schoenberg biographer H.H. Stuckenschmidt, who audited Schoenberg's analysis course in Berlin. According to the liner of the original 25 cm. edition, the Hollywood Quartet's *Verklärte Nacht*, recorded on August 21 and 22, 1950, "was prepared under the personal supervision of the composer"; one wonders whether the same was true of Werner Janssen's recording of the Prelude to *Genesis*. (A list of "Colleagues and Acquaintances of the Composer Who Recorded His Works," such as was furnished for Ravel by Jean Touzelet¹, would be useful; perhaps Shoaf, who as archivist of the Arnold Schoenberg Institute's collections is uniquely positioned to identify such affiliations, will add it to a future edition, or publish an addendum in the Institute's *Journal*.)

Many of these recordings are out of print and hard to find; only the composer's *Pierrot* has been widely circulated (it naturally stands at the center of the continuing controversy about *Sprechstimme*). The fact is that, to an unusual degree, people didn't learn Schoenberg's music from a "tradition," but from the printed notes, interpreted in ways suggested by their backgrounds and interpretive bents - not necessarily a bad thing, nor would Schoenberg have found it so. When the Juilliard Quartet played Op. 7 for him, he said, "You know, you played it in a way that I'd never conceived it," then smiled and continued: "You play it so wonderfully this way - and I like it - I want you to continue playing it this way!" (Later, Adolf Weiss confided to the quartet, "I have a feeling he might prefer if you wouldn't play quite so intensely...")² Still, it would be highly desirable if the surviving evidence of the performance traditions of Schoenberg's circle could be identified and recirculated.

preserving traditional music before it was too late. The Ministry of Information devoted itself to this national task and hired a team, led by Prof Dr Youssef Shawki Moustafa, to document the most important categories of music in the country. Between 21 August, 1983 and 31 December 1984, the team gathered information and recordings. The Ministry considered the resulting body of material to be so rich that, with it as a foundation, the Oman Centre for Traditional Music (OCTM) was founded on 1 January 1985. The Centre was awarded full corporate membership in the International Council of Traditional Music (ICTM).

The main goals of the OCTM are to preserve the heritage of musical culture of the country and to extend the collection; field research is undertaken on a regular basis. In order to make the materials accessible to the public, the OCTM is planning to issue printed publications as well as audio-visual collections. The OCTM is also interested in cooperation with academic researchers. In order to achieve these goals, the complete collection must be archived.

CURRENT CONTENTS OF THE ARCHIVING PROJECT

The following material was collected during the project between 21 August 1983 and 31 December 1984:

- 415 videotapes with over 1,800 recordings
- 515 audiotapes with over 3,000 recordings
- Over 21,000 colour photographs
- Over 4,000 colour slides
- Over 5,000 field documents and interviews

THE ARCHIVING SYSTEM

One of the most important goals of the OCTM is to disseminate its publications throughout both the Arabic and the non-Arabic world. This means that all publications are issued in English and in Arabic; therefore, the archiving system is designed to be bilingual. The system is computerised and allows access to several linked documents at once.

The following examples will give an overview of the design of the OCTM archiving system. First, it is necessary to know that the Sultanate of Oman is composed of 42 districts or sub-regions (Arabic: wilaya) which form 8 regions (Arabic: mantiqa). We chose the regional divisions for now in order to simplify the archiving number.

(1-Regions of the Sultanate of Oman)

SHR	=	Sharqiya	=	الشرقية
GNB	=	Ganūbiya	=	الجنوبية
DHL	=	Daḥliya	=	الداخلية
BTN	=	Bāṭna	=	الباطنة
ZHR	=	ẓāhra	=	الظاهرة
MCT	=	Muscat	=	مسقط
MSD	=	Musandam	=	مسندم
QRT	=	Quryāt	=	قريات

While we use abbreviations in English, the Arabic words appear in full length as it is not common to abbreviate in the Arabic language. The material notation as well is abbreviated only in English. Thus the codes are constructed as follows:

