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## **PHONOGRAPHIC BULLETIN**

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Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

Zeitschrift der Internationalen Vereinigung der Schallarchive IASA

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## EDITORIAL

*Grace Koch*

This issue is being compiled immediately before the Sopron conference—an event which I await eagerly. By the time you, the readers, receive this journal, we will have learned much about the sound archiving activities of our Eastern European members, and we will have enjoyed much good food and camaraderie. You also will be alerted to the 1992 conference, to be held in Australia!

I am always thankful for Letters to the Editor. We find the debate about the qualifications of oral historians continuing as Joe Pengelly answers Joanna Bornat's letter appearing in issue 57. Also, I am including another letter—one which has already appeared in the *Information Bulletin*—at the request of the author, Peter Burgis. He will be most happy to hear from any IASA members who can help him with his discographical research.

This issue consists mostly of a set of working documents. At the beginning is the first section of the IASA Training Manual, which had originally been planned as a separate monograph. Although most of the sections were written four years ago, the information remains pertinent to all sound archivists. A general article on the identification of sound recording media, their uses, and issues arising from their structure is followed by a brief typology of sound archives. Finally, a set of job descriptions from five archives shows the amazing range of duties which we are expected to perform!

The next section of this issue gives a recently developed working document—the *Selection/Acquisition policy* of the National Film and Sound Archive of Australia along with relevant guidelines for film, television, and documentation. I hope that this will provide food for thought for those archives that are struggling with some of the issues in these areas. Also, the IASA Board has been discussing the possibility of publishing articles and other material that examine issues having to do with audio-visual media in the wider sense, and this policy document brings us into the realm of other media. Alan Ward included part of this document in his book, and I felt that it was worth circulating to the entire IASA membership.

I cannot stress strongly enough the need for members to consider submitting papers to the *Phonographic Bulletin*. We are a diverse group of sound archivists struggling with problems that we often think are unique to us or to our own situations. We need to get our thoughts, complaints, and successes on paper so that we can benefit from one another's expertise! Indeed it is a shame that we cannot publish in our medium, that is, sound, but we can use the means of communication that we have as IASA members, mainly, this journal, to a much greater effect. I would encourage members who are not able to attend the conferences to submit articles, so that IASA as a whole can see your opinions as to the sorts of directions that we should be taking. I look forward to the input of our Eastern European members, and I hope that they will present all sorts of new ideas to us as we look anew at the future of our organisation.

The Reviews and Recent Publications section appears at the end of this issue. We have been most fortunate to have Martin Elste as our Editor of that section. However, he has given notice that he needs a rest from his labours, and we need someone else to provide this essential section of the *Bulletin*. The position involves keeping in touch with publications of interest to sound

archivists, perhaps through library catalogues and journals with articles of interest to our profession. Two of the benefits of the position are that the person involved will extend their own contacts within our profession and will have the first choice of books or articles to review! In the case of books, this means a free copy!

Both Martin and I will give any help that we can to anyone who would like to take on the job. I would be most grateful to hear from any member who would be willing and able to perform this most needed service to IASA.

Special thanks goes to Ray Edmondson and the National Film and Sound Archive of Australia for providing the set of guidelines to be found after the Training Manual, and to Elizabeth Goold for the formatting of this issue.

Please be advised that the deadline for the next issue is 28 October, 1991. See you all at Sopron!



## LETTERS TO THE EDITOR

*Peter Burgis, PO Box 1660, Port Macquarie, NSW, 2444, Australia*

Last year was the centenary of the arrival in Australia of Professor Edmund Douglas Archibald, English travelling showman and educationalist, who introduced the improved Edison phonograph to the Australian colonies and New Zealand.

Between 1890-1892 Archibald recorded many local dignitaries and theatrical personalities. At his public demonstrations he played cylinder messages allegedly recorded by Thomas Edison and William Gladstone.

I am researching the early days of Australia's recorded sound history and would welcome information from members on the life of Archibald and the activities of pioneer Australasian recording artists whilst overseas.

My findings will be included in an *Australian National Discography* that I am preparing, which will list all known sound recordings by Australians, made at home and abroad, between 1890-1960.

The identity and achievements of many Australian performers, such as Nellie Melba, Peter Dawson, Percy Grainger, Florrie Forde, Judith Anderson, Billy Williams, Joan Hammond, Eileen Joyce, and Cyril Ritchard are recognised and well documented.

However, I am keen to learn of the identity and careers of many lesser known artists whose fame has diminished with the passing of time.

I have prepared lists of all known Australian and New Zealand performing artists to have recorded abroad between 1890-1960. These lists, covering the acoustic and electric recording periods, contain more than 400 names and indicate which record labels issued their material. These lists are available to institutions and individual researchers who are seeking to contribute to the project. It is expected that the contents of the *Australian National Discography* will be of international interest as it will include entries for performers visiting this country, such as Richard Crooks, Burl Ives, Larry Adler, Ada Reeve, Amy Johnson, Sydney MacEwan, Donald Peers, Patrick O'Hagan, Ninon Vallin, and many more well known entertainers.

I would welcome correspondence with fellow members of IASA who wish to assist with the preparation of the *Australian National Discography*. All letters will be answered and all contributions acknowledged.

Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth,  
PL3 4TE, England

I am sorry that Joanna Bornat (Bornat, Joanna, 'Letters to the Editor', *Phonographic Bulletin*, No. 57, 1990, pp. 8-9) takes 'nothing back' of her claim that 'anyone can be a historian now' especially since she not only misquotes me but her own original aphorism.

Ms Bornat is also wrong in claiming in her letter that oral history amateurs are 'despised' (her word not mine) by me when my originating letter clearly registered that my object was, and I quote from paragraph 2 of that letter, 'in no way to denigrate or devalue the work of those unqualified enthusiasts who are committing to tape worthwhile material that might otherwise go unrecorded'. My primary aim was and remains to establish some proper job description and qualification as it relates to oral historians and oral history. If I send, say for a doctor or a plumber, I do not wish to be served by someone who is motivated only by an enthusiasm divorced from professional qualifications.

I can think of no more dangerous philosophy of Joanna Bornat's in which she claims, again in her own words, that it will be 'better for history making... . If more people come to describe themselves as historians'. Surely, no one can subscribe to a concept in which people—no matter how enthusiastic or motivated—can claim for themselves an *in vacuo* qualification divorced from any outside terms of reference.

Is it not only proper but logical that those terms of reference relating to oral history come within the provenance of some academic body. Since, however, Ms Bornat equates such a standard academic practice in a non-sequitur way with 'a gentleman's club' would she perhaps settle for a more mundance code of practice or conduct such as regulate radio hams and the other amateur practitioners she cites. This would at least go some way to prevent oral history from just 'growing like Topsy' and avoid its present status of 'a diffuse and ill regulated historical endeavour'. Finally, how Ms Bornat can claim, as she does, that academic discipline 'flies in the face of recorded experience and scientific endeavour', escapes me entirely.



# IASA TRAINING MANUAL

Editor's note: The papers in this section of the journal were taken from a set of documents prepared by members of the IASA Training Committee for a training monograph. It was decided that the information should be published in the *Phonographic Bulletin* instead. The Manual includes pp. 4-30 of this issue.

## SOUND RECORDING MEDIA AND THEIR PURPOSES: AN INTRODUCTION

*Rainer Hubert, Oesterreichische Phonotheek, Vienna*

### 1. Preface

The following paper gives a very brief introduction to the work of a sound archivist. In it I have put greater emphasis on theoretical questions than is perhaps usual in such introductions. I do believe that a sound archivist from the beginning of his work should not simply concern himself in a mechanical way with sounds and sound recordings, but should give thought to other matters—such as what really is the nature of the material which he is handling, what peculiarities it has, how it can best be used, and so forth. I am convinced that a basic knowledge of the structure of the media can be of very great help in practical work. Seeing one bit of detail within the wider framework means that it can better be understood. Especially within the field of AV media, specialisation must not be allowed to go so far, that, out of concern for our own work, we lose sight of the overall pattern. This is not only a question of professional expertise, but also a sensitivity to one's own behaviour: to be lost in detail is really a form of alienation, or loss of direction.

### 2. General

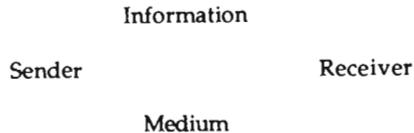
Most people have already had some acquaintance with sound recording, mainly with audio-visual media, with radio and television, and with those media which play certain roles in their lives. The media teach, influence, manipulate, entertain, and so forth. A very great deal has already been written about this influence of the audio-visual media, especially the mass media, on the population of different lands and cultures; communications research is a new science which concerns itself especially with such questions. We are concerned here, however, less with this influence of the media, but will try primarily to obtain an overview of all the different media and establish what role the audio media plays among them.

## 2.1 MEDIA

### What are media?

What are the different media like radio, television, film, recorded sound, the printed word, etc, and what have they all in common?

*They convey information:* they carry knowledge, messages, and information backwards and forwards between people. This is indeed the meaning of the word 'medium': middleman, go-between.



*Media are therefore carriers of information:* Among them there are, as are already mentioned, many kinds of information that can be transmitted in different ways: the radio (more correctly, the radio waves) is just as much a medium as, say, my face which can express joy, anxiety, astonishment or anything else.

*Information:* is just as many-sided: radio music and band width news-bulletins are information; the lines of a book or letter are information as also is the expression of emotion which my face registers.

## 2.2 MEDIA AS SOURCES

We want to concern ourselves in what follows with those media which convey information not just for the moment, but which *fix information*, that is, so to speak, freeze the information and thus make it retrievable.

Such media are on the one hand the *written media*:-

- written material
- printed material (Print-media)

and the *audio-visual media*:-

- recorded sound
- photography
- moving image

These media not only carry information between people of one generation; they convey knowledge and information into the future, for the people of the future. They are in fact *sources*, historical sources. They contain information about the life and behaviour of the people of the time in which they were formed.

## 2.3 COLLECTION OF WRITTEN AND AUDIOVISUAL SOURCES

The *written media* have been collected for thousands of years, especially since the invention of printing, and very big collections of such written material have been assembled. Those institutions which have specialised in collecting such written materials, which have been *published* and *reproduced* with the help of printing, are the *libraries*.

Those places which preserve in the main *unpublished* material, that is manuscript records, state papers, documents etc. are the *archives*. There is a great difference in the way *published* (that is mostly books, journals and newspapers) and *unpublished* material are kept and made available for readers. This difference is seen mainly in the cataloguing of the material.

The work of the *librarian* and *archivist* has some points in common, but they are still two different professions.

The invention of audio-visual media has led to a new development. These media were collected and maintained partly by libraries, partly by archives, but partly also by quite different institutions. Specialist institutions for audio-visual media were and are in the minority.

In this situation it is understandable that audio-visual media have been (and still are) very often treated according to the pattern of the usual written materials. This can lead to greater or smaller problems as audio-visual media are fundamentally different from written and printed material.

### 3. Audio-visual media

#### 3.1 DIFFERENCES BETWEEN PRINT-MEDIA AND AUDIO-VISUAL MEDIA

##### *Writing—Speech—Thought*

In the first place, print-media contain information in written form. *Writing* is a recognised way of preserving *speech*, and again, speech is *intelligible thought*. In short, it could therefore be said that *print-media contain, above all, human thoughts*. They are the ideal storage medium for abstract, linguistic (=verbal) information.

Audio-visual media can also of course contain linguistic information: such as the spoken word in a sound recording, or as a photo of objects, which contain writing. The novelty of audio-visual media, their quite *specific capability*, lies in the fact that they can store *non-verbal information*—that is, non-linguistic information.

##### *Non-verbal information*

What is *non-verbal information*?

All optical and acoustic information which is not speech is non-verbal information, such as gestures, grimaces, dances, a photographed landscape, the filmed scenario of a market place, music, the documented noise patterns of a street, of a factory, and so forth.

We can also express it differently:

The verbal—these are human *thoughts*, both spoken and committed to writing.

The non-verbal—this is the *optical and acoustic environment*.

Human thoughts have been able to be preserved for thousands of years—ever since the invention of writing. The optical and acoustic environment, on the other hand, could not be directly captured. A man could describe them, draw them, but not record them directly. This

situation changed with the invention of photography, of sound recording, of the moving image: with the aid of technical devices, non-verbal information can be captured on a medium.

#### *Recording of audio-visual information*

It is also important to bear in mind, in any attempt to understand what audio-visual media are, just *how* the recording, the 'freezing', of information in these media, is carried out—quite a different process from that on the print media. When a piece of print media is conceived, either one person or several people express their thoughts verbally and put them down in writing. This written expression will then be reproduced by means, for example, of a printing press.

The conception of an audio-visual medium also, of course, presupposes thought: where to site the camera, what to record with the microphone, etc. The real information is, however, *recorded by the apparatus*.

We can therefore say: the basis of the *print-media* is the individual translation of thoughts into writing, the basis of the *audiovisual media* is the recording by machine of optical and acoustic proceedings.

These differences are in no way simply theoretical. They have extremely important consequences for the application of the media to the safeguarding of our culture. The print-media have a different set of tasks to those of the audio-visual media.

### 3.2 THE IMPORTANCE OF THE AUDIO-VISUAL MEDIA

#### *AV media as source media for non-verbal information*

From what has been said so far, it is clear that print-media adapt themselves very well to the task of preserving verbal cultural goods. It is well known, however, that there are also non-verbal cultural goods—that, indeed, in many cultures the verbal plays a lesser role. Print-media are somewhat inadequate when it comes to documenting a dance, for example. A person can give a verbal subjective description, but could not convey the real impression upon his senses. For that, the photo, the sound recording, and the film are best suited.

*It is in this non-verbal province wherein lies the real cultural task of the audio-visual media.*

In much of the world, the cultural heritage can only be adequately preserved with the help of the audio-visual media.

But the audio-visual media have an important task to fulfil in the primarily verbally orientated cultures, too. They portray the intrinsic value of the world of the senses—music is more than simply a sheet of musical notation, a geometric figure is more than merely the mathematical formula for this curve, a human being is more than the transcript of his words.

We have thus the sole—and perhaps most important—capability which is known to be common to all audio-visual media:

*To be able to capture and preserve directly by machine the events and conditions of the world in which we live—the audio-visual media is the ideal storage medium for non-verbal information.* This has another side too:

*AV media as transmitters of knowledge.*

Because audio-visual media contain not only verbal but also non-verbal information, they exercise a particularly strong effect on reason and senses. This is the basis for the second big role which audio-visual media play today:

*They complement and illustrate texts. What they bring before our eyes and/or our ears is more easily assimilated, and makes a more direct impression, than what we only read or hear. This capability of engaging our senses directly, is generally well-known and is accordingly well used.*

The audio-visual media play a dominating role in *entertainment and pastimes*. They are becoming more and more important for all kinds of *education and instruction*, they have also become most essential for *art viewing and appreciation*, they function as research instruments in very different fields of *science* and they are a major means of *mass communication*.

