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Internationale Vereinigung der Schallarchive

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Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de SEK 125 pour les membres individuels et SEK 290 pour les membres institutionnelles. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles sur demande. Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de SEK 165.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit SEK 125 für individuelle Mitglieder und SEK 290 für Institutionen. Frühere Jahrgänge des PHONOGRAPHIC BULLETIN (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis der PHONOGRAPHIC BULLETIN für Nicht-Mitglieder beträgt SEK 165.

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EDITORIAL

Grace Koch

This issue, the first in 1990, is also the first to be affected by a new policy of the IASA Board in which the *Phonographic Bulletin* will concentrate on articles and reviews and recent publications. Formerly, the *Phonographic Bulletin* served as combination IASA newsletter, journal, and association business publication, but now members of the Board feel that the time has come to move towards a professional journal. The *IASA Newsletter* will take over the function of informing members about association business. All of these changes take time, but we expect routines to be settled by this year. Please bear with us!

Several members have commented to the Board about their wishes for change in the *Phonographic Bulletin*. A suggestion voiced most frequently concerns the use of IASA's three official languages. The first article in this issue is in French with an English precis at the beginning. This article, by Marie-France Calas, outlines the impressive accomplishments of the Phonothèque Nationale in the legal deposit field. I am happy to print articles in the languages in which they are presented at the conferences if a precis can be provided in at least one other language.

The second article is one that I hope will inspire comments and opinions from IASA members. It is a frightening but stimulating look at the field of audiovisual archiving with a set of questions for the future. Next comes a set of presentations on the International Standard Recording Code that will greatly increase our knowledge of that issue as well as adding to our ever growing list of acronymns. Finally, to my great delight, we have an article from China that describes the work being done there in restoring phonomatrix discs. There is, of course, much interesting material in the Reviews and Recent Publications section.

I wish to thank Ian Gilmour of the National Film and Sound Archive, Canberra, for his help with the technical editing, Mary Miliano for her work as co-editor, Elizabeth Goold for data input and formatting, and, especially, Magdalena Csève for arranging to have this issue printed and mailed from Budapest. Please be advised that the deadline for the next issue is 1 October.



NATIONAL ARCHIVES

LEGAL DEPOSIT OF AUDIOVISUAL MATERIALS IN NATIONAL COLLECTIONS

Marie-France Calas, Phonothèque Nationale, Paris

Presented in the National Archives Committee Open Session at the IASA Conference, Oxford

The Phonothèque Nationale, Paris, founded in 1938, was the first specialised institution to collect and conserve sound recordings. In 1976 conservation of video and cinema films was officially added to its functions and it became part of a special department of the Bibliothèque Nationale in Paris, with the obligation of legal deposit being extended to all moving pictures.

The present French system of legal deposit extends to all published works (books, sound recordings, videos and cinema films) but does not include radio and television broadcasts. Efficient administration, as well as neutrality and effective conservation require centralisation at a government funded institution such as the Bibliothèque Nationale. Legal deposit also protects the rights of the author; the national collection is for reference only, until such time as copyright lapses.

Legal deposit makes possible the setting up of a national data base of sound recordings and videograms. Since 1982 the Phonothèque Nationale has catalogued all sound and video recordings (except for cinema films, because of staff shortages) according to the ISBD international standard in the InterMarc exchange format. A Videotex version can be accessed from the Minitel home electronic access system. The data base can also serve as a basis for the catalogues of specialist centres. It is hoped to make it available on CD ROM.

Legal deposit alone cannot guarantee indefinite preservation, and the spread of international electronic broadcasting, with more or less identical programmes in different countries, calls for a re-think of policies, which also need to be co-ordinated. A recent working party

on possible changes to French law on legal deposit believes that: legal deposit should apply to all identifiable publications; sound and video recordings should be held by the same institution; this institution should have the same rules as the Bibliothèque Nationale, but be legally and financially independent; constantly changing technology means that no ideal conservation medium exists. Long-distance transmission will become easier but poses legal problems. Sound and visual recordings are original works which should not be treated as if they were books.

La Phonothèque Nationale a été créée en 1938 comme la première institution spécialisée encyclopédique destinée à collecter, conserver et communiquer la mémoire de l'enregistrement sonore depuis les origines.

Elle a cherché à s'élargir à l'image animée mais il lui faudra attendre 1976 pour qu'elle soit chargée officiellement d'être non seulement la mémoire de l'édition sonore mais aussi de la vidéo et des films cinématographiques.

C'est en effet à cette date qu'elle a été intégrée au sein d'un département spécialisé de la Bibliothèque Nationale de Paris et que le dépôt légal a été élargi à l'ensemble des images animées.

Ce département reçoit des dons, des documents inédits et il achète à l'étranger des collections sonores et audiovisuelles. Il possède actuellement:

- plus d'1.000.000 de documents sonores sur tous supports
 - plus de 20.000 films, la moitié sur support vidéo et l'autre moitié sur support pelliculaire
- L'expérience de chacun en matière d'images animées est diverse et fort inégale. Toutefois un certain nombre de souhaits ont été exprimés. Ils concernent:
- l'établissement, lorsqu'il n'existe pas, d'un dépôt légal de l'image animée
 - la constitution de Bases ou de banques de données
 - la diffusion au plus grand nombre de ces mêmes images animées tout en rappelant et, c'est paradoxal, le respect total des droits des différents ayants-droit.