Material characterisation + Region + Chronological number

(2-Materials)

V	=	Video	=	فيديو
A	=	Audio	=	صوت
SL	=	Slides	=	شرائح ملونة
PH	=	Photographs	=	صور
DC	=	Documents	=	وثائق

This is done in both languages. For this purpose, a system of adhesive labels (sticker system) was developed which looks like this:

بنط ١٨

SL - SHR 4321 ٤٣٢١ : شرقية — شرائح
٤٣٢١ : شرقية — شح

A - QRT 321 ٣٢١ : قريات — صوت
٣٢١ : قريات — صت

V - DHL 854 ٨٥٤ : داخلية — فيديو
٨٥٤ : داخلية — فد

DC - BTN 321 ٣٢١ : باطنة — وثائق
٣٢١ : باطنة — وٲ

PH - MCT 4321٤٣٢١ : مسقط — صور
٤٣٢١ : مسقط — صر

PH - MSD ٣٦/٤٣٢١ : مسندم — صور
4321/36
٣٦/٤٣٢١ : مسندم — صر

The database of materials should contain as many details as possible in order to allow for a more versatile use of the archive. Example 4 shows the design of the database files for the different materials:

(4-Card for Slides)

Sultanate of Oman
Ministry of Information
Oman Centre for Traditional Music

Archive of Slides

Archive Nr.: _____ Registration Nr.: _____

Region: _____ Sub-Region: _____

Content:
Category: _____
Instruments: _____
Persons: _____

Comparison with Video: _____

Name of Phtographer: _____ Date: _____

Camera: _____ Film: _____

Notes: _____

Filled out by: _____

There is a great variety of subjects within the slide collection, and the design of the filing cards takes this diversity into account. Examples are listed by category, sub-region, and region.



Larger groups: Al-Āyāla; Al-Berēmi; Ṣahra



Women's dances: Fenūn an-nisā(wedding ceremony); Al-Muḏḏibi; Ṣarqiya



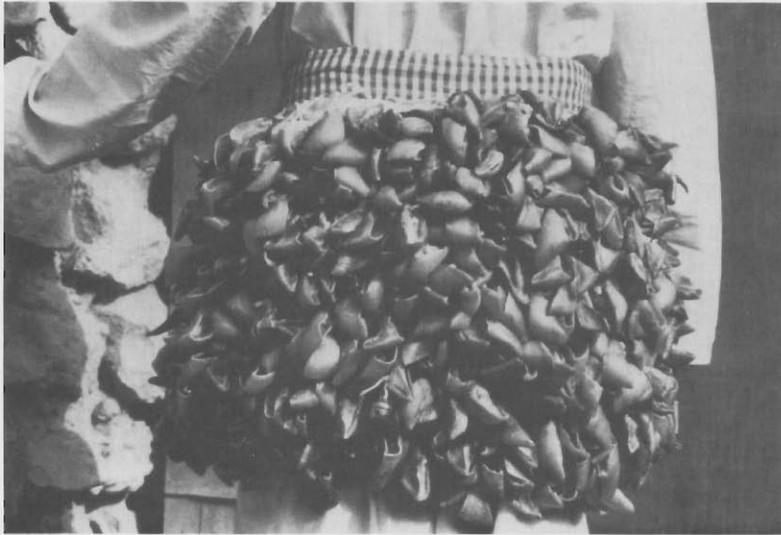
Portrait of musician: Singer; Şalâla; Ganûbiya