Scarcely anything needs to be added to what has been said of the role of audio-visual media in the fields of *mass media* and *entertainment*—it is all too obvious what importance television, film, video, music recordings in very different forms have today. It must be freely admitted that the use of the media for entertainment assumes, on occasion, dubious proportions, can even be said to be addictive, and is not usually accompanied by a training in the use of the media, or by any training that would permit a selective, mature use of the possibilities on offer.

I have spoken above of *art viewing* by itself, because audio-visual media are becoming ever more important as a medium between the artist and his public. But audio-visual media are being used more and more in the old established art forms—in particular, music, but also in the other fine arts—for both hearing and seeing, and in addition, new art forms are being developed which use the AV medium itself as a subject: video art, etc. The importance for art education is just as obvious and leads to the fact that picture and sound departments are being created in many art schools, museums and academies.

In the field of *education*, or perhaps to put it more generally, in *learning* and in the learning process, the audio-visual media have a special role. Since they employ different senses for learning and for retention, they are especially effective when it comes to conveying precise information. We retain approximately 10% of what we read, but about 20% of what we hear, 30% of what we see, and 50% of what we both hear and see.

It is difficult to give a brief description of the application of the audio-visual media in *science*, because these media have become important in very many fields of scientific research. Many processes can only be observed or especially clearly observed by photographic, film and acoustic means. In many fields audio-visual observations have to be made for later analysis. There are today scarcely any branches of research which do not use in one form or another the audio-visual media: from musicology through ethnology and folklore to linguistic and dialectical research, from history (e.g. oral history) to geography (e.g. air photographs), from medicine and different scientific disciplines to zoology and botany.

### 3.3 SUMMARY

Let us now briefly *summarise* once again the most important things we have been saying about the audio-visual media. We shall only enumerate certain characteristics, not try to add a new definition to those which already exist.

Audio-visual media are characterised by the machine recording of optical and/or acoustic information. This information can be reproduced directly (radio, television) or stored and reproduced at a later time (sound recording, photograph, film, video).

There can be no sharp distinction from written records, because on the one hand many audio-visual media contain written material, and on the other hand, written material can also be reproduced by audio-visual means. (microforms)

## SOURCE MEDIA

### WRITTEN MEDIA PRINT MEDIA

### AUDIO-VISUAL MEDIA

Visual media  
Photo, silent film

Audio-visual media  
Film, video

Sound recording media  
Sound recording

The special capacity of the audio-visual media consists in being able to directly portray, convey and record external events, and optical and/or acoustic processes. Non-verbal information, acting directly on the senses, forms a part of the strong impact of the audio-visual media on the user. Work with audio-visual media is essentially different, in both theory and practice from work with print-media.

Leading on from this last sentence, it must be remembered, that in recent years an ever closer connection between the various audio-visual media has developed. They are growing together technically, and more and more institutions are using some or all of the audio-visual media. This development, to which the expression, *media integration*, can be applied, is one reason why in this short paper—which is really addressed to sound archivists—we have so far been considering only audio-visual media as a whole.

After these very general and basic remarks on audio-visual media, we now want to focus our attention and consider the *sound recording media* in particular.

## 4. The sound recording media

### 4.1 SOUND AND SOUND RECORDING

What we hear is *sound*, the sound recording media record sound and play it back. Working with the sound recording media is therefore having to do with sound—with sound in one or other of its forms: frozen, as it were, latent in a given carrier medium such as tape, disc etc., or in its currently reproduced or transmitted form (playing a tape or a radio transmission).

From a physical point of view, sound is a *periodical fluctuation in air pressure* which is audible to human beings: periodic fluctuations, which for a given unit of time, do not fall short of or exceed a given value (the fluctuation per time unit is called frequency and is measured 'hertz'; sound is audible within the range of 16 to 20,000 hertz). The individual form of the fluctuation is what gives each noise and tone its own property (to hark back to my comments at the beginning: the air is the medium, the individual form of the fluctuation, which can be considered as a wave, is the information).

Sound recording and reproduction can now be said to be the transfer of the periodic air pressure fluctuation to another carrier, so that by means of a reversal of this proceeding, the original sound may be reproduced (that is the air can be made to fluctuate in the original way).

The methods of this conversion cannot now detain us, but they are of central importance for the sound recording media. For any first-hand experience with the sound-recording media, there must be some insight into the principal difficulties of sound recording and reproduction. Here we can only point to the fact that, originally, sound recording and reproduction was done by *mechanical* means. The carriers used were *cylinders* and *gramophone records* (from about the 1920s records were made and played electrically). Magnetic sound carriers are tapes (on open reel or cassette). A new special kind of sound carrier is the *compact disc*, which stores the sound information in digital form (that means that the sound is no longer 'copied', but, to a certain extent, 'encoded' according to a formula and 'written up').

Now, what are we to make of these sound-recording media? What is their purpose? The answer is essentially the same as that already given for the audio-visual media as a whole—they are used for various scientific disciplines, in school and adult education, in mass communication and entertainment. We do not need to consider these fields of application again. Instead, let us now turn our attention to the *institutions* which collect and preserve *sound recording media*.

These days the main interest, as already stated, is in what all audio-visual media have in common, and media integration is very much to the fore. But this is a new development, which is only slowly bearing fruit in the institutions. The present institutional structure of media organisation reflects the past: the different audio-visual media have their own developmental histories, they have in essence developed side-by-side but independently. This is true too for sound recordings.

#### 4.2 TYPES OF SOUND ARCHIVES

Different types of sound archives have developed, which are often departments of libraries or paper archives. If I now mention a few types of sound archives, it must be clearly understood that this is only to give us an overview. Many sound archives can scarcely be put in any one type, and many types overlap with each other.

- National sound archives (the central collecting agency in a country, sometimes independent, sometimes part of a bigger institution).
- Gramophone record libraries (important above all for music, acoustic 'libraries').
- Archives of radio and television stations.
- Sound departments in scientific research institutions.
- Central locations for sound recording (audio-visual) media in schools and adult education.

We cannot here describe the different kinds of sound archives in detail, but we do want to briefly indicate how different their tasks can be.

A gramophone record library will usually buy all discs available on the open market which come within its collection's parameters and make them available to its users. There are some recordings which such an institution will not usually collect. A research institute for folk customs, wanting to document small town traditional festivities for some project, will act very differently. After comprehensive methodological deliberations, complex recording techniques must be used. The task of a department which, say, makes, reproduces and lends musical, linguistic and historical tape recordings for schools, will be different again. There are considerable differences in the work of national sound archives: some collect only non-edited sound material from government departments, some, material in addition to this, or many

even—comparable to a universal record library—will collect the complete national disc output, while some have their own active time documentation programmes.

For many types of sound archives, for example a gramophone record library, it is important that they are used by a large clientele. A research department, on the other hand, will have fewer users, but these will want a more intensive service. For a radio archive, speed of service will be an important factor.

Not every archive will insist on long-term preservation of its material, but will accept wastage through wear and tear. An archive with unique items will guard these carefully and want to keep them for an unlimited period. Many areas of work can be split up by different archives working together. Difficult and expensive tasks, such as perhaps, the long term preservation of important originals should definitely be undertaken by one or a very few specialist departments.

In this connection it should be mentioned that in recent years a series of new media forms and communication possibilities have been developed: optical disc, numerous video developments, screen text display, cable television, etc. These must impact in ever greater measure on the thinking of sound archivists.

#### 4.3 WORK DIVISIONS IN THE SOUND ARCHIVE

We now want to consider more closely the various divisions of work to be done in sound archives (often enough by one and the same person):

- collecting of sound recordings (passive sound documentation)
- making sound recordings (active sound documentation)
- cataloguing
- user services
- technology
- long term archive storage

The following description of the different areas of work will be somewhat unevenly presented, because much that is obvious can only be hinted at, and other activities have already been well presented in other IASA publications.

##### ***4.3.1 Collecting of sound recordings (passive sound documentation)***

In passive sound documentation *material already available* is collected. This can be a published sound carrier available on the open market or non-edited material provided by some independent source. This last would apply to the sound archive of a radio station, which receives current non-edited material for retention. Where a sound archive does have such a *continuous flow* of sound documents, there immediately arises the problem of *selection*. Should and can everything that comes in be preserved? If it cannot: what are the selection criteria for such recordings? There is a very good IASA publication on this complex question, which makes any further discussion here of this theme superfluous. But we shall meet the question of selection again briefly in connection with the making of sound recordings. A somewhat different situation to that so far described arises when a department *must take active steps* to ensure that sound carriers come into its archive—a gramophone record library, say, whose main stock is discs. Here it is advisable to draw up, if at all possible in written form, an exact collection rationale: themes, priorities, range, media, forms etc. A national archive, perhaps, would establish the rule that the entire country-wide production of sound carriers should be acquired (if no statutory deposit of sound carriers exists), foreign productions should be acquired insofar as their contents or personnel are connected to the country, and finally that a representative

selection of the remaining production should be acquired, so as to be able to provide the most important works of serious music etc.

#### 4.3.2 *The making of sound documents (active sound documentation)*

Making your own sound recordings, producing your own archive material, is a very much more expensive procedure than the collection of sound carriers which others have produced or which exist in published form. You need your own recording technology, with careful attention to the content, organisation and legal implications of the items that you wish to record. The resulting recordings are unique documents, which must be cared for in a special way. So it is especially important to have a very well thought-out procedure for active sound documentation. Some remarks on this:

Such recordings must follow a well-conceived *documentation rationale*, which should, as far as possible, *be in line* with those of other institutions working in the same or similar fields: if we all go our separate ways, this is the point that it becomes a very expensive exercise. All the recordings, their preparation and the data relating to their future use must be written up and preserved.

*Working methods:* These are very complex indeed and correspond to the methodology of the branch of science under investigation. But we can distinguish two basically different kinds of sound recording documentation, two basically different ways of creating sources:

- the interview method, oral history
- event documentation

*Event documentation* tries to record *particular relevant happenings, particular events themselves*: a dance, the noise pattern of a street crossing, the singing of the humpback whale, a pop concert, a poetry reading, etc.

The *interview method, oral history*, collects *sayings about something*: the reminiscences of a politician about particular events, the views of a worker or office worker about price rises, children's stories about the school day, stories about life, etc.

These two methods which complement each other, demand different modes of preparation and differ also in the subsequent evaluation of the recordings, above all in the source critique. But this however is not the place to enlarge upon this subject.

Now to consider *planning the recording*, which can also be thought of as a preliminary *selection*: we are always confronted with the question of what to select for recording, from what is usually the enormously extensive and complex range of acoustic events. This selection is so much more difficult than the selection of already available sound carrier material, as the recording *possibilities* are almost always disproportionately greater than everything that has ever been recorded. How we actually proceed will of course depend very much indeed on the particular area of work, on the special task, which any one sound archive has to fulfil. But just to indicate how such a selection procedure could get off the ground, let us take as an example a very general documentation archive which has to give a typical cross-section of the acoustic events of the present time. Many of these considerations, here of course only hinted at, would also be valid, in modified form, for many more specialised archives:

*Social relevance.* Events which concern society as a whole, or large segments of society, are to be recorded as a whole or a very fully representative selection is to be made. Such recordings are especially valuable as sources.

*Everyday documentation.* But just as important as the documentation of such key events, is the documentation of the everyday peoples' lives in the most different circumstances. The basis of this is the selection of examples. The source value of such events lies in their representativeness.

*Representativeness.* If a complex event (such as everyday life in a small village or an election campaign) cannot be recorded as a whole, it must be documented by examples, which must be typical events—they must be representative of a whole series of similar happenings. Areas which are subject to *rapid change* must be more intensively documented than those which only change slowly.

*Non-verbal information.* Above all, events should be documented in which the proportion of non-verbal information is high. It only rarely makes sense, for example, to record the sterile reading of a manuscript, especially when that item will soon be published in written form. We must always bear in mind the true capabilities of the medium with which we are working.

### 4.3.3 Cataloguing

The kind of cataloguing and the role it plays is again very dependent upon the type of sound archive—a research institute will usually undertake a more intensive survey and evaluation of its sound documents, more substantial than the formal entries of, say, a record library.

How the catalogue is presented, what form it has, will often depend on whether the archive caters for a small circle of so-to-speak exclusive users (e.g. editors in a radio sound archive), or is intended for a wider public.

The situation of a sound department within the confines of a large library, which has already introduced a traditional cataloguing system, which it now wishes to extend to cover sound or audio-visual-media, is very different from that of an independent sound archive which can to a certain extent investigate the cataloguing of its collection by itself.

Finally, we should note that in many countries there are now standardised rules for the cataloguing of audio-visual materials, and these are becoming more and more important.

It seems impossible to reduce all the different, often very far-reaching cataloguing needs of the different sound archives to a common denominator. But, on the other hand, it is very useful to develop some kind of minimal programme: what are the minimal technical specifications of a sound document, the basic content information, which should come into a catalogue? This theme of the minimal cataloguing of sound carriers will come up again in a later publication of this series, so there is no need to develop it further here.

But one important matter must—because it is fundamental—be raised here: namely, that the starting point for the cataloguing of *edited sound carriers* is different from that of *non-edited sound-carriers*.

The *cataloguing of edited sound carriers* can conform much more easily to the example of bibliographical cataloguing: edited material has a series of identification marks such as title, publisher, producer etc., which can be used for cataloguing. Certainly, there are considerable difficulties in comparison with the processing of printed works, but what exists can be made to fit.

The situation is quite different with the cataloguing of *non-edited sound carriers*. Here all formal identification marks—with the exception of the technical data—are lacking. You have

to give it a title yourself, you have to find out yourself those who took part in the creation of the work, etc. Instead of the *edition details* (publisher, place of publication, date of production etc.), with non-edited works, the *production details* (place of production, date of production, etc.) must be established. In most rule books this is indeed an unresolved or only partially resolved problem.

I cannot go further into the problems of the cataloguing of audio-visual media (especially into the question as to whether or not it is a good thing to use bibliographical cataloguing standards as paradigms for audio-visual standards), but I should just like to draw attention to the fact that while indeed many sound archives do have to catalogue *either* edited sound documents or non-edited sound documents, there are places which have to deal with both. I would advise these to choose a cataloguing system which allows edited and non-edited sound carriers to be included in one and the same catalogue.

What *types of catalogue* (dictionary, classified, keyword-in-context, keyword-out-of-context) will depend to a large extent on the tasks which the archive has to perform. But it should be mentioned that, especially for non-edited material, the *chronological catalogue*, arranged by recording date, plays a major role (e.g. in radio archives)—a circumstance which has no parallel in the bibliographical field.

One subject which is becoming more and more important is the introduction of *electronic data processing* into cataloguing. It would hardly be worth saying something very general about this here, so I shall just mention that most of the cataloguing problems dealt with above apply just as much to computerized as to conventional cataloguing.

#### 4.3.4 *User service*

Use of sound-recording media (and audio-visual media in general) is, as a rule, more expensive both as regards technology and personnel, than written and especially printed materials. Trying to find out what sound carriers are available, especially non-edited ones, is difficult enough because there are far fewer search tools available for the media. Add to that, the fact that sound carriers have only a very limited facility for 'leafing through' or 'scanning'. In many instances it is necessary to arrange professional help at the catalogue.