Au moins sur les deux premiers voeux, la France a l'expérience d'une pratique quotidienne puisqu'elle a une législation sur le dépôt légal très complète: ancienne pour le son, plus récente pour l'image animée.

La France a "inventé" le dépôt légal en 1537. C'est le roi François Ier qui a été à l'origine d'un principe qui perdure encore aujourd'hui. En 1989 le dépôt légal s'applique à toutes les formes éditées quel qu'en soit le support. Il s'attache donc au livre mais aussi aux phonogrammes, à la vidéo et aux films cinématographiques.

Le dépôt légal est l'obligation faite à l'éditeur, au producteur ou au distributeur pour les importations, de déposer à la seule Bibliothèque Nationale et avant leur mise en distribution:

- 2 exemplaires neufs de tous les phonogrammes et vidéogrammes édités y compris les importations
- 1 copie de tous les films cinématographiques produits ou coproduits en France.

Pour les phonogrammes, le dépôt légal existe depuis 1940, depuis 1975 pour la vidéo et depuis 1977 pour le film cinématographique. Pour des raisons historiques et de coût, il n'existe qu'un seul lieu de dépôt à la Bibliothèque Nationale et non pas en région comme pour l'imprimé.

Cette centralisation est aussi nécessaire à une gestion efficace. C'est le seul moyen de veiller au respect des textes et de pouvoir constituer une Base de données efficace et représentative de la production. Il suffit de citer le cas de pays qui, pour des raisons politiques, ont choisi l'éclatement de la gestion entre plusieurs lieux géographiques (Espagne) pour comprendre la difficulté de gérer un dépôt légal efficace de façon éclatée.

Le dépôt légal est actuellement fondé sur la loi du 21 juin 1943 et concerne les documents édités ou distribués. En 1943, la télévision n'existait pas, encore moins les réseaux câblés ou les satellites. Le législateur a donc appliqué à l'audiovisuel les modalités pratiques utilisées pour le livre.

Concrètement cela signifie qu'un film scientifique, une vidéo militante, un audiovisuel sur l'art ou un disque compact, même à tirage limité, font l'objet d'un dépôt légal mais qu'une émission de radio ou de télévision vue par des millions de personnes, si elle n'est pas commercialisée ultérieurement, est exemptée du dépôt légal par les textes eux-mêmes. Il existe donc immédiatement une limite du système actuel du dépôt légal qui pour le moment exclue une part importante des productions: radio et télévision.

Toutefois, il faut tout de même le dire, le dépôt légal apporte chaque année à la Bibliothèque Nationale une masse importante de documents:

- 17.000 phonogrammes: la quasi totalité de la production
- 1.600 vidéogrammes alors que la production est estimée à 2.500
- 1.200 films cinématographiques, la production en baisse est estimée autour de 2.500 films. La production de longs métrages estimée à 140 films est entièrement déposée parfois avec un décalage dans le temps.

La loi française sur le droit d'auteur du 3 juillet 1985 rappelle dans son article 55 l'obligation du dépôt légal à l'ensemble des vidéogrammes. Nous recevons à ce titre les vidéodisques, les vidéo-clips, les CD ROM, les didacticiels etc... Le dépôt légal concerne l'édition, ce n'est donc pas l'oeuvre qui est déposée mais sa forme éditée. La copie d'un film 35 mm sera déposée mais aussi son édition en vidéocassette ou en CDV. Il est encyclopédique et se veut exhaustif: nous ne pratiquons aucune sélection, c'est essentiel car personne n'est capable en son temps de savoir ce qui doit être gardé.

L'Etat devient propriétaire du support déposé qui ne ressort plus des collections. Il s'agit donc d'une collection de références. Mais il n'y a en aucune façon transfert des droits qui restent bien sûr acquis au producteur.

Avec le temps phonogrammes et vidéogrammes tombent dans le domaine public, la Bibliothèque Nationale peut alors jouer un rôle de restitution patrimoniale en publiant ses documents les plus anciens. La collection "Archives sonores de la Phonothèque Nationale" illustre cette politique. Citons:

- Chansons de stars, musiques de films des années 30 réalisé en hommage aux 40 ans du Festival international du film de Cannes
- Le chant français retrouvé: de Lully à Debussy à propos de l'école de chant française au début du siècle.

Une même politique pourra être développée pour l'image animée lorsque les documents tomberont dans le domaine public.

LA PHILOSOPHIE DU DEPOT LEGAL

Notre pratique ancienne du dépôt légal nous conduit à penser que le respect de cette obligation ne peut être efficace qu'avec le concours et l'adhésion de la profession.

C'est l'intérêt bien compris des producteurs et des distributeurs qui dans le domaine du son les amènent à faire leur dépôt légal parfois depuis l'étranger.

Il faut certes prévoir dans les textes des sanctions pour les plus récalcitrants mais aucune loi autoritaire si elle n'est pas comprise, ne permet à un pays démocratique de constituer un patrimoine.

Quelles sont les caractéristiques de l'institution habilitée à recevoir le Dépôt légal?

A chacun son métier. Il n'appartient ni au producteur ni à l'industriel ni à la société de radio ou de télévision de préserver pour l'avenir sa propre mémoire et d'en organiser la consultation et la restitution. Cette fonction patrimoniale est du ressort d'une institution spécialisée dont la neutralité et la permanence sont garanties par