Portrait of a Musician: Drummer; Yunqul; Zāhra



Portrait of musician: Singer; Şalāla; Ganūbiya



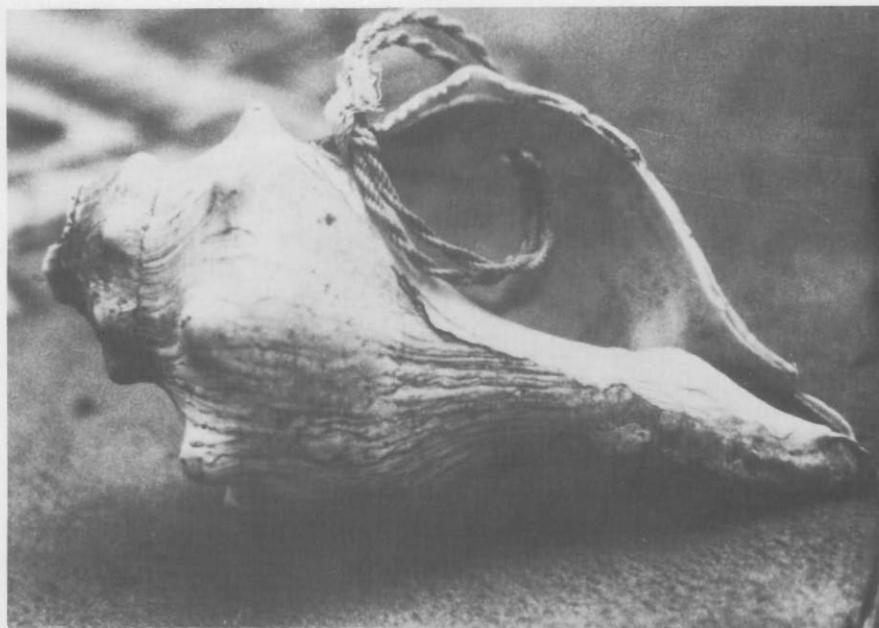
Portrait of Musician: Man with Manğūr showing instrument; Şūr; Şarqiya



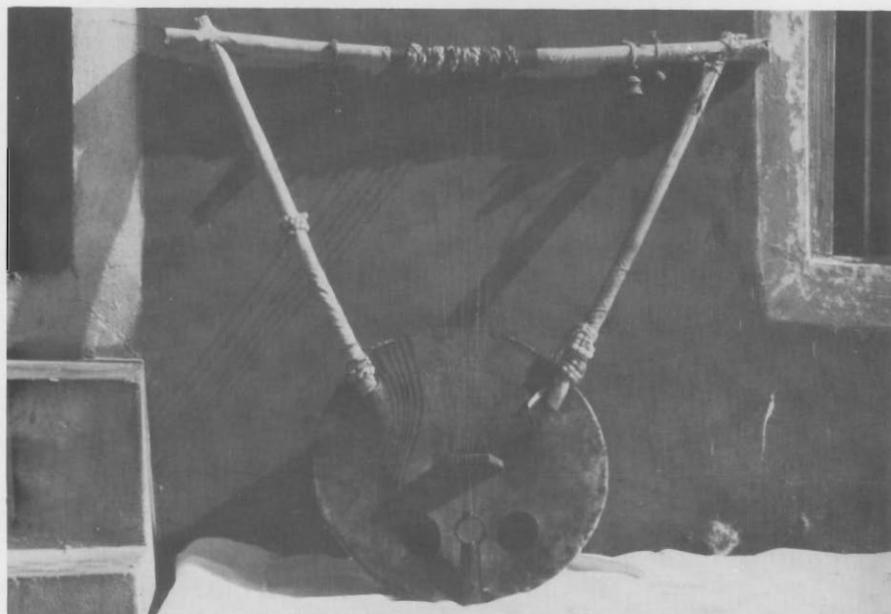
Portrait of Musician: Singer with Tanbura; Sūr; Šarqiya



Portrait of Musician: Man with Rahmani(drum); Muḍēbi; Šarqiya



Close view of an instrument: Jim; Quriyāt; Quriyāt



Close view of an instrument: Tanbūra; Şūr; Şarqiya

The photographs are stored twice; first the negatives:

(5-Card for Negatives)

Archive Nr.: _____ Registration Nr.: _____
Region: _____ Sub-Region: _____
Name of Location: _____ Occasion : _____
Content:
 Category: _____
 Instruments: _____
 Persons: _____
Film-Classification: _____ Number of Pictures _____ Camera: _____
Comparison with Video: _____
Name of Photographer: _____ Date: _____ Number of useable Pict. _____
Notes: _____