Now regarding the actual availability of the sound documents, everyone must be clear from the outset on the orientation of his or her own department: are our own archives consumer goods, are we, from the outset, prepared to see our present stocks unusable after a given period of time (especially critical for discs!) or do we want to keep them indefinitely? We must face this question quite squarely, and ask ourselves at the same time how important our own stocks are from a general point of view: Do we have unique items, that nobody else has? Is this a cultural good that will be lost if we don't look after it?

The use of a sound archive with consumer goods is usually simpler and can be more varied: tapes, cassettes, even discs can be lent, you can let the user play the sound carrier himself etc. If you want to preserve your stocks, you need not allow the user access to the original: technicians are needed, who can play and copy the documents for users. Use of discs should certainly only be permitted on the basis of taped copies.

Copyright regulations have an important role to play, and these vary from country to country. Especially when copying sound documents (and for any possible loan) you must clarify the copyright situation regarding any particular document. This is even more important if a copy is being made for public performance (e.g. radio transmission).

#### 4.3.5 *Technology*

Together with a knowledge of the technical and physical foundations of sound recording, a practical knowledge of the day-to-day running of the sound-recording apparatus (hardware) and the sound carriers (software) is indispensable. How comprehensive, how deep a sound archivist's knowledge should be, will, of course depend on his area of activity. Many operations should be covered only by trained technicians. However, every sound archivist should be in a position to be able to use hardware and software in a way that does them no harm.

The technical provision of a sound archive largely depends on whether the sound archive makes sound recordings itself. If this is the case, then there must be a very much more comprehensive technical provision, up to professional or semi-professional standards. The recording equipment, microphones, etc., even the kinds of tape, which are selected, must be of a standard which will reach the level that you require. An unnecessary duplication of types of equipment, kinds of tape, should if at all possible be avoided. Both the recording and reproduction equipment must be regularly and professionally maintained.

#### 4.3.6 *Long-term archive storage*

We must proceed from the basic premise that most sound carriers—as analogue recordings—are damaged very easily: any damage or impairment, no matter how small, will of necessity cause a loss of information.

So, especially careful storage measures must be taken. Storage rooms must be kept at a constant temperature (20C +/- 3) and humidity (ca. 50-60%); they must be protected from stray magnetic fields (electric circuits, lightning conductors, technical apparatus etc.); they must be dust free; tapes and discs must be in chemically inert covers; the materials of which the carriers are made must be as stable as possible; discs must be stored vertically or suspended in vertical files. Special care must be taken when originals are used. Discs should definitely only be available through the medium of a taped copy.

To guarantee long-term storage facilities against catastrophic bunker accidents, there should be an extremely well-designed bunker in a decentralised location for secure copies of the most important items in the collection.

These ideas outline the major issues of audio archives: their establishment, history, use, arrangement, and maintenance.

## A BRIEF TYPOLOGY OF SOUND ARCHIVES

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Through the years, sound archives have developed in many ways. For the most part, they have developed according to the needs of various institutions, and many still exist as part of those institutions. (Schuursma).<sup>1</sup> Yet certain natural groupings of sound archives exist. This article looks at elements common to all sound archives, then examines various typologies, settling upon one and discussing each type in detail.

All sound archives have several common features. They must have some form of management structure with hopefully, some clerical support. There must be a policy on selection, and along with this, there must be some form of cataloguing and indexing of the recordings. Finally, each sound archive must have a technical services section that is responsible for preservation, conservation, and copying. (Trebble et.al.).<sup>2</sup>

Several members of IASA have put forward various typologies of sound archives. Rainer Hubert wrote about a plan for rationalising the functions of sound archivists within Austria, and his grouping is based on three parts; long term preservation of recordings, production and collection of material, and public use and dissemination. Under his second point, production and collection, he divides archives into two types; universal or general subject interests, and specific subject interests. (Hubert).<sup>3</sup>

Other writers (Schuursma),<sup>4</sup> (Koch),<sup>5</sup> (National Film and Sound Archive Advisory Committee)<sup>6</sup> look at the like origins and subject content of certain sorts of sound archives, and, although they mention up to six categories, they all agree on four. This is the typology which is examined here.

1. **Radio and broadcasting archives**
2. **National archives**
3. **Research archives, usually within other institutions**
4. **Collections of recorded sound within state or university libraries**

### **1. Radio and broadcasting archives**

Radio archives include collections of tapes and discs held for broadcasting purposes. Some radio archives exist more or less independently of particular broadcasting stations, such as the Museum of Broadcasting (New York), Deutsches Rundfunkarchiv (Frankfurt), and the Centre audiovisuel (Paris). Most of the comments in this section, however, will deal with archives attached to specific broadcasting organisations. Such archives may be part of large national corporations (BBC, Finnish Broadcasting Co., Société Radio-Canada), regional branches of national broadcasting organisations, or small public radio stations. Most broadcasting archives exist for the purpose of building up and maintaining the recorded sound collection as a permanent source of material for programme use.

A wide variety of material is held by these archives. Such a collection may include personal interviews, music other than commercial recordings, sound effects and wildlife sounds, news and commentaries, and documentaries.

Because of the enormous amount of recordings generated by radio, selection is a vital function. The archivist is in direct contact with the material, and his or her expertise is vital for the production staff to draw upon in planning programmes. This may mean that the archivist's job may be highly pressured.

Radio archives often exist in two parts. The sound archive itself holds recordings of programmes and source material on tape. The record library keeps published recordings and may have scripts and/or scores as well. All holdings are kept for the express purpose of broadcasting. (Trebble)<sup>7</sup>

## **2. National archives**

National archives exist to preserve, document, and disseminate the national heritage of recorded sound within a nation. Sound and film archives may form a single national institution, such as the National Film and Sound Archive (Australia). Often such archives originated as media collections within another national institution. Both the abovementioned archive and the National Archive of Recorded Sound and Moving Images (Stockholm) developed from collections held in other places. Few of these archives exist apart from other institutions:

National sound archives may also exist within national libraries or archives. Notable examples are the Phonothèque Nationale et de l' Audiovisuel of the Bibliothèque Nationale (Paris) and the Motion Pictures, Broadcasting, and Recorded Sound Division of the US Library of Congress.

Because of the variety of the nation's sound heritage, subject matter is perhaps the most diverse of any type of archive, and the collections may be extremely large. Some countries, such as Sweden, have a policy of legal deposit for phonograms and videograms.

If the archives exist within another institution, then staff will be required to have the same qualifications as in other departments. This means that librarianship or archiving qualifications may be necessary for working in the sound archive. Also, because of the great size and diversity of the collections, staff may also be hired for subject knowledge in areas such as history or music.

These archives are involved in research and publication of their material, and they produce catalogues, edited recordings, and books.

## **3. Research and historical archives**

Research and historical archives may be loosely described as having 'specific subject interests.' These archives hold material that may be determined by a number of factors.

- (a) Events or periods in history (Imperial War Museum).
- (b) Regional interests (Landesmuseum Joanneum).
- (c) Specific cultural groups (Australian Institute of Aboriginal and Torres Strait Islander Studies).
- (d) Academic disciplines or research fields (Indiana University Archives of Traditional Music, Dansk Folkemindesamling, UCLA Oral History Program).
- (e) Archives of a particular organisation (Recording for the Blind, United Nations Archives).

These are just some of the specialist archives represented within IASA.

Several of these archives have developed within research or educational institutions which took up sound recordings as yet another form of information in their specialised fields, and they remain as part of the larger institution. Staff may be hired primarily for their subject expertise, and they may be called upon to spend much time guiding the users in proper selection of materials. Cataloguing may be designed for the special needs of the archive rather than holding to formalised cataloguing rules. As in national archives, research and publications are a major activity.

Sound archives concentrating on ethnomusicological materials are particularly active in production of recordings.

#### **4. Collections of recorded sound within state or university libraries**

These collections are not archives as such, but they form significant repositories of recorded sound materials. Some of their holdings, particularly commercial ones, may also be in national archives.

These collections are held within the libraries, often in a separate audio-visual section. Materials may include language tapes, music recordings, and in universities, recordings of lectures. Videotapes may be kept in the same section. There may be a lending policy, particularly for cassettes.

Often staff of such archives will have qualifications in librarianship and they may be required to have subject specialities as well. Cataloguing will be standardised for audio-visual materials from library to library, as the cataloguers will often be using AACR2 or other standard systems.

This typology is not rigid. Specialist archives may exist within libraries. Radio companies may store their archive tapes within a national archive. In any case, the person interested in sound archiving as a career would do well to have training in some subject speciality, perhaps at the university level, and some experience or qualifications in some form of information science, such as archiving or librarianship.

This four part typology takes into account the ways that sound recordings are handled, and hopefully, will serve as a general guide to a person looking at sound archiving as a career.

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## JOB DESCRIPTIONS FOR POSITIONS AT SOUND ARCHIVES

*Compiled by Grace Koch*

Job descriptions within sound archives vary greatly with each individual archive. Some archives hold to a strictly hierarchical structure with Section Heads, Supervisors, Cataloguers, and Technicians, while other archives may employ one or two people to manage the entire collection. Usually there is a division between cataloguing/research positions and technical positions but in small archives, even these functions can overlap.

The Swedish Gramophone Archive provides a clear, hierarchical structure. The other examples, from National and Research Archives, are more fluid in their descriptions. Hopefully these job descriptions will give concrete information as to what is expected of sound archivists in most job situations.

## RADIO ARCHIVES

### Sveriges Riksradio (Swedish Radio)

The Archives are divided into two major sections—the *Programme Archives* and the *Gramophone Archives*.

*The Programme Archives consists of 4 sections:*

1. The Current Recording Section
2. The Archives (Catalogue Section and Archive Office)
3. Sales
4. Technical Services

The *Programme Archives* has the following responsibilities:

- (a) Ensuring that the programme tapes kept in the Current Library are taken out at the proper time for broadcast.
- (b) Keeping programme tapes in the archives for use in future broadcasts, cataloguing these tapes and maintaining a system for borrowing for use in new programmes.
- (c) Sales of cassette copies of programmes to the public and sales of copies of program tapes for commercial use.
- (d) Taking the necessary technical precautions for maintenance of the collection.

The *Director of the Programme Archives* has the following responsibilities:

- (a) Planning, leading, and co-ordinating the activities of the department according to prescribed directives, regulations, agreements, and laws.
- (b) Responsibility for the archives' collections, catalogues, equipment, and premises.
- (c) Responsibility for the department's budget.
- (d) Ensuring that pertinent royalty and copyright agreements are followed.
- (e) Maintaining national and international contacts within the department's sphere of activities.

1. The *Current Recordings Section* has the following responsibilities:
  - (a) Ensuring that the programme tapes kept in the section are taken out at the proper time for broadcast.
  - (b) Maintaining a system for borrowing programme tapes for use in new programmes.
  - (c) Transferring to the archives or erasing programme tapes after a prescribed period according to the requests of production departments.
  - (d) Sending the reference tapes of all programmes to ALB (the National Archive of Recorded Sound).
  - (e) Reception of programme tapes from abroad.
  - (f) Delivery of transcription tapes from the External Service (Radio Sweden International).

The Current Library has 5 full-time staff positions.

- 2.1 The *Catalogue Section* has the following responsibilities:

- (a) Ensuring that the cataloguing of programmes and inserts correctly reflects their contents.
- (b) Ascertaining that cataloguing is carried out according to the pertinent rules and classification system.
- (c) Participation in corporation-wide working groups concerning archival collections.
- (d) Instruction to catalogue users.
- (e) Advice concerning archive material for programme use.

The Catalogue Section has 6 full-time staff positions.

- 2.2 The *Archive Office* has the following responsibilities:

- (a) Receiving and putting in order incoming material.
- (b) Maintaining a system for borrowing from the collections for use in new programmes.
- (c) Ensuring that borrowed materials are promptly returned.

The Archive office has two full-time staff positions.

3. The *Sales Section* has the following responsibilities:

- (a) Initiating sales of programmes for commercial use.
- (b) Signing agreements in connection with sales.
- (c) Receiving orders from the public for cassette copies of programmes.
- (d) Ensuring that copyright and royalty rules are followed.

The Sales Section has 2 full-time staff positions.

4. The *Technical Services Section* has the following responsibilities:

- (a) Technical responsibility for the collections.
- (b) Preservation of older archival tapes.
- (c) Copying of older recordings from acetate discs to tape.
- (d) Removal of parts of programme tapes for preservation.
- (e) Copying of archive tapes for programme use.

- (f) Copying programme tapes to cassette for sales to the public.

The Technical Services Section has 3 full-time staff positions.

The *Gramophone Archives* consists of 6 sections:

1. Accessioning
2. Cataloguing
3. District Service
4. Access
5. Technical
6. Stores

This Archive is managed by a Chief or Head of Administration assisted by an Advisory Group made up of the Heads of the 6 departments. The Advisory Group may make decisions on policy, allocations of funds, allocation of physical resources of the Archive (rooms, etc.), charges for services, etc. in consultation with the Chief Administrator. Thus, the group serves as a forum for communication between different sections of the Archive. It meets once per week, and minutes are kept of each meeting.

### *Chief of Gramophone Archive*

This position is responsible to the General Manager of Swedish Radio.

- (a) Manage and form policy for the Gramophone Archive.
- (b) Supervise the training of staff.
- (c) Secure a rich and versatile section of recordings for the Archive.
- (d) Answer for the maintenance of the Archive's collections, facilities, and equipment.
- (e) Serve as interface between the General Manager and staff concerning policy and goals of the Archive.
- (f) Develop contacts between Archive and the recording industry and disc suppliers.
- (g) Provide for staff development.
- (h) Be responsible for contact with the Programme Department and other units within the national media organisations.
- (i) In consultation with the Acquisition Section, monitor availability of record releases and make the final decisions about orders.
- (j) In consultation with the Technical Section, make sure that suitable recording equipment is ordered.
- (k) In consultation with Section Chiefs, ensure that specialist or trade literature is supplied.
- (l) Chair the meetings of the Staff Group.

### *Deputy Chief, Gramophone Archive*

This position is directly responsible to the Chief of the Gramophone Archive.

- (a) Serve in the capacity of Chief during his absence.
- (b) Take initiative to develop and rationalise the work of the Archive; analyse proposals made for improvement of systems and routines.
- (c) Be responsible for the development of computer systems within the Archive.
- (d) Develop budget proposals and monitor use of funds.

- (e) Assist Chief in personnel and other administrative matters.
- (f) Collate and analyse statistics taken within the Archive.
- (g) Pass on information about changes in the organisation which may affect Archive staff and other groups within Swedish Radio.