Filled out by: _____

Next, every photograph is entered individually into the database and assigned its own file card:

(6-Card for Photographs)

Archive Nr.: _____ Registration Nr.: _____
Region: _____ Sub-Region: _____
Name of Location: _____ Occasion: _____
Content:
 Category: _____
 Instruments: _____
 Persons: _____
Film-Classification: _____ Camera: _____ Lens: _____
Comparison with Video: _____
Name of Photographer: _____ Date: _____
Notes: _____

Filled out by: _____

The file of audio tapes is designed as follows:

(7-Card for Audio recordings)

Archive Nr.: _____ Registration Nr.: _____
Region : _____ Sub-Region: _____
Name of Location : _____ Occasion : _____
Content:
 Category: _____
 Instruments: _____
 Interview : _____
Type of Tape: _____ Speed: _____ Stereo/Mono: _____ Duration: _____
Director of Recording: _____ Date: _____ Quality: _____
Notes: _____

Filled out by: _____

The file of documents is designed like this:

(8-Card for Documents)

Archive Nr.: _____ Registration Nr.: _____
Region: _____ Sub-Region: _____
Name of Location: _____ Occasion: _____
Content:
 Category _____
 Interview with: _____
 Number of Pages of Documents: _____
Director of Interview: _____ Date: _____ Copied by: _____
Type of Documents:
 Handwritten: _____ Typed: _____
Comparison with Video: _____
Notes: _____

Filled by: _____

The collection of videotapes is really the kernel of the OCTM collection, and the people of Oman can be rightfully proud of it as there exists nothing comparable, at least in the Arabic countries. A brief filing card is written for the normal registration of video tapes:

(9-Card for Video recordings)

Archive Nr.: _____ Registration Nr.: _____
Region: _____ Sub-Region: _____
Name of Lokation: _____ Occasion: _____
Content:
 Category: _____
 Instruments: _____
 Persons: _____
Type of Tape: _____ Duration: _____
Director of Recording : _____ Date: _____
Notes: _____

Filled out by: _____

In addition, we try to enter much detailed information about the individual tape on the screen with the help of the video computer maske.

(10-Video computer maske)

Archive Nr.	<i>Comparison with:</i>
Registration Nr.	-Audio recording
Region	-Slides
Sub-region	-Documents
Name of Location	-Photographs
Occasion	-Literature
<i>Recording:</i>	- <i>Text</i>
Content	-Language
Category	-Start
Instruments	-Translation
Persons	Modus/melody
Dance	Rhythm
Type of tape	Name of group
Duration	Solo-Performer
Date	Ethnic-Characterization
Quality of recording	Copyright
Location of storage	Notes
Recording equipment	Date of entry in archive
Director of recording	Filled out by

With all of this information it is possible to have access to related materials. This means that one can gain a complete overview for the category of music.

NOTE: All photographs in this article are taken from colour slides located in the OCTM.



LETTER TO THE EDITOR

Poul von Linstow

I am glad to see that Jeff Brownrigg has commented upon my paper on the philosophy of research, and I shall try to answer briefly.

First of all: No! I do not want a disciplined system of collection management. The enthusiastic collector of rare and interesting sound carriers should be hailed throughout eternity—for his enthusiasm and sense of quality—dust simply cannot stick to an enthusiastic archivist! The problem is that this kind of archivist is becoming as rare as the sound he is chasing. The modern archivist is all too often—for a variety of reasons, among them public obligations—reduced to an unimaginative monster, scraping together whatever sound comes across to him. Archives are expensive and the public wants "everything" to be stored in them—you never know what will become of importance, do you? The enthusiasm is instead unfolding as a leisure time activity and the sense of quality is mostly for private collectors. Large, modern archives are really *forced* into disciplined, bureaucratic collection management to fulfil these public obligations, and the mind of the archivist is in large measure transformed in accordance with these conditions of his work. This is a regrettable state, destroying the most beautiful qualities of archival work, and my paper shall be seen as a support for the many archivists suffering from bureaucratisation of their work—where is the ecstatic HEUREKA nowadays? As far as I understand, Brownrigg is of the same opinion.

Brownrigg writes that "the difficulty experienced by the NFSA is not in the recognition of the need for research or the definition of what research is, but rather in the provision of access to about six million titles" (p.33). Yes, but a condition of possibility for providing access is a fairly developed image of what is implied in the notion of research. Or do you by provision of access mean a simple listing of what you keep in stock? Does the NFSA really have six million recorded sound titles worth providing access to?

Brownrigg has difficulties in accepting my threefold division of knowledge implied in the process of production of sound carriers (or books, or membership responses etc.). He suspects that there is "more" and that the possibility of knowledge is unduly limited—"The reality is

rather greyer in fact than the black and white offered us here". Brownrigg's understanding of the relationship between our knowledge and the processes leading to its achievement is not assisted by my oversimplified model.

Firstly, it must be at least a working assumption for a researcher that *reality* is clear as the sky; only our *analysis* is more or less grey. And our understanding of *another* person's analysis is still greyer! I am not positing an arts and science dichotomy in the sense of C.P. Snow. In fact, my analysis is in essence not very far from Michael Polanyi's showdown with neo-positivism in his "Personal Knowledge" from 1958—only that Bernard Lonergan and Max Weber are deeper and in a large reputable tradition of transcendental criticism. As I see it, *both* science and art are ways of discovering reality for the human mind. What I call aesthetic knowledge is not art in the strict sense of discovering unknown reality, but rather "deliberations" about form, a reasonable amount of energy invested in the problems of presentation to others of what has been found out.

Moreover, it is important to underline that my 5-element-model is not a theory in the classical sense of what Homo Sapiens must do to earn the name. It is a broad outline of what we already do, when we reach for what we call "knowledge" and *make this knowledge into a thing* (some "production"—and the archives do not have the knowledge, they only have the thing!). Therefore, my paper is an analysis of a special kind of human *action*, and it belongs to general *action-theory* more than to epistemology.

It is a very complex, practical and unified (therefore purposeful) human action being outlined, and it has to be simple and "clear", because it should serve as a *framework for creativity* with regard to analysing one's own activities while doing research. It would hardly be possible for an all-embracing, detailed, classical theory to fulfil that purpose, but I admit that it would be very inspiring to read papers about all these difficult questions: creativity, intuitive knowledge, relevance of psychoanalytical insights, spirituality etc. And perhaps—as Brownrigg also seems to want—papers about the fundamental philosophy of our archival work: a bureaucratic management-model or a spirited, strictly selective and more "playful" model—what kind of research are we really working for?



NEWS AND NOTES

THE ARCHIVING OF SOUND RECORDINGS IN THE NETHERLANDS

Robert Egeter van Kuyk, Netherlands Information Service, Den Haag

In the course of the last few years, the archiving of non textual materials and, in particular of audiovisual documents, has been given greater emphasis in The Netherlands. In June 1988, the four leading archives for moving images presented to the Dutch Minister of Culture a memorandum on the problems of preservation/conservation, cataloguing and public use of films and video productions in the country. This inventory motivated the Ministry of Culture, in September of that year, to make DFL 35 million available for improving the archival process in the Dutch television archives. A research project is to be tabled in 1989 to find ways and means of improved co-operation between moving image archives in The Netherlands in the fields of conservation, acquisition policies, access systems and realisation of facilities for public use.

At the request of the Minister of Culture this memorandum has been followed by a second paper that was presented in June, 1989, and concerns the even more complex problem of archiving sound recordings. The complexity is caused by several elements. First, the Dutch Archive Act does not apply to sound recordings yet, and second, there is no legal deposit in The Netherlands neither for printed nor other sorts of documents. Third, production and use of non-commercial sound recordings has so far been limited to specialised institutions whose task is, for example, to study Dutch dialects or oral traditions. Dutch general archives, except a few major ones, do not concern themselves (yet) with this type of historical record.