### *Secretary to Chief of Gramophone Archive*

- (a) Handle all Swedish and foreign correspondence from dictation; type up all minutes and circulars.
- (b) Maintain staff records concerning absentees, overtime, sick leave, and reports.
- (c) Handle telephone enquiries for the Chiefs.
- (d) Book meetings and venues; keep minutes.
- (e) Maintain a newspaper clipping file of interest to the Archive.
- (f) File minutes, correspondence, and other items; keep for two years and surrender them to the organisation archives.
- (g) As necessary, look after visitors and handle tours of the Archive.

### 1.1 *Chief of Acquisitions Section*

This position is directly responsible to the Chief of the Gramophone Archive.

- (a) Set and monitor the acquisitions policy of the Gramophone Archive; monitor supply of newly issued recordings.
- (b) Ensure that expenditure is within the budget and report any overdrafts.
- (c) In consultation with the Chief of the Gramophone Archive, develop contacts with producers and distributors of discs.
- (d) Be responsible for foreign orders of sound recordings.
- (e) Arrange for the publication of the international disc label catalogue; keep contacts with other institutions participating in the project.
- (f) Be ultimately responsible for the register of holdings; collect monthly statistics re disc accessioning.
- (g) Handle training and development of acquisitions staff; monitor staff records re absentees, etc.
- (h) As required, be responsible for control of invoices.

### 1.2 *Acquisition Officers, Purchasing Clerks*

These positions are responsible to the Chiefs of the Acquisition Section.

- (a) Monitor supply of newly-issued sound recordings; attend to acquisition and order supplementary discs.
- (b) Check discs on approval against existing stocks in order to avoid duplication.
- (c) Number sound recordings and assign provisional number cards; file cards in disc label catalogue.
- (d) Enter new recordings in the collection register and assemble data lists.
- (e) Replace worn and lost discs.
- (f) Keep track of delivery notes.
- (g) Reply to enquiries re newly-arrived discs.
- (h) Maintain an up-to-date list of disc suppliers.
- (i) Maintain statistics about disc acquisition.

## 2.1 *Chief of Cataloguing Section*

This position is directly responsible to the Chief of the Gramophone Archive.

- (a) Manage and co-ordinate work within Cataloguing Section; set priorities.
- (b) Determine changes and needed improvements in catalogues, cataloguing rules, and systems.
- (c) Supervise the data-based catalogue.
- (d) Translate foreign discs and handle requests for printouts.
- (e) Maintain contacts with IFPI.
- (f) Control invoices re data catalogues and report any overdrafts to the Assistant Chief of the Gramophone Archive
- (g) Handle care and maintenance of catalogues, reading apparatus, terminals, and corresponding equipment; keep abreast of new developments in hardware for data processing.
- (h) Be responsible for contacts with subscribers to the microcard catalogue.
- (i) Monitor supply of specialised literature.
- (j) As necessary, catalogue and classify sound recordings; design work instructions for cataloguers.
- (k) Handle development and training of personnel.
- (l) Manage staff matters within the section, including staff records.

## 2.2 *Deputy Chief, Cataloguing Section*

This position is responsible to the Chief of Cataloguing.

- (a) In the absence of the Chief, serve in his capacity.
- (b) Assist the Chief in cataloguing matters and in system design.
- (c) Manage the databased catalogue and record sleeve labels, and develop references, standardised entries, and keywords.
- (d) Be responsible for up-to-date keyword registers.
- (e) Ensure delivery of sound recordings and sleeve labels to Archives Services.
- (f) Catalogue and classify sound recordings according to established cataloguing rules.
- (g) Ensure that specialised literature and catalogues are sent for binding.

## 2.3 *Cataloguers*

These positions are responsible to the Chief of Cataloguing.

- (a) Catalogue and classify recordings according to the rules of the Archive.
- (b) Control of other information on the recordings, including catalogues, reference books, notes, etc.
- (c) Correct errors and supply missing information to the catalogue.
- (d) Obtain printouts of different types of references and background information.
- (e) Check timings of sound recordings and correct as necessary.
- (f) Report cataloguing errors to cataloguing co-ordination group.

### 3. *Chief of Service Group, Gramophone Archive*

This position is responsible to the Chief of the Gramophone Archive.

- (a) Set work priorities within the service group.
- (b) Serve as intermediary in contact with Archive customers and report changes needed in organisation to the Chief of the Gramophone Archive.
- (c) Work for development of Archive services.
- (d) Monitor need for discs acquisition based on contact with customers.
- (e) Monitor supply of specific literature for the service group.
- (f) Handle training of service group personnel.
- (g) Monitor microcard catalogues and reading apparatus, telefax, and public access gramophones.
- (h) Ensure that necessary office materials are available to the service group.

### 4. *Assistants, Access Section*

These positions are responsible to the Chiefs of the service group.

- (a) Receive bookings and requests for visitors.
- (b) Receive orders for copying and re-recording.
- (c) Control, complete, and correct orders for bookings.
- (d) Keep borrowing register; pack and address discs that have been booked.
- (e) Guide borrowers to catalogues, reference manuals, and other materials.
- (f) Advise on repertoire, particularly that suitable for background music.
- (g) Book technicians for small copying jobs and re-recording; serve as intermediaries between Technical Section and the public for longer copying tasks.
- (h) Book auditorium where necessary.
- (i) Pass on suggestions for new acquisitions.
- (j) Process enquiries from the public to programme information, the secretary, and to copying services.
- (k) Keep up-to-date with supply of discs.

### 5.1 *Chief Technical Section*

This position is responsible to the Chief of the Gramophone archive.

- (a) Monitor Programme Department's planning suggestions and arrange technical operations.
- (b) Ensure that proper technical equipment is ordered for the Section.
- (c) Oversee maintenance of transmissions equipment; and ensure regular servicing.
- (d) Be responsible for training of gramophone technicians.
- (e) Supply information about the technical part of the Archive and arrange tours for both internal and external users.

## 5.2 *Gramophone technicians*

These positions are responsible to the Chief of the Technical Section.

- (a) Handle transmission of gramophone music and taped material according to the booking scheme.
- (b) Copy gramophone discs to tape and edit tapes.
- (c) Prepare material for future transmission.
- (d) Handle small copying jobs and assist with access tasks.
- (e) Clean discs.
- (f) Participate in request programmes.
- (g) Maintain roster for weekends, evenings, and holidays, during that time manage disc loans and access duties.
- (h) Ensure that all equipment is turned off and that the premises are locked.

## 6.1 *Chief of Stores, Gramophone Archive*

This position is responsible to the Chief of the Gramophone Archive.

- (a) Manage storage of Archive collection and maintain status of the collection.
- (b) Manage and arrange for maintenance of databased inventory system, set routines for use of micro-computers.
- (c) Report any system needs to the Deputy Chief of the Gramophone Archive.
- (d) Be responsible for stocktaking of the Archive's collection, control and despatch loans, oversee return of overdue loans.
- (e) Grant users' cards and tickets, monitor despatch and return of loans.
- (f) Control and check invoices for data system.
- (g) Report on depletion of stores and de-accessioning of discs.
- (h) Train personnel of Section.
- (i) Handle staff records.

## 6.2 *Store Assistants*

These positions are responsible to the Chief of Stores.

- (a) Serve in higher duties as required.
- (b) Maintain duty roster at loan desk during working hours.
- (c) Sort, de-accession, and handle loans.
- (d) Stocktake the disc collection
- (e) Maintain daily statistics reading.
- (f) Monitor rapid loans via the terminals.
- (g) Report malfunction of any equipment to Chief.
- (h) Supervision of visitors to stores.
- (i) Process discs and tapes in their special magazines and folders; put in additional attachments; replace sound recordings on shelves.
- (j) Assist Chief of stores with recalls; replace damaged labels; removal of damaged discs and marking of new shelves.

# NATIONAL ARCHIVES

## National Sound Archive, London, UK.

### 1. *Conservation Manager (Curator E)*

This position is responsible to the co-ordinator of Archival Services for the management of the Conservation and Technical Sections.

- (a) Plan an integrated conservation and restoration programme using both analogue and digital processes.
- (b) Organise the archives recording programme in consultation with the Curatorial staff.
- (c) Ensure efficient supply of transcriptions for sale and maintain quality control.
- (d) Develop software to enhance digital audio processing.
- (e) Provide technical advice on computerised processes in the Archive.
- (f) Undertake some external recording outside normal hours if required.

### 2. *Engineer*

This position is directly responsible to the Director.

- (a) Service, maintain, and repair all equipment.
- (b) Design and build all equipment not available commercially.
- (c) Install electronic equipment and recording channels.
- (d) Implement technical operation for requiring specialist technical knowledge.
- (e) Make recordings of theatrical productions and lectures.
- (f) Arrange for production of demonstration tapes for archive.
- (g) Supervise quality of recordings made by Technical Preparations Department.
- (h) Advise operations staff and members of public on technical matters.
- (i) Make recommendations on and controls stocks of recording materials.
- (j) Recommend purchase of equipment and advise on future facilities.
- (k) Prepare Sectional budget.
- (l) Prepare technical memoranda for staff instruction and reports on engineering matters.
- (m) Attend meetings of Technical Panel and relevant exhibitions, conferences and demonstrations dealing with technical developments.

### 3. *Technical Preparation Officer*

This position is responsible to the Senior Technical Preparation Officer.

- (a) Undertake off-air recording of radio/television broadcasts; monitor/edit the resulting tapes; prepare tape containers and make entries in registers with full details of tape contents ready for cataloguing.
- (b) Undertake outside recording projects; make dubs of recordings as required for conservation or outside use; liaise with copyright holders, record companies, and Performing Rights Society; assess aural quality of all recordings and make improvements where necessary.

- (c) Conduct research/reading in relevant fields of sound recording.
- (d) In absence of Senior Technical Preparation Officer, circulate broadcasting schedules to curators for selection of recordings.
- (e) Prepare illustration tapes for National Sound Archive lectures
- (f) Complete weekly lists of BBC broadcasts for in-house and BBC files.
- (g) Explain/demonstrate work of the department to official visitors.
- (h) Maintain/clean own equipment.

#### 4. *Assistant to Curator, International Music Collection.*

This position is responsible to the Curator as stated above.

- (a) Accession, list and research (as is necessary to complete documentation) all incoming tapes.
- (b) Index and file discs.
- (c) Dub incoming tapes and discs where special care or priority is required.
- (d) Research as required into specific issues.
- (e) Offer general assistance to Curator in administration and enquiries.

Note: In absence of Curator deal with incoming queries within competence.

## RESEARCH AND SPECIALIST ARCHIVES

### Imperial War museum

#### 1. *Museum Officer (Grade F)*

- (a) Responsibility for overall design, development, and modification of cataloguing and index systems for the Department of Sound Records.
- (b) Ensure consistent use of systems.
- (c) Improve, revise, and update information on-line.
- (d) Liaise with Information Retrieval on preparation of material for computer processing and proof-checking computer output.
- (e) Selection of archive recordings from other sources, such as other archives.
- (f) Responsibility for miscellaneous acquisitions, including correspondence with donors.
- (g) Administration of acquisitions, involving formal deposit and access conditions, organisation of accompanying documentation, and arranging copying of material.
- (h) Preparation of public service documentation; update procedures; assist other Museum staff with use of collection; and give talks on the work of the Department.
- (i) Produce printed catalogues of collections.
- (j) Supervise work of cataloguers; assisting in selection of casual staff; assist in training of freelance interviewers.

#### 2. *Professional and Technical Officer III*

- (a) Advise on ordering recording equipment.
- (b) Adapt and maintain recording equipment.

- (c) Arrange for tape dubbings—for both internal use and requests by the general public—and oversee quality control.
  - (d) Edit tapes for internal and external use.
  - (e) Record Museum events and operate public address equipment.
  - (f) Train staff and free-lance interviewers in use of recording equipment.
  - (g) Monitor stock levels, transfer of tape copies and equipment, and bookings of equipment by staff.
  - (h) Maintain records of tapes processed.
3. *Department of Sound Records Interviewer (Oral History Programme)*
- (a) Selection of oral history research topics following Departmental guidelines in consultation with the Keeper and appropriate colleagues.
  - (b) Research into the topic and preparation of detailed project outline.
  - (c) Locate and select informants; plan and execute interviews and settle access and copy-right conditions and despatch donor copies.
  - (d) Document and catalogue interviews to computer-ready format.
  - (e) Select, train, and supervise free-lance interviewers.
  - (f) Prepare glossaries and help typists and check transcripts.
  - (g) Monitor project; oversee preparation of catalogue for public sale.
  - (h) Deal with service to general public, including enquiries, tours, and publicity.
  - (i) Represent the Department and give papers at appropriate conferences; participation in broadcasts or preparation of articles or reviews on Departmental work for publication.

### **Australian Institute of Aboriginal and Torres Strait Islander Studies**

1. *Sound Archivist (Professional Officer 2)*
- (a) Audition and catalogue the tape collection; carry out research as needed on document-ation of collection.
  - (b) Design and implement tape cataloguing systems, including computerisation of listings.
  - (c) Arrange for condition of deposit forms including copyright; ensure proper document-ation given for material, including advising grantees of Institute requirements for documentation.
  - (d) Provide advice for, and implement acquisition, access, and curatorial policy of the collection; including liaison with other archival institutions and arrange for sharing of archival and cataloguing facilities.
  - (e) Provide assistance to users of the collection by answering subject matter queries; preparing listings and audiographies, and lectures for visiting professional groups; prepare publicity statements and articles about collections held in the Institute.
  - (f) Prepare dubbing request forms and authorise copying of tapes for enquirers.
  - (g) Supervise casual help; train other staff as needed.
  - (h) Serve as liaison person between the collection and research grant committees; advise as to the needs of the collection and help in designing research proposals beneficial to the collection.
  - (i) Record interviews where needed.
  - (j) Routine maintenance of equipment; consult with Technical Section on equipment to users.
  - (k) Represent the Institute at meetings, conferences, and seminars pertaining to area of expertise.

2. *Library Technician*

- (a) Accession, check, and number incoming tapes.
- (b) Maintain accurate accession catalogues.
- (c) Enter tape data on-line according to Institute cataloguing rules.
- (d) Arrange for despatch of tape dubbings to the public, including processing of requests and charging.
- (e) Arrange for photocopying as needed.

3. *Senior Technical Officer*

- (a) Manage, control and co-ordinate the work staff of the Technical Services Section covering areas including photography, electronic recording and archiving.
- (b) Budget for, arrange purchases, and monitor the expenditure of funds to meet the technical equipment and equipment consumable needs of the Institute.
- (c) Perform research, development and maintenance on equipment associated with the Institute and control the copying and archival storage of the Institute's tape, film, and photographic collections.
- (d) Oversee and undertake the training of apprentices and trainees and coordinate and direct the training of Institute staff and grantees in the use of and care for equipment in a field situation.
- (e) Control and manage the equipment and stock associated with photographic, sound/ video and film recording and research field equipment needs of the Institute.

4. *Technical Officer*

- (a) Perform routine maintenance and servicing on a range of equipment as part of a pre-set maintenance programme.
- (b) Undertake the training of apprentices and trainees and liaise with staff and grantees in relation to equipment requirements and training needs, in the use and care of this equipment in a field situation.
- (c) Control the issue and receipts of equipment to and from staff and grantees.
- (d) Monitor stocks of consumable and stores initiate orders.
- (e) Undertake design and development tasks on an ad hoc basis and perform other duties as directed.