Having defined the problem into its actual components, the Memorandum on Sound Archives of June 26, 1989, could identify four major problem areas:

1. The voluntary deposit of music recordings has to be encouraged by opening the existing collecting (now in a storage area of the National Archive) to research and perhaps the public at large, for

consultation and study. This concerns commercially produced recordings of music that is representative of the development of Dutch music culture;

2. The very considerable holdings of radio programs, music recordings and sound recordings in general, now located at the NOB Sound Library at Hilversum, should not remain restricted to the Dutch national broadcasting stations only, but be made available to Dutch archives at large. This would not only greatly ease serious study of the materials, but also exercise a positive influence on the sound recordings problem for general archives;
3. These general archives—at provincial, regional and municipal levels—have as yet to define their policy toward the acquisition and/or production of historical sound recordings, which, for their purposes, would tend to concentrate on oral history and oral tradition. These documents, as well as the history and the tradition they are supposed to preserve for later analysis, now are in great danger of being lost. Urgent action is necessary here;
4. The specialised educational and scientific institutions that do acquire or produce sound recordings are found to be lacking in co-ordination, which means, in practice, that activities are replicated and overlap.

While stating that additional support from the responsible Government institutions and more, in particular, from the Ministry of Culture is needed to realise structural improvement, as well as a heightened level of awareness and a clear-cut policy defining responsibilities and working areas, the Memorandum also observes that not all sound recordings can be preserved, or should indeed be kept, and that strong emphasis should be given to formulating nationwide selection criteria that may be adapted subsequently to the particular needs and responsibilities of individual archives and other institutions involved.

The Minister of Culture has received the Memorandum recommendations positively. He underlined the national Government's responsibility for the conservation of sound recordings as an integral part of the national heritage. However, and though the ministry will be prepared to provide additional funding, the Memorandum should lead to a situation in which all institutions concerned take their own responsibility as well, including the allocation of funds for sound recordings. In the course of 1989, the ministry will consult with the institutions as to what measures can be taken to realise this development in practice.



REVIEWS AND RECENT PUBLICATIONS

REVIEWS

Tonträgerverzeichnis der Deutschen Demokratischen Republik. 1974-1980. Bearb. u. hrsg.v.d. Deutschen Bücherei. Leipzig: Deutsche Bücherei, 1986. 290 S., 28 x 20 cm, (= Sonderbibliographien der Deutschen Bücherei. Nr.64. ISSN 0457-3900 / Tonträgerverzeichnis der Deutschen Demokratischen Republik. ISBN 0232-993X), ISBN 3-7360-0005-7: M 40.00 (brosch.).

Die Deutsche Bücherei Leipzig, 1912 gegründet als nationalbibliographisches Zentrum Deutschlands, seit 1945 entsprechendes Zentrum der Deutschen Demokratischen Republik (DDR), hat—ähnlich wie weltweit viele andere Bibliotheken—die Tonträger nur zögernd in ihr Sammel-programm aufgenommen: Ab 1959 die Nicht-Musik-Schallplatten, gemäss dem alten Wahlspruch 'Prima le parole, dopo la musica', dann ab 1973 die Musiktonträger. Auch räumlich greifen die Leipziger viel weniger aus als bei den Printmedien: Während sie sich bemühen, die deutschen Bücher und Noten weit über die Produktion der DDR hinaus zu erfassen (wodurch weite überschneidungen mit der westdeutschen 'Deutschen Bibliographie' entstehen), beschränken sie sich hier auf die DDR, das heisst praktisch fast auf einen einzigen Hersteller, den Grossbetrieb 'Deutsche Schallplatten', der verschiedene Labels umfasst: 'Eterna' für klassische Musik, 'Nova' für neue E-Musik, 'Amiga' für U-Musik, 'Litera' für Sprach-Tonträger und 'Schola' für Pädagogisches. Also eine vergleichsweise sehr übersichtliche Situation.