5. *Technical Assistant*

- (a) Prepare master tapes of a standard suitable for publication and release for sale in tape or record format.
- (b) Prepare copies of field tapes for archive and for the researcher who made the original tape.
- (c) Liaise with Institute staff in relation to all copying requirements and priorities.
- (d) Undertake the instruction of trainees in all aspects of tape copying.



# NATIONAL ARCHIVES

## NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA SELECTION/ACQUISITION POLICY, AND GUIDELINES FOR FILM, TELEVISION, AND DOCUMENTATION

*Forward by Ray Edmondson, Deputy Director, National Film and Sound Archive, Australia*

In September 1990, the National Film and Sound Archive of Australia formally released its *Selection/Acquisition Policy*. It had received ministerial approval the previous month, after having been under development and discussion for the previous two years. A draft text of the Policy was included in Alan Ward's recently published book, *A Manual of Sound Archive Administration*.

The Policy was the first to be completed by the Policy Development Committee of the Archive's Interim Council, which worked closely with senior staff of the Archive. It was a lengthy learning experience for all involved, and has informed the subsequent work of the Committee in its brief to develop a complete range of operational policies and 'guidelines' for the Archive. At this stage a further two policy documents—an *Access Policy* and a *Code of Ethics*—have received ministerial approval.

'Guidelines' are detailed documents which interpret and apply policy to a particular task or area of work; and so serve as working reference points for staff and interested members of the public. They are subject to regular revision in the light of experience and take formal effect when approved by the Council.

The NFSA's policy framework, as so far mapped out, looks like this:

**Policy**

*Selection/Acquisition Policy\**

*Access Policy\**

*Preservation Policy*

*Cataloguing Policy*

*Marketing Policy*

*Research Policy*

*Oral History Policy*

*Folk Life Policy*

*Glossary of Terms and Concepts\**

**Guidelines**

Film and Television\*

Documentation\*

Sound Recordings

Radio\*

Objects

Library\*

Standard Acquisition Contract Pro Forma\*

Deselection/Disposal

Collection Management Guidelines

Collection Management

Principles\*

Carrier Status Definition\*

Racking System Logic\*

Technical Codes

Cyclical Maintenance Principles and Practice

Accessioning

Etc.

Preservation Guidelines

Film, video tape, audio tape,

disc, paper, objects, etc.

(separate document for

each medium)

Exhibition guidelines

Etc.

Printed below is the text of the NFSA's *Selection/Acquisition Policy*, followed by relevant guidelines for film, television and documentation. Corresponding guidelines for radio and sound recordings will appear in the next issue of the *Phonographic Bulletin*.

Copies of documents so far complete and approved (marked with an \* above) are available on request from David Boden, Corporate Services, National Film and Sound Archive, GPO Box 2001, Canberra ACT 2601, Australia.

# NFSA SELECTION AND ACQUISITION POLICY, AUGUST 1990

## Preamble

This is one of a series of documents setting out the policies of the National Film and Sound Archive. It is complemented by other documents in the series and should be read in that context.

The Archive is a publicly accountable organisation which, while dedicated to protecting the integrity of the national screen and sound heritage, must in practice make value judgements about how that heritage is defined, selected, preserved, documented and made accessible. Because resources are limited, choices must also be made about standards, services and priorities. These decisions should be based on a comprehensive framework of policies which are open to public scrutiny.

This policy was developed by staff with the Interim Council of the Archive, which also determines implementation guidelines subordinate to the policy. The Council welcomes comments that will assist it in periodic revision of this document.

## 1. Introduction

- 1.1 The range and nature of NFSA's collecting responsibilities are defined from time to time by Government, and by NFSA's Act and Charter (when established). Briefly, they include:
  - (a) Recorded sound, film, radio and television productions made in Australia or having Australian relevance.
  - (b) Ephemera, documents and artefacts relating to the moving image and recorded sound media.
- 1.2 The immense quantity of these materials produced or disseminated in Australia, compared to the finite resources of the Archive, precludes the possibility of acquiring everything. Selection is inevitable. It is better that it occur deliberately, rather than by default even though the difficulty of selecting from the viewpoint of the future is self evident.
- 1.3 *Selection* is the process of choosing works or items appropriate for addition to the NFSA's collection. *Acquisition* is the subsequent step of physically adding such items to the collection whether by donation or otherwise. *Selected* material might not be *acquired* immediately or even for a considerable time.

## 2. Selection principles

- 2.1 Selection judgements should reflect a balanced overview of tastes, trends and views of history and society.
- 2.2 NFSA seeks to acquire the maximum amount of material of enduring Australian cultural significance regardless of its country of origin. It applies the *'loss' principle: if there is any reason of form, content or external association why the loss of a particular item would be regretted in the future, there is a case for preservation.*

- 2.3 Priority will be given to materials of Australian origin or association. However, because Australian cultural values have developed in an international context, the collection must reflect Australians' right to permanent and ready access to overseas material.
- 2.4 The NFSA may choose to record events, statements, personal reminiscences, performances etc. to augment the national collection.
- 2.5 In general, works are preserved in their original and completed form, i.e. in the form in which they were released to the public or regarded as complete by their creators, with their content intact.
- 2.6 NFSA seeks to complement and cooperate with, rather than duplicate, the activities and emphases of other collecting institutions within Australia and overseas. It observes the relevant international standards and protocols, and the obligations of its membership in professional federations.
- 2.7 NFSA reserves the right to deselect material from its collections and dispose of it with due observance of the legalities involved.

### 3. General selection criteria

The following criteria are principal factors against which the cultural value of material is measured:

3.1 **CONTENT:** The work may have one or more of the following attributes:

- Documentary social record, including:
  - actuality record of an historic event
  - aspects of contemporary life
  - important manifestation of national character and sentiment
  - people of historic interest
  - record of geographical places, especially related to stages of development
- Art or entertainment in its own right

The secondary characteristics of a work may be a stronger argument for selection than its primary intent: for instance, a routine pop song recording or fiction film might be an eloquent document of social attitudes. Or these may be an argument against selection: for instance, the equivalent information may be better preserved in another medium, such as still photographs or the written word.

- 3.2 **FORM:** The work may have physical, aesthetic or technical attributes of historic or educative importance.
- 3.3 **EXTERNAL ASSOCIATION:** A work may be important because of its association with personalities, events or social phenomena. For example, it may be the object of an award, or have had wide social impact as exemplified by ratings or box office performance.
- 3.4 Material illustrative of the history, nature and dynamic of the screen and sound media themselves. This includes publicity and promotional materials, and extended 'slices' of radio and television programming, preserved as such.

- 3.5 RANGE: Recorded sound and moving image carriers of all technical descriptions predominate in the collection, and embody its central character. These are supplemented by paper based materials of all types (known collectively as *documentation*), objects and artefacts.
- 3.6 The collection should include a representative and balanced sampling of programs, productions and materials by period, geographic location, type, and social impact.
- 3.7 Trends in demand for access to the NFSA's collection are, in themselves, an indication of cultural values and a legitimate factor in selection decisions.

#### **4. Selection priorities**

- 4.1 Insofar as it is not practical to give equal attention to all aspects of the recorded sound and moving image heritage at any one time, priority of attention is given, in order, to items:
- (a) made in or about Australia;
  - (b) made by Australians overseas;
  - (c) manufactured in Australia or for the Australian market; and
  - (d) imported to Australia.
- 4.2 Subject to 4.1, prime attention shall be given to endangered, unique or rare items, material of highest heritage value, or material which other institutions do not acquire.

#### **5. Acquisition principles**

- 5.1 *Acquisition* is the process of physically adding *selected* items to the collection.
- 5.2 Material is sought in the condition, format(s) and quantities which best meet preservation and/or access objectives.
- 5.3 Donation, as the strongly preferred means of acquisition, is encouraged.
- 5.4 Purchases may be made on the basis of market valuation for an artefact, or fair recompense for goods and services supplied. Surcharges (e.g. royalties, licence fees) which may be construed as payment for the right to acquire will not be accepted.
- 5.5 NFSA reserves the right to make, at any time, such copies as it considers necessary for preservation and access (subject to 5.6 below).
- 5.6 NFSA will honour the entitlements of copyright owners and donors in its subsequent dealings with collection items.
- 5.7 The beneficiaries of acquisition by NFSA are: (a) the Australian people on whose behalf the NFSA performs its functions and (b) the owners of rights in the material concerned. The NFSA can never be in the debt of its suppliers: it cannot respond to acquisition proposals which assert otherwise.

- 5.8 When NFSA accepts material on a custodial rather than ownership basis, it is on the understanding that it has been placed permanently in the national collection. Should the owner permanently withdraw the material, NFSA will be entitled to seek fair compensation for the cost of its custodianship.

## 6. General acquisition criteria

- 6.1 All items must be available for inspection by NFSA before acquisition.
- 6.2 Formed collections are acquired in toto only if selected as such. Otherwise items are sought individually whether or not they are part of formed collections.
- 6.3 Because there is no such thing as a cost free acquisition, each transaction is assessed in relation to its total cost: including travel, overheads, packing, shipping, exchange copies, other obligations, and purchase price (if any).
- 6.4 Further, collection management and preservation implications are assessed beforehand: for instance, processing workload, storage space requirements, level of duplication with existing holdings, impact on preservation program and budget. The transaction proceeds only if the implications are acceptable.

## 7. Acquisition mechanisms

- 7.1 All acquisitions, other than retail or wholesale purchase, or anonymous donations, will be documented with receipts and standard contracts which define the content and nature of the acquisition, the purchase terms (if any), and the obligations and rights of the parties involved. NFSA does not recognise open-ended, non-specific obligations to donors or suppliers.
- 7.2 Standing arrangements for the donation of material by producers or their representatives are encouraged.
- 7.3 NFSA recognises the following types of acquisition transaction:
- (a) *donation*: involves no purchase price but donors may be eligible for taxation concessions.
  - (b) *bequest*
  - (c) *exchange*: in some circumstances, NFSA may acquire new collection material by offering items in exchange.
  - (d) *purchase*: an agreed price is negotiated. The cost of providing the vendor with goods or services of any kind (including copies of any collection items) is construed as part of the purchase price.
  - (e) *deposit*: under some circumstances the NFSA accepts custody of material which it does not physically own.
  - (f) *duplication and off-air recording*: made to order copies, initiated by NFSA.

## 8. Responsibility

- 8.1 Responsibility for implementation of this policy rests with the Director or his delegate. The Director and Minister have the benefit of advice from the NFSA

Interim Advisory Committee on matters of policy development, and on major selection decisions.

- 8.2 Only the Director or his delegate is authorised to conclude acquisition transactions.

## 9. Guidelines

- 9.1 The NFSA may from time to time develop implementation guidelines relating to this policy.

## FILM AND TELEVISION GUIDELINES

This document applies the Archive's *Selection/Acquisition Policy* to film and television. Paragraph 4: SELECTION PRIORITIES of the Archive's *Selection/Acquisition Policy* (August 1990) states that:

- 4.1 Insofar as it is not practical to give equal attention to all aspects of the recorded sound and moving image heritage at any one time, priority of attention is given, in order to items:
- (a) made in or about Australia
  - (b) made by Australians overseas
  - (c) manufactured in Australia or for the Australian market; and
  - (d) imported to Australia
- 4.2 Subject to 4.1, prime attention shall be given to endangered, unique or rare items, material of highest heritage value, or material which other institutions do not acquire.

### 1. Film

#### 1.1 *Feature and narrative fiction films and trailers*

- 1.1.1 Select significant professionally made Australian films. Professionally made means having a recognised producer or production company, a director with some industry standing, or some evidence that the film has been released in cinema, on video or television.
- 1.1.2 Significant films are defined as films which have artistic, cultural, historical or social impact, are known to be successful at the box office, had influence on other filmmakers, won awards (such as nominees and winners of AFI<sup>1</sup> awards and other awards e.g. *Facts*)<sup>2</sup> or were in some way distinguished (e.g. referred to in articles in *Cinema Papers*), or used innovative techniques or visual presentation. This includes all films by highly regarded Australian directors (e.g. whose work is written about and discussed in newspapers, film journals or specialist programs such as *The Movie Show*).
- 1.1.3 Less significant films would include those which are professionally made as defined above, but which had limited or no release, do not have any established names in key

roles such as actor, producer, writer or director, and do not appear to have been written about in publications.

- 1.1.4 Acquire original negatives, A&B rolls, magnetic final mix, M&E tracks (Preservation), intermediate materials—picture interpos, interneg, sound master neg, (Duping) and prints, VHS and Beta videotapes (Access) for each feature film.
- 1.1.5 For access, acquire five (5) prints of significant Australian features in high demand on the grounds that access will be a continuing requirement for the foreseeable future and that we are thereby minimising replacement costs. As access prints are worn out they can be discarded. Acquire three (3) prints of less significant features and of trailers, and videos for regional offices and head office for researchers. 35mm or 16mm prints can be offered to Sydney or Melbourne offices if required in consultation with the regional managers.
- 1.1.6 If the film to be acquired is not suitable for projection a video copy could be made for access until such time as a better quality print is acquired or printed. Sub-standard prints made available to researchers should be clearly marked 'not suitable for projection'.
- 1.1.7 Where original film was shot on 35mm, 35mm prints are preferred. 16mm prints of 35mm films may be offered to the National Film Lending Collection, in consultation with senior Acquisition staff, if the Archive has all the copies it requires for access including those for regional offices.
- 1.1.8 Prints must be in good physical condition suitable for projection. This means that the sprockets are not damaged, or can be repaired, and that the film has either minor scratching, or scratches which can be removed or reduced with treatment, and that the image is of a screenable quality.
- 1.1.9 For nitrate copies of Australian films, before full or scant preservation has been carried out, acquire items to make 2 complete versions in the best condition—2 copies are suggested to allow for varied rates of decomposition, and in consideration of age tests, and length of time before preservation copying will be done.
- 1.1.10 After full or scant preservation, keep 1 complete nitrate copy of best complete versions. N.B: the preservation and duping copies should be stored separately.
- 1.1.11 Acquire different versions of films if a re-released version differs in content or some other significant way from the original version. Acquire preservation and duping material, and two (2) prints of such re-released versions.

## **1.2 *Documentary, actuality, promotional and information films/videos***

- 1.2.1 DOCUMENTARY films are creative interpretations of reality, which may use footage of actual events and/or reconstructed sequences.

ACTUALITY footage refers to professionally made films which record events or life going on, without interpreting these events in any way.

PROMOTIONAL films are films which promote an organisation or event.

INFORMATION films are non-fiction films designed to teach, instruct or train.

- 1.2.2 Select a representative selection of significant professionally made (as defined above) Australian documentary, actuality and promotional and information films of all eras. Promotional films will have been released in the appropriate place for such films, if not to the general public.
- 1.2.3 Acquire negatives, intermediate materials and prints for each film.
- 1.2.4 Acquire three (3) prints of significant documentaries and one (1) print of all other films for access on 35mm or 16mm according to 1.1.4.

### 1.3 *Theatrical newsreels, Cinema serials*

- 1.3.1 Select all professionally made Australian productions.

### 1.4 *Cinema/TV advertisements*

- 1.4.1 Select a representative sample of Australian products, and acquire all of those products' advertisements for a decade (e.g. Vegemite, Colgate, Coles Supermarket, Holden).

- 1.4.2 Acquire all award winning advertisements.

Select various samples of other advertisements for (taking into account current holdings):

- technical quality (e.g. Mood photography, special effects)
- products now banned in advertising (e.g. cigarettes)
- sensitive issues/products (e.g. the first Tampon ad)
- historical significance (e.g. 1972 Labor Party election campaign)
- obsolete products (e.g. Brylcreem)
- depiction of cultural/social values (e.g. social attitudes, dress, buildings of a particular period)
- products where the brand name has become 'product' name (e.g. Band-aids, Kleenex)
- advertisements with sub-text (e.g. BP the quiet achiever, timber industry promotion)
- crass or cheaply made ads (e.g. regional used car ads)
- ads that show the portrayal of women in the media
- agricultural ads reflecting changing environmental values
- ads made by significant film-makers/actors—usually made early in their careers (e.g. Paul Hogan, Jack Thompson, Paul Cox)
- ads with slogans that become cultural language (e.g. Claytons, Louie the fly, Feel like a Tooheys)
- animated ads, especially showing changes in style and technique
- ads that have been parodied in comedy shows
- Community service ads (e.g. Life Be In It, Keep Australia Beautiful, AIDS, Immunisation)

### 1.5 *Amateur films/videos*

- 1.5.1 Amateur films/videos are recordings made by non-professionals which include:
- Home movies, depicting family participation in festivals and events, or urban and/or rural scenes.

- Amateur productions; including films which are dramatic or documentary or actuality. Presentation is generally more sophisticated i.e. titling and production techniques.
- 1.5.2 16mm film is preferred over 8mm, 9.5mm film and 1/2" videocassettes, but these should be considered where justified (e.g. the work of the Super 8 Film Group or of video artists, or community organisation productions).
- 1.5.3 Acquire amateur films/videos made by filmmakers who have later achieved prominence in the industry (e.g. by reference to film publications).
- 1.5.4 The phenomenon of the retail 'package' home movie (whether of Australian or overseas content) should be represented as such. Acquire examples of gauges, distributors, packaging, subject range.
- 1.5.3 Acquire other amateur films/videos selectively based on the following guidelines (taking into account current holdings):
- time period represented in the film;
  - geographic location;
  - social context;
  - clear explanatory documentation included;
  - technical excellence, including quality of stock, quality of original camera work;
  - historical significance of family depicted, or of events portrayed; and,
  - innovative and creative film-making.

## 1.6 *Animated*

Select all significant films, films by established animators, or work of historic value (e.g. Eric Porter's *Bertie the Aeroplane*), films by 'fringe' animators.

## 1.7 *Experimental films*

- 1.7.1 Select a representation of various Australian films with experimental technique or content, or films that have been distributed through recognised outlets for such films (e.g. Film-Makers Co-op).
- 1.7.2 Focus acquisition efforts on award-winning films, films by recognised artists, and films involving new or significant examples of specific techniques.

## 1.8 *Overseas films*

- 1.8.1 Films of Australian association (e.g. overseas made but having one or more key Australian personnel such as actor, producer, writer or director), or those which can be demonstrated to have had a major impact on Australian culture may warrant selection. Each film to be considered on its merits. It would not be sufficient that the film is important culturally, as that could apply far too widely.
- 1.8.2 Acquire one print (or video copy) of each feature film for access purposes. The print must be in good technical condition and suitable for projection. Do not keep preservation material.

- 1.8.3 Australia has a regional responsibility to New Zealand, S.E. Asia and Oceania (the island states in the Pacific region). For material from these countries acquire preservation, duping and viewing copies as per sections 1.1 and 1.2 where possible. Films from other countries are not usually preserved by NFSA: it is assumed these are preserved in their country of origin.
- 1.8.4 If an overseas film is acquired, the reason for the acquisition should be noted in FLICS<sup>3</sup> (e.g. Australian actor(s), director etc).
- 1.8.5 For nitrate films, select significant features, documentaries and examples of technological developments (e.g. new colour or sound processes or formats such as anamorphic or 70mm). When resources permit, make intermediate and/or one 35mm print for access purposes. Otherwise offer to overseas archives if it seems appropriate, after consultation with senior acquisition staff. After copying, send original nitrate overseas. For less significant films, make a 1" video master and viewing VHS and send nitrate overseas.
- 1.8.6 As a general rule, non-feature smaller gauge films are not selected. They can be offered to the National Film Lending Collection for possible distribution.

## 1.9 *Unedited footage*

- 1.9.1 This category includes out-takes, excess footage, wild footage, stockshot or library footage, screen tests, unused footage from incomplete productions. A highly selective approach is taken to prevent the Archive being overwhelmed by large and unwieldy collections of unedited footage. Footage accepted in this category would have to have some special qualities to be accepted (e.g. the last footage shot by a cameraman killed in action, or when an event of historical importance is not well represented in the final form of the film).
- 1.9.2 Some excess footage contains material of value to researchers when it has been omitted from the film for reasons related to length of scene rather than lack of quality, e.g. extended interviews. However, they must be on identifiable reels with sound components, and with documentation as to contents.
- 1.9.3 NFSA does not normally accept workprints or cutting copies. Acquire if in good technical condition and no other access components are held, or if there is little likelihood of original material being acquired. They must have proper splices, i.e. film tape or cement, not masking tape or staples.
- 1.9.4 Excess footage offered on non-preservation formats such as home movies or 1/2 inch video is automatically limited to research rather than re-use. Exceptional images (e.g. images of outstanding photographic quality or images of unique political, social or cultural events) are selected under these circumstances.
- 1.9.5 Excess footage related to Aborigines is referred to the Australian Institute of Aboriginal and Torres Strait Studies, and that related to Australia's participation in war to the Australian War Memorial, after consultation with senior staff.
- 1.9.6 Excess footage for feature films is not normally accepted; except where it is the only surviving evidence of parts of a film e.g., *The Story of the Kelly Gang* (1906). Any silent film should be closely inspected with a view to such preservation, whether known to be excess footage or part of the original film.

1.9.7 The footage may be selected for one or more of the following reasons:

- research purposes; if it is of a topical nature with a high probability of re-use.
- film study purposes; e.g., to be able to study the working methods of a particular filmmaker; or to look at how a particular point of view is constructed for a documentary; to obtain a complete picture of the making of a particular film.
- survival value; if it is the only surviving material for a particular film of importance to the national collection, e.g., nitrate films, early features and television.

1.9.8 In conjunction with one or more of the above reasons, excess footage must also satisfy the following criteria:

- comprehensive documentation; for example shotlists, indexes etc., are essential.
- technical quality; the footage must meet certain technical standards, e.g., cutting copies or workprints according to above guidelines. NG (No Good) takes are not accepted, neither as short offcuts (e.g. take 1, take 2 of a shot), or where several offcuts are wound around each other on one reel.
- availability; unedited footage must be available and accessible to researchers, without restrictions, other than normal preservation requirements.

## 2. Technological developments

Select representative examples of films/videos which highlight advances in film/video technology (e.g. introduction of new film stocks, colour processes, sound techniques, screen ratios, video tape formats). Priority to be accorded to Australian films although overseas films will also be selected where a clear relevance to Australian technological development is apparent.

Look for one or more of the following to determine selection priorities:

- technical excellence
- innovative production techniques
- obsolete format, gauge, colour process or stock characteristic
- special effects
- rarity of example
- physical condition

## 3. Filmstrips

While filmstrips are not moving images, the Archive acknowledges the desirability of holding representative samples of a medium which is technically related to film. However, the acquisition of Australian filmstrips is accorded a very low priority—limited resources must be conserved for more significant acquisitions. Only strips of outstanding technical quality, major technical development (e.g. the first strips combined with sound) or those of unique social and cultural content would be considered. Video discs using stills or moving clips should also be considered in this category.

## 4. Television

For all categories of Australian television acquire negatives, intermediate materials, prints, master or sub-master tapes and video cassettes as applicable. Acquire three (3) cassettes for access purposes.

In addition to acquiring individual programs, acquire one entire day's transmission annually from each television network.

Implement a roster system for acquiring news, sports and current affairs programming as it goes to air.

### 4.1 *Mini-series/Telemovies*

Select all Australian productions.

### 4.2 *Series, Serials*

4.2.1 Acquire whole sets of landmark series and serials where practicable (e.g. series or serials that were well publicised at the time of presentation, and are still known through being written about or discussed, or through legend (e.g. *The Mavis Bramston Show*, *Skippy*).

4.2.2 Acquire representative samples from all other series and serials. Select first five and last five episodes, plus significant episodes for reasons of cast, anniversary episodes, changes in plot or changes in director or production, and social issues portrayed. Aim to acquire approximately 10% of each series or serial depending on the application of the above criteria. The producer should be consulted if appropriate.

4.2.3 Acquire representative samples from a variety of programmes: quiz, drama, comedy, variety, soaps, etc. Acquire from all networks and production houses.

### 4.3 *News and Current Affairs*

4.3.1 Acquire representative samples of complete news broadcasts and current affairs programmes from the range of stations Australia-wide as indicated in Item 4. Representative samples relate both to times of the day and year, and to kinds of programmes presented (e.g. *60 Minutes*, *4 Corners*, nightly news).

4.3.2 Acquire news footage from TV news libraries as offered, on the basis that selection has already been carried out within stations. Give selection priority to Australian news items as far as possible (e.g. pick a day when Australian news is dominant, such as Election Day). News footage should be well-documented.

4.3.3 Acquire individual news stories of historical, social, cultural significance. Also acquire individual stories about the NFSA.

### 4.4. *TV Specials*

Assess each on its merit.

Acquire for reasons of:

- culture/historical significance of event (for example Bicentennial celebrations, America's Cup win)
- technical significance of undertaking (e.g. first satellite broadcast, TV station opening program, first outside broadcast).

#### 4.5 *Sports film/video*

Acquire representative samples that cover:

- the range of male and female sports
- all time periods
- significant sporting events, for example Olympic Games, Grand Finals, Test Matches
- significant sporting achievements by Australians

#### 4.6 *Video/film music clip*

Acquire representative samples based on:

- popularity of song/artist(s) in their field (e.g. Peter Garrett, Joan Sutherland, Eric Bogle)
- technical or artistic significance of clip
- significance of director/producer
- to complement the sound collection
- representation over time
- award winning

#### 4.7 *Overseas television*

Overseas television programs account for a large percentage of the Australian viewing diet. Many overseas programs have had a significant cultural impact on Australia. While the Archive recognises the desirability of selecting a representative sample of overseas programs from all television categories, only a very narrow range of programs should be selected, where a clear relevance to Australian life or to the development of Australian television is apparent (e.g. *Dr Who*, *Sesame Street*, *The Young Ones*, *The Wonder Years*, *Disneyland*, *The Cosby Show*). Acquire one access copy only on film or video.

Assess each on its merit based on the following:

- cultural/historical significance
- technical significance
- relevance to Australia
- artistic accomplishment
- critical acclaim

## 5. Additional points to consider

### *Selection on a subject basis:*

The Australian Broadcasting Tribunal categorises TV programmes by subject as follows:

- Drama—comedy and other (includes series, serials, mini-series, telemovies, cinema films)
- Children's programs (includes drama and other e.g. programs given a "C" category by ABT)
- News, documentaries, current affairs
- Education, arts, religion and information
- Sports
- Quiz, panel and game programmes
- Light entertainment

Our selection decisions should be influenced by the range of subjects we are including in the collection. We should aim to broadly represent the whole field of artistic endeavour.

## DOCUMENTATION SELECTION GUIDELINES

### Introduction (Sections 1-2):

Selection judgements should reflect a balanced overview of tastes, trends and views of history and society.

### 1. Selection priorities

Insofar as it is not practical to give equal attention to all aspects of the recorded sound and moving image heritage at any one time, priority of attention is given, in order, to items:

- (a) made in or about Australia
- (b) made by Australians overseas
- (c) manufactured in Australia or for the Australian market, and
- (d) imported to Australia

Subject to this factor, prime attention shall be given to endangered, unique or rare items, material of highest heritage value, or material which other institutions do not acquire.

The selection of documentation material for inclusion in the national collection parallels that of the physical image/sound carriers.

#### 1.1 *Priorities*

**Priority 1:** Australian material takes priority for selection ie. material produced in Australia by Australians.

**Priority 2:** Material with particular relevance to Australia (eg. content/cast/crew) but produced overseas or by overseas interests.

**Priority 3:** Material of relevance as an international resource is also collected. The Archive aims to provide sufficient international scope to adequately support the development of screen and sound research activity in Australia. *This component of the collection will be representative rather than comprehensive, and the Archive must reject a significant amount of material within this category.*

## 1.2 *Categories*

The following categories of production are sought for inclusion in the national documentation collection:

*Film:* feature/narrative fiction films; documentary/actuality/promotional and information films; theatrical newsreels/cinema serials; cinema/TV advertisements; amateur films/videos; animated and experimental films.

*Television:* mini-series; series/serials; news and current affairs; specials; sports film/video; video/film/music clips.

*Radio:* actuality, serials, drama, music, advertisements, news, current affairs, talk-back, interviews.

*Sound recording:* record industry; private recordings; live performance; educational presentation; oral history; music; spoken word.

*Personalities and Organizations:* This covers material relating to individuals, companies and occasions which are relevant to the screen and sound industries.

## 1.3 *Preservation/Access Requirements*

1.3.1 The most basic principle in selecting documentation material for inclusion in the national collection is to acquire sufficient quantities of any category to satisfy both our preservation and access requirements.

i.e. At least one copy is classed as 'preservation' which means that it must be maintained under optimum preservation conditions (minimal handling, etc.) and cannot be removed from the Archive.

1.3.2 *It is the permanent archival record for that category.*

Subsequent copies are classed as 'additional preservation' which indicates that they are support to the preservation item and may be used for copying, exhibition and access.

1.3.3 The terms 'preservation' and 'access' require some definition in this context.

1.3.4 *Preservation:* Refers to the continued existence of the physical item, the image and/or the contents of that item. This involves the original item but may also include essential copying if the original is inherently unstable.

1.3.5 *Access:* Can refer to both the physical item and the visual or intellectual content. These two components are distinctly separate in that content requests can be answered via copies of originals but historical, artistic and personal requests often require

reference to the original. Whenever feasible, copies rather than originals are provided.

## 1.4 *Exhibitions and presentations*

1.4.1 *Exhibition* is an important consideration in terms of both selection and access to the documentation collection. Demand for visual material both internally and externally is regular and frequently indicates a preference for original rather than copied material. This means that, when practical, multiple copies are sought for each category.