Seit 1981 gibt die Deutsche Bücherei für diese Tonträger Titeldrucke auf Karten im internationalen Bibliotheksformat heraus. Nunmehr hat sie weiter zurückgegriffen und einen Fünfjahresband 1974-1980 vorgelegt. Der nächste Band 1981-1985 ist inzwischen erschienen. Dann soll es im Fünfjahresrhythmus weitergehen.

Man darf das vorliegende Verzeichnis 1974-1980 als Spiegel der DDR-Produktion auffassen. Es enthält rund 2200 Titel, davon nahezu 1000 E-Musik, fast 1000 U-Musik (dabei rund 80 Platten mit Jazz und rund 110 mit Chansons, politischen Songs u.ä.) und rund 200 Sprachplatten.

Die Titelaufnahmen folgen den 'Regeln für die Alphabetische Katalogisierung' (RAK) und beruhen damit auf internationalen Normen. Entscheidend ist die Voranstellung von Einheitssachtiteln (Uniform titles), z.B. '<Sonaten/Klav./op.6> Klaviersonate Nr.1 f-Moll op.6...'. Abweichungen gegenüber der westdeutschen Praxis und—nicht nur sprachlich—den *Anglo-American Cataloging Rules* sind allerdings festzustellen für Z.B. wird für generelle Sammeltitel wie Bach, Orgelwerke kein normierter Einheitssachtitel eingesetzt (Werke, Orgel) und für Individualtitel nicht der fremdsprachige Originaltitel (Le Nozze di Figaro) sondern die übliche deutsche Form (Die Hochzeit des Figaro). Das ist aber im ganzen nicht so gravierend, dass es einen Benutzer, der mit einer anderen RAK-bzw. AACR-Variante vertraut ist, erheblich stören wird. Der Inhalt von Sammelplatten wird offenbar vollständig aufgelistet, auch wenn es sich um viele kleine Stücke handelt. Dagegen fehlen leider Hinweise auf Hüllentexte und Begleitmaterialien; sie würden den Erfassungsaufwand oft mehr lohnen als der zwanzigste Schlager auf einer Sammelplatte.

Der Hauptteil des Verzeichnisses mit den vollständigen Titelaufnahmen ist nach Sachgruppen geordnet gemäss der für die DDR-Bibliotheken verbindlichen Tonträger-Klassifikation. Diese Systematik hat manche Ähnlichkeit mit der Sachgruppeneinteilung der Musiktonträger in der westdeutschen 'Deutschen Bibliographie': Die ersten Gruppen beziehen sich auf die Besetzung (Einzelinstrumente, Ensemblemusik, Einzelstimmen, Chorwerke usw.), dann folgen davon unabhängig Musikgattungen wie 'Musikdramatische Werke', Volksmusik, Jazz, Chanson (Song, Kabarett), Tanz- und Unterhaltungsmusik. Während das Schema der BRD aber für Musikalien (Noten) und Tonträger gleichermaßen gilt, systematisiert das Leipziger 'Jahresverzeichnis der Musikalien' durchweg nach Besetzung. Offenbar wollte oder konnte man von diesem durch die Leipziger Tradition des 'Hofmeister' geheiligten Prinzip nicht abgehen und nahm zwei divergierende Systeme für Print- und Klangmedien in Kauf; denn es ist klar, dass sich eine reine Besetzungssystematik nicht für Musiktonträger eignet. (Für Musikalien ist sie—nebenbei gesagt—auch nicht optimal).