## 1.5 *Quantity—Number of copies sought to satisfy the various documentation functions*

1.5.1 An important consideration re selection of documentation items concerns the number of copies of any one item selected for inclusion in the national collection. Whenever possible, multiple copies are acquired to satisfy the demands for both permanent preservation and easily accessible reference or exhibition material. It is recommended that the producer be contacted prior to production whenever possible. This should ensure that the NFSA's ideal requirements are clearly understood and can be allowed for.

1.5.2 *Example: Priority 1 Posters (Australian material):* Up to five copies of any relevant Australian poster are sought for inclusion in the collection. The poster in best condition is classed as the 'preservation' original and becomes a permanent, stored reference. The second, third, fourth and fifth copies are classed as 'additional preservation' copies for inclusion in the collection as support to that preservation image. Copies additional to these five collection items are treated as duplicate material and are available for exhibition, reference and exchange purposes, subject to the usual copyright provisions.

1.5.3 When less than the ideal five collection copies are held, it is the case that an 'additional preservation' item will be used for copying, display or other access purposes. The 'preservation' item will only be used for copying when it is the sole record—herefore reproduction of that original is required in order to facilitate access whilst protecting that unique original.

1.5.4 Quantity is also very important re the non-Australian collection components of the collection. *The general rule is that no more than three copies of any selected item will be accepted.*

## 2. Selection dynamics

2.1.1 In-house reproduction:

As already mentioned, it is not always possible to acquire the approved minimum quantity of any specific category. This creates the situation where one copy only may be held and it is automatically classified as a preservation item. *Photographic copying* then becomes an extremely important function in that it:

1. provides ability to offer protection to the image via archival copying
2. facilitates availability of image for reference/reproduction/exhibition

- 2.1.2 In this instance, the Archive generates negative and duplicate positive material for preservation and reference purposes i.e. *the preservation of the image becomes as important as the original item itself.*
- 2.2.1 *Practical selection* provides the National Film and Sound Archive with a good representative coverage of documentation relevant to our stated priorities. A more comprehensive level of coverage will be achieved as staff and resources become available.
- 2.2.2 Practical selection also allows the Archive to reject material on a firm assessment basis. This is especially important in dealing with large consignments on offer re Selection Priorities 2 and 3.
- 2.2.3 *In general, maximum number of copies of any non-Australian documentation item for selection is three.*

### 3. Documentation categories—selection policy

The major categories of documentation which are always sought are:

#### 1 *Scripts (radio, TV, film):*

- 3.1.1 As many versions of the script as possible are sought: i.e. from treatment stage through to post production. When possible, notated copies used by crew/cast are included.
- 3.1.2 The aim is to provide wherever possible a practical illustration of how the script develops from concept to finished product.
- 3.1.3 All original material received is classified as preservation. Duplicate copies are accepted for access/reference purposes.
- 3.1.4 Only single copies of post-production scripts are accepted for non-Australian productions.

#### 2 *Still photographs (including lobby cards, transparencies, negatives)*

- 3.2.1 For film/TV production the set of original stills, negatives and colour transparencies are sought. They can relate to both promotional and production images.
- 3.2.2 As these are frequently not available, aim for a set of positive b/w prints and colour transparencies, from which to strike negatives and reference/resale prints.
- 3.2.3 Promotional photographs re radio/record/live productions; personality/organisation/occasion/crew/construction and building photographs are also selected. The aim is to develop and provide as comprehensive a visual record as possible of all aspects of media.
- 3.2.4 For Australian related material (Priorities 1 and 2), all relevant items on offer will be accepted i.e. multiple copies of single images. This provides an extended

opportunity to preserve the image. For the international collection, (Priority 3), up to three copies of any single image will be accepted.

### 3 Posters:

- 3.3.1 Australian titles/festivals etc. (Priority 1): Select at least five copies of each poster image and each poster size (eg daybill, one-sheeter, three sheeter etc; initial release and re-release material plus overseas release of Australian material). Extra copies accepted for exhibition/exchange purposes.
- 3.3.2 Non-Australian Material (Priorities 2 and 3): Up to three copies of each poster image will be accepted. The primary purpose in collecting overseas posters is for visual reference/ exhibition, and the top priority is for Australian imprint posters.
- 3.3.3 Artistic merit may be a consideration when making a selection decision, particularly in relation to overseas posters e.g. classic image; well known artist. It may also lead to a variation in the number of accepted copies because the popularity of the image warrants extra exhibition and exchange capacity.

### 4 Press kits:

- 3.4.1 Up to five copies, including any re-release material. The value of the press kit is often retrospective in that it provides valuable production and personality detail which may otherwise be difficult to locate once the production has ceased to be current.
- 3.4.2 *Other publicity* as available. As a further reflection of promotional style and emphasis. (eg stickers, T shirts, fliers, release sheets, other promotional material—multiple copies (maximum six) when available). Maximum of two copies of any Non-Australian (Priorities 2 and 3) publicity kit or item accepted.

### 5 Press clippings, previews, biographies etc:

- 3.5.1 Collected primarily with reference to Australian film/TV/sound/radio content. References to overseas items accessed via international indexes (e.g. *FIAF International Index to FTV Periodicals*)

### 6 Sheet and manuscript music (published and unpublished):

- 3.6.1 Selected when specifically relevant to screen/sound components of the national collection. Sheet music is accepted when it relates to a recording, a performance, a personality or a production e.g. original manuscript score for *The Man from Snowy River*; the published theme to radio program.
- 3.6.2 Beyond this point, sheet music is considered to be more appropriate to other national bodies (eg. National Library of Australia Music Collection) and will not be selected for the National Film and Sound Archive's collection, i.e.

When this category has no direct relevance to specific performers, performances or productions which fall within the selection parameters of the National Film and Sound Archive, it will not be considered for inclusion in this institution's collections.

- 3.6.3 When possible, multiple copies are sought. (Ideal minimum *five copies*). Non Australian sheet and manuscript music will not often be selected but when it is, a maximum of three copies is accepted.

*7 Catalogues and indexes (of sound recordings, films and videos, whether published or unpublished and including discographies, trade catalogues, filmographies, etc):*

- 3.7.1 The purpose of this category is primarily as a finding aid for access, acquisition and research projects, both internal and external to the NFSA. The format and information provided may often represent the only known reference to specific retrospective items, and trade catalogues are frequently used to locate material in the national collection. International references acquired as available e.g. *FIAF Periodicals Index*.
- 3.7.2 All available current and contemporary indexes are sought. Multiple copies are accepted whenever available to allow for future development of access collections in regional offices (Maximum six copies).

*8 Packaging (including record/album sleeves, labels, video packaging):*

- 3.8.1 Packaging is retained unless it is unmarked, anonymous material providing no evidence of package content, artwork or historical information e.g.:
- video covers may contain useful visual or distribution information.
  - record sleeves may present both significant content description and artistic or period representation.
  - original can labels may indicate form of delivery plus historical logos for particular period.
- 3.8.2 Packaging may not be stored with the contents if they form discrete categories in themselves, or if the packaging poses a threat to the preservation of the contents.

*9 Glass slides:*

- 3.9.1 As a promotional/artistic representation of theatrical occasions; film titles (and title changes); concert attractions etc; general advertising and also from an artwork viewpoint, glass slides frequently offer the only known colour reference. They provide an interesting illustration of social and historical factors along with the actual company/product/title reference.
- 3.9.2 All Australian production titles are selected, and a representative sample for general advertising as well as categories 2 and 3 is selected.
- 3.9.3 If multiple copies are on offer, a maximum of four copies of any one slide are accepted.

10 *Programmes (concert, theatre, festival, etc):*

- 3.10.1 Selected on the basis of content and period and may relate to theatre, film, TV, live performance, festivals, etc.
- 3.10.2 The practical usefulness of knowing what was shown/performed when and by whom is often equalled by the stylistic visual presentation of the programme, along with the historical relevance of contents, presentation, promotion, period, etc.
- 3.10.3 Multiple copies are collected when available to facilitate preservation, access and display purposes. (maximum eight).

11 *Production material (for example camera sheets, call sheets, log books, animation cels, schedules; accounts; continuity sheets; diaries; timetables):*

- 3.11.1 This category relates exclusively to Australian material (Priority 1) and it is selected on the basis of the overall significance of a specific production.  
  
Detailed production material is not necessarily sought for every production, rather production material is sought for productions which have social significance/research value and also AFI title winners; ARIA<sup>4</sup> winners; AWGIE<sup>5</sup> and Television Society (PENGUIN) Award<sup>6</sup> winners.
- 3.11.2 This material is sought for specific production research and as support to the end product for in-house identification/confirmation; future re-release reference/re-use/display etc.
- 3.11.3 Its availability is variable dependent on the record keeping habits of those involved.
- 3.11.4 All material received in this category is classified as preservation material. Copies will be produced on demand.

12 *Papers/memorabilia/manuscripts (personal or corporate, including diaries, business records, contracts, sales cards, ledgers, letters, scrapbooks, autographs etc):*

- 3.12.1 The purpose of this category is to provide detailed insight and reference into many aspects of relevant Australian history. This is most often collected in the papers and memories of involved individuals. (for example performers, cameramen, technicians, business partners, etc.)
- 3.12.2 Institutional records and major reports relating to the development of the media in Australia may also be included within this category. Whenever possible, this material will be selected as a primary reference source of essential value to the national collection.
- 3.12.3 Material is selected on a case by case basis with all material relevant to Australian film/TV and sound/record production history being considered. The Australian component in this category is especially important because in general the Archive deals with local material and identities. It may also offer useful long term exhibition potential.

- 3.12.4 This category frequently relates to the lifetime collections of individuals. Selection is made on the basis of the individual's impact within the related industries; relevant content of material on offer (e.g. reference to specific productions, careers or the individual's role in relevant field); overall historical significance in terms of screen/sound reference.
- 3.12.5 If a collection or item contains strong elements of other fields of interest (e.g. theatre or literature), then negotiation is required to determine the most appropriate location for that material in either part or whole.
- 3.12.6 It is sometimes the case that original items have intense sentimental value for the owner and cannot be given to the National Film and Sound Archive for that reason. If the contents are considered worthy of selection then the Archive may propose the short term loan of the originals to facilitate a copying program. This will ensure the accessibility and preservation of the contents at least.
- 3.12.7 All original items received in this category are classified as preservation material. Photographic copies will be produced on demand.

#### NOTES

1. AFI is the Australian Film Institute.
2. FACTS is the Federation of Australian Commercial Television Stations.
3. FLICS is the Film Location and Inventory Control System, the database used at the NFSA for film accessioning, collection control and cataloguing.
4. ARIA is the Australian Record Industry Association.
5. AWGIE is the Australian writers' Guild Award for excellence in writing.
6. The Television Society Award (nicknamed PENGUIN Award) is a peer judged award which recognises excellence of technique and performance in television production in Australia.



# REVIEWS AND RECENT PUBLICATIONS

## REVIEWS

Alkin, Glyn: *Sound techniques for video and tv*. London, Boston: Focal Press, (c) 2/1989. 240 pp., illus., 22 x 14 cm, ISBN 0-240-51277-4: £14.50 (pbk.).

Das Buch kann für den in der englischen Sprache geübten Leser ein wertvolles Nachschlagewerk zum Themenkreis der Audiosignalverarbeitung im Bereich der Fernsehtechnik sein. Beginnend mit einer kurzen Einführung in Aspekte der Psychoakustik wie z.B. Hörvorgang, Schallintensität, Lautheit usw. führt das Buch den Leser über einige Stickwörter der technischen Akustik zu einer ausführlichen Darstellung von Mikrofontypen und ihren korrekten Einsatz bei unterschiedlichen Aufnahmesituationen.

In diesem für den Praktiker besonders wichtigen Teil des Buches werden für in der täglichen Aufnahmepraxis vorkommende Probleme bildlich und textlich Lösungsmöglichkeiten dargestellt, wobei die Abhängigkeiten zwischen der Kameraführung und der Mikrofonaufstellung berücksichtigt werden. Die Studioteknik wird in ihrem ganzen Umfang angesprochen; stets steht der Aspekt Praxis im Vordergrund. Diesen Bezug auf die praktische Anwendung findet man auch in jenem Teil des Buches, in dem auf die korrekte Mikrofonaufstellung bei den bekannten Musikinstrumenten einschliesslich der Aufnahmesituation bei unterschiedlichen Orchestergruppierungen eingegangen wird. Ebenso wird die Nachbearbeitung des Tonmaterials einschliesslich der dazu benötigten Gerätetechnik angesprochen.

Der letzte Themenkreis des Buches ist der digitalen Audiotechnik gewidmet, der natürlich im Rahmen dieses Buches weder ausführlich noch wegen des Erscheinungsjahrs auf dem neuesten Stand sein kann. Am Ende des Buches findet man ein Glossar mit der Seitenangabe auf eine entsprechende Textstelle. Hinweise auf weiterführende Literatur fehlen.

Das Buch ist klar gegliedert; jedem Thema sind jeweils eine Text- und eine Bildseite (Schema-Zeichnung) zugeordnet. Als Folge dieser klaren Gliederung eignet sich das Buch für den angesprochenen Leserkreis gut als Nachschlagewerk für den Informationsbedarf bei der täglichen Arbeit, obwohl ein eigentliches Index-register fehlt.

Horst Zander

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

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

Bryan Crimp's discography of the HMV recordings featuring the pianist Benno Moiseiwitsch follows the well approved arrangement by recording session. Crimp divides these sessions into

four groups: acoustic, black label, plum label, and tape only sessions. These four groups are prefaced by short introductions. After the discography proper, there is a session-by-session index in alphabetical order of composers and their works. English and foreign record numbers are given as well as all take numbers. This is a very carefully prepared work of labour by an expert discographer. The only objection I have to make is the choice of typefaces. Printed from pages produced by a needle-printer, figures and individual letters are often difficult to read.

Martin Elste

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**Lowrey, Alvin:** *Lowrey's international trumpet discography*. Columbia, SC: Camden House, Inc., (c) 1990. 2 Vols., xx, 1007, 677 pp., 24 x 16 cm, ISBN 0-938100-79-3: \$150.00 (cloth).

This is a discography of primarily LP recordings of music in which the trumpet plays a prominent part. It is crammed with pieces of information not all of which are, however, essential in respect to the scope of the discography. The arrangement of data is by trumpeter. The whole contents of albums and sets has been cited, not only those works involving the trumpet. Thus large sections of the discography proper have nothing to do with the subject matter of it.

Volume 2 contains all the indexes. There is one thorough index by compositions, titled repertoire index. This lists sensibly only those compositions actually featuring the sound of the trumpet. There is also an artist index, in which all artists including those who perform the compositions without the trumpet are given under their respective instrument. Strangely, no conductor index is supplied.

Despite the wealth of information, there are still some shortcomings. For example no dates of release and/or of recording are given, though those records currently available carry a right arrow next to their record numbers. I also miss the possibility to get access to special recordings involving certain types of historical and modern trumpets through an index.

All in all, this is a very thorough discography compiled by a trumpet buff. Yet a restriction to one volume would have increased the concentration on the important details of a trumpet discography.

Martin Elste

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**Ruppli, Michel:** *Swing. Discographies Vol.1*. Paris: Association Francaise des Detenteurs de Documents Audiovisuels et Sonores, 1989. 96 pp., 15 x 21 cm, ISBN 2-905343-05-2: No price given (pbk.).

The period between the First and the Second World Wars in the European recording industry was marked by an increasing interest in jazz. The first record series devoted exclusively to jazz was probably the Parlophone 'New Rhythm Style Series', which started to appear in the UK in 1929. Several other record companies soon followed suit. Of course many companies simply issued jazz recordings as part of their general output, but the appearance of special 'swing series' was evidence of growing awareness of the part of the record companies and of the emergence of a distinct new consumer group, jazz enthusiasts.

Thus it was not by any means exceptional that in 1937, two young French jazz enthusiasts, Charles Delaunay and Hughues Panassie, were able to persuade the Pathe company to

inaugurate a special label simply called 'Swing', and to hire themselves as producers. Both had close ties with jazz and record collecting. In the previous year, Delaunay had just published his *Hot Discography*. Panassie was chairman of the Hot Club de France, an organization of jazz enthusiasts. Swing SW 1, *Crazy Rhythm* by Coleman Hawkins, was released in April 1939.

The Parlophone Rhythm Style recordings had been mainly reissues of recordings made in the United States. Most recordings issued on the Swing label were made in Paris, featuring not only French jazz musicians but many of the famous American musicians who visited Paris in the thirties. American recordings also appeared on the Swing label, but many of them were especially produced for Swing in the USA by Panassie or Delaunay.

Swing SW 100 appeared in 1941. About a hundred more recordings appeared during the occupation; the titles were in French, but the music was jazz. After the war, recordings leased from various American labels began to appear frequently on Swing. In 1951 Swing severed its connections with Pathe and continued as a subsidiary of Vogue, Charles Delaunay's new record company. By this time 368 records had been issued on the Swing label.

It is appropriate that the Association Francaise des Detenteurs de Documents Audiovisuels et Sonores have chosen the Swing label as the first publication. Internationally Swing has been one of the best-known French record labels, and the publication will be received with great interest. The author, Michel Ruppli, is already well known for his discographies of several American record companies specializing in jazz and related idioms, such as Prestige and Atlantic.

This publication follows the model of these earlier discographies. The first part consists of a chronological listing of all recordings originally produced for the Swing label (1937-1951), including unissued titles. Part two is a numerical listing of Swing releases from SW 1 to SW 368, including material originally recorded for other companies. Part three lists main French LP issues. There is also an artist index.

Both parts one and two of the discography are admirably complete. Minor errors are inevitable in this type of work (for instance, on p. 41 take one of the Don Byas recording 'Rosetta' is shown as unissued, while on p. 68 it is listed as having been issued on SW 247), but these are exceptions. The only thing that I am really missing is an introductory essay on the origins and fortunes of the label. After all, the Swing label was new phenomenon in the French recording industry. How did the records sell, how were they produced, how about the problems of producing jazz records during the German occupation? Ruppli was able to cooperate with the late Charles Delaunay on the project, and could no doubt have secured much valuable information from him. All we are now given on the history of the company are two brief paragraphs. I know some of these questions have been dealt with in French jazz literature, but not all foreign readers are familiar with it.

However, it would be unfair to criticize the author of this excellent publication for isolating discography from the inner workings of the recording industry and its economic and cultural foundations. After all, this shortcoming is common to practically all discographical publications. Future students of French jazz and the French recording history will find this volume essential.

Pekka Gronow

## RECENT PUBLICATIONS

**Barker, John W.:** *The use of music and recordings for teaching about the Middle Ages. A practical guide, with comprehensive discography and selective bibliography.* Kalamazoo, Michigan: Medieval Institute Publications, 1988. 230 pp., 23 x 15 cm, without ISBN: \$10.00 (pbk.).

Available only through Medieval Institute Publications, Western Michigan University, Kalamazoo, Michigan 49008-3851, USA.

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*CD Guide optical edition.* Summer 1990. <CD-ROM>. Hancock, NH: WGE Publishing, 1990.

Available from WGE Publishing, Inc., Forest Road, Hancock, NH 03449, USA.

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*Edison disc artists and records. 1910-1929. Second edition. ((Additional pages.)) Compiled by Raymond R. Wile. Edited by Ronald Dethlefson.* Brooklyn, N.Y.: APM Press, 1990. ((96 pp.)), illus., 28 x 22 cm, ISBN 0-937612-09-X: \$18.95 (pbk.).

Includes two booklets: *Preliminary list of Edison disc records* (( ...)), reprint edition (ISBN 0-937612-11-1), and *Instruction book for installation of long playing equipment on the Edison disc phonograph*, reprint edition (ISBN 0-937612-12-X).

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**Eisenberg, Evan:** *Der unvergängliche Klang. Mythos und Magie der Schallplatte.* Frankfurt am Main, Berlin: Edition Sven Erik Bergh im Verlag Ullstein, 1990. 280 S., 22 x 15 cm, ISBN 3-7163-0222-8: DM 34.00 (geb.).

Übersetzung von *The recording angel. Explorations in phonography* (McGraw-Hill Book Co., 1987, siehe *Phonographic Bulletin* # 51).

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**Erzinger, Frank und Hanspeter Woessner:** Geschichte der schweizerischen Schallplatten-aufnahmen. Teil 2. IN: *Zürcher Taschenbuch. Neue Folge.* 110 (1990), S. 150-298.

Als Separatdruck auch erhältlich direkt von Frank Erzinger, Fuhrweg 1, CH-8820 Wädenswil, Schweiz.

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**Giese, Hannes:** *Art Blakey. Sein Leben. Seine Musik. Seine Schallplatten.* Schaftlach: OREOS, (c) 1990. 217 S., Abb., 24 x 17 cm, (= Collection Jazz. Bd. 13.), ISBN 3-923657-13-7: DM 36.00 (brosch.).

Attraktiv gestaltete kritische Diskographie in gleicher Aufmachung wie die übrigen Bände der Collection Jazz.

**Gray, Herman:** *Producing jazz. The experience of an independent record company.* Philadelphia: Temple University Press, 1988. xv, 171 pp., ISBN 0-87722-574-5: \$19.95 (cloth).

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**Grubb, Suvi Raj:** *Kann der Partitur lesen? fragte Otto Klemperer. Erinnerungen eines Musikproduzenten.* Zürich: SV international, Schweizer Verlagshaus, (c) 1989. 298 S., Abb., 25 x 18 cm, ISBN 3-7263-6601-6: DM 39.80 (geb.).

Übersetzung von *Music makers on record* (Hamish Hamilton, 1986, siehe *Phonographic Bulletin* # 46).

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**Henstock, Michael E.:** *Fernando De Lucia. Son of Naples, 1860-1925.* London: Duckworth, 1990. xxii, 505, 32 pp., illus., 24 x 16 cm, ISBN 0-7156-2325-7: £25.00 (cloth).

Contains a comprehensive discography with extensive notes on speeds and transcriptions (pp. 437-482).

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*Hör Spiele in der ARD 1989. Hörspielverzeichnis. Verzeichnis der Hörspiele, die 1989 erstmals von den Rundfunkanstalten der ARD (einschliesslich RIAS Berlin) ausgestrahlt wurden. Mit einer Übersicht über Hörspielpreise und publikationen. Zusammengestellt v. Bernd Löw.* Frankfurt am Main: Deutsches Rundfunkarchiv, 1990. ix, 710 S., 21 x 15 cm, ISBN 3-926072-33-4: DM 42.00 (brosch.).

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**Kazdin, Andrew:** *Glenn Gould. Ein Porträt.* Zürich: Schweizer Verlagshaus, 1990. 210 S., 25 x 18 cm, ISBN 3-7263-6631-8: DM 39.80 (geb.).

Mit einer 'Diskographie Glenn Gould' (S. 177-210), die nach Schallplatten-Ausgaben, nicht nach Aufnahmen geordnet ist. Andrew Kazdin arbeitete als Klassikproduzent bei CBS Masterworks und betreute seit 1964 exklusiv Goulds sämtliche Einspielungen. Der Autor zeichnet in dieser einfühlsamen Biographie ein differenziertes Bild Goulds, zusammengefügt aus Erlebnissen, Vorgängen und Gesprächen. Der Leser lernt den Pianisten und Menschen Schritt für Schritt kennen, wie er seinen Flügel präparierte, um den spezifischen Gould-Klang herauszubekommen, wie er im Studio arbeitete, wie er übte. Kazdin geht auch auf Goulds menschliche Seite ein, seine Überspanntheit, Rücksichtslosigkeit und Naivität, die schroffe Diskrepanz zwischen höchst entwickeltem Intellekt und unkontrollierter Emotionalität.

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**Kreikle, Mechthild:** *Hermann Scherchen. 1891-1966. Phonographie. Deutsche Rundfunkproduktionen, Industrietonträger, Eigenaufnahmen. Zusammengestellt und bearb.v. <...>.*

Frankfurt am Main: Deutsches Rundfunkarchiv, 1991. XI, 50 S., 21 x 15 cm, ISBN 3-926072-34-2: DM 12.00 (brosch.).

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**De la Motte-Haber, Helga and Günther Rötter <Hrsg.>:** *Musikhören beim Autofahren. Acht Forschungsberichte.* Frankfurt am Main, Bern, New York, Paris: Peter Lang, (c) 1990. 144 S., 21 x 15 cm, (= Schriften zur Musikpsychologie und Musikästhetik. Bd.4. ISSN 0930-3820), ISBN 3-631-43212-7: sFr. 38.00 (brosch.).

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**Myers, Kurtz:** *Index to record reviews. 1894-1987. Based on material originally published in Notes, the Quarterly Journal of the Music Library Association between 1984 and 1987. Compiled and edited by <...>.* Boston, MA: G.K. Hall and Co., 1989. xxv, 639 pp., 28 x 22 cm, ISBN 0-8161-0482-4: \$ 190.00 (cloth).

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**Nolden, Rainer:** *Count Basie. Sein Leben. Seine Musik. Seine Schallplatten.* Schaftlach: OREOS, (c) 1990. 184 S., Abb., 24 x 17 cm, (= Collection Jazz. Bd. 14.), ISBN 3-923657-30-7: DM 36.00 (brosch.).

Attraktiv gestaltete kritische Diskographie in gleicher Aufmachung wie die übrigen Bände der Collection Jazz.

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**Perks, Robert:** *Oral history. An annotated bibliography.* London: The British Library, (c) 1990. xv, 183 pp., 24 x 17 cm, ISBN 0-7123-0505-X: £12.95.

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**Pfister, Werner:** *Fritz Wunderlich. Biographie.* Zürich: Schweizer Verlagshaus, (c) 1990. 417, 48 S., Abb., 25 x 17 cm, ISBN 3-7263-6612-1: DM 48.00 (geb.).

Enthält eine nicht allzu detaillierte Diskographie einschliesslich einen Verzeichnis der Rundfunkproduktionen (S. 387-403).

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16. *Tonmeistertagung Karlsruhe 1990. Internationaler Kongress mit Fachausstellung vom 20. bis 23. November 1990 in der Stadthalle. Bericht. Hrsg.v. Bildungswerk des Verbandes Deutscher Tonmeister.* München u.a.: Verlag K.G. Saur, (c) 1991. 834 S., Abb., 20 x 14 cm, ISBN 3-598-20357-8: DM 60.00 (brosch.).

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Sitsky, Larry: *The classical reproducing piano roll. A catalogue-index*. New York: Westport, CT; London: Greenwood Press, 1990. 2 vols., xliii, 1375 pp., 24 x 16 cm, (= Music reference collection. No.23.), ISBN 0-313-25496-6: £116.00 (cloth).

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Smithson, Roger: *The recordings of Edwin Fischer*. <London:> Roger Smithson, (c) 2/1990. 25 pp., 21 x 15 cm, ISBN 0-9517082-0-1: £4.00 (stapled).

Available from Roger Smithson, 63 Tulsemere Road, London SE27 9EH at £4.00, surface post paid anywhere in the world, or £5.00 airmail.

This new edition of the Edwin Fischer discography expands and updates the first edition, which came out in 1983 and was reviewed in *Phonographic Bulletin* # 40 (November 1984).

The new listing gives details of all Fischer's recordings in chronological order, with all known issues in 78 rpm, LP and CD formats. One aim of the new edition was to include all analogue (black disc) issues of Fischer records, for the benefit of collectors of second-hand LPs.

Original matrix numbers are given for commercial records, and the sources of live recordings are noted wherever this information is available. The recordings are also listed in summary form by composer and work.

Since the appearance of the first edition, most of Fischer's commercial records have been reissued at least once. Many items have appeared on CD, and more than 30 recordings have either been newly discovered or published for the first time. New information has also come to light, including details of Fischer's own songs to poems by Hermann Hesse which he recorded with Hermann Schey.

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Spottswood, Richard, K.: *Ethnic music on records. A discography of ethnic recordings produced in the United States, 1893 to 1942*. Urbana, Chicago: University of Illinois Press, 1990. 7 vols., Lxxxiv, xx, xvii, xxxi, xx, 4357 pp., illus., 22 x 16 cm, ISBN 0-252-01718-8: \$300.00 (cloth).

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Thomas, Guy: *The symphonies of Jean Sibelius. A discography and discussion*. Bloomington, Indiana: Department of Audio, Indiana University School of Music, (c) 1990. 68 leaves, 28 x 22 cm, no ISBN: \$7.00 (pbk.).

Available from Dr David A Pickett, School of Music, Indiana University, Bloomington, IN 47405, USA.

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## HISTORICAL RECORDINGS ON RECENT RE-ISSUES NOT GENERALLY AVAILABLE

*Simon Barere. The complete HMV recordings 1934-36* < Works by Liszt, Chopin, Balakirev, Blumenfeld, Glazunow, Scriabin, Godowsky, and Schumann > Appian Publications and Recordings: CDAPR 7001 (2 CDs), 1990.

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*Simon Barere at the Carnegie Hall. Vol. 3.* <Works by Chopin, Beethoven, Liszt, and Schumann > Appian Publications and Recordings: CDAPR 7009 (2 CDs), 1990.

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

CDAPR 7001 contains an informative booklet including a discography of Simon Barere's recordings on the HMV label. CDAPR 7009 also comes with a booklet containing an edited version of the first set. As the recordings derive from a small studio above the Carnegie Hall stage, the sound of the piano is in these live recordings from 1946 through 1949 very poor indeed, and there are even occasional bars missing.

### IASA MEMBERS PLEASE NOTE

Dr. Martin Elste will be retiring from the job of Reviews and Recent Publications Editor. He will continue for the next two issues, but we will need another person to take on the position as of issue no. 61. If you would be interested in doing this work for IASA, please contact Dr. Elste or Grace Koch. We shall be happy to describe the duties involved.

Thank you.







## IASA PUBLICATIONS

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

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

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