Im Hauptteil des Tonträgerverzeichnisses hat jede Ausgabe nur einen vollen Eintrag, auch wenn sie mehr als ein Werk enthält. Dieser Haupteintrag steht dann entweder unter einem übergeordneten Titel (wenn vorhanden, z.B. 'Gala-Konzert mit David Oistrach') oder unter dem ersten enthaltenen Werk (Komponist und Titel). Die weiteren bzw. die enthaltenen Werke sind in der Hauptaufnahme aufgelistet, haben aber im Hauptteil keinen eigenen Eintrag, sondern höchstens eine Verweisung, wenn sie einer anderen Systemgruppe angehören. Sie sind jedoch grosszügigst im 'Personen- und Titelregister' vertreten. Dieser

Index lässt keine Wünsche offen: Man findet alle Werke eines Komponisten (übersichtlich nach dem Alphabet der normierten Titel und Zitiertitel geordnet), alle Aufnahmen eines Interpreten und—mit Ausnahme von Gattungstiteln wie 'Konzert', 'Sonate' usw.—die Titel aller Musikstücke von 'Ach wie flüchtig, ach wie nichtig' (BWV 26) bis 'Zwei Herzen im Dreivierteltakt'. Auch Serien wie 'Gesamtausgabe Ludwig van Beethoven' fasst das Register zusammen (Eintrag 834 ist vergessen!). Bequemer kann man's nicht haben.

Wer über die knappen 'Hinweise für Benutzer' hinaus Informationen wünscht, sei verwiesen auf: Monika Stoye, "Sammlung und Verzeichnung von Tonträgern in der Deutschen Bücherei." In: *Jahrbuch der Deutschen Bücherei*, Jg.24 (1988) S.37-49. (Für diesen und andere Tips danke ich Jürgen Reimer vom Deutschen Musikarchiv, Berlin/West).

Kurt Dorf Müller

RECENT PUBLICATIONS

Adrian, Karlo and Arthur Badrock: *Edison Bell Winner records*. Second, revised edition. Bournemouth: E. Bayly, 1989. ((200 pp.)), illus., 21 x 15 cm, ISBN 0-902338-33-1: no price given (pbk.).

Title on wrapper: Numerical listing of Edison Bell Winner records. Available from E. Bayly, 19 Glendale Road, Bournemouth BH8 4JA, Great Britain.

A hundred years on record. An appreciation of recorded sound. London: The Rococo Group, 1989. 250 pp., illus., 30 x 21 cm, ISBN 0-9514734-0-9: £2.95 (pbk.).

This is a magazine-style publication with more than fifty per cent advertisements.

Baert, Luc; Theunissen, Luc and Vergult, Guido (ed.): *Digital audio and compact disc technology*. Oxford: Heinemann Newnes 1988. 253 pp., illus., 25 x 19 cm, ISBN 0-434-91868-7: £20.00 (hardcover).

Blaukopf, Kurt: *Beethovens Erben in der Mediamorphose. Kultur- und Medienpolitik für die elektronische Ära*. Heiden AR (Schweiz): Verlag Arthur Niggli AG, (c) 1989. xii, 175 S., ISBN 3-7212-0214-4: ohne Preisangabe (brosch.).

Block, Ursula and Michael Glasmeier: *Broken music. Artists' recordworks*. Berlin (West): Berliner Künstlerprogramm des DAAD; gelbe Musik Berlin, (e) 1989. 279 S., Abb., Schallfolie, 26 x 21 cm, ISBN 3-89357-013-6: DM 46.00 (brosch.).

Erhältlich von der Galerie gelbe Musik, Schaperstrasse 11, D-1000 Berlin 15.

Bohn, Rainer; Eggo Müller and Rainer Ruppert (Hrsg.): *Ansichten einer künftigen Medienwissenschaft*. Berlin (West): Edition Sigma Rainer Bohn Verlag, (1988). 285 S., 21 x 14 cm, (= Sigma-Medienwissenschaft. Bd.1.), ISBN 3-924859-90-6: DM 36.00 (brosch.).

Developments in recorded sound. A catalogue of oral history interviews. London: The British Library National Sound Archive, (c) 1989. xviii, 59 pp., 21 x 15 cm, ISBN 0-7123-0504-1: £4.50 (pbk.).

Directory of recorded sound resources in the United Kingdom. Compiled and edited by Lali Weerasinghe. Research by Jeremy Silver. London: The

British Library National Sound Archive, (c) 1989. xxii, 173 pp., 24 x 16 cm, ISBN 0-7123-0502-5: £30.0£0.

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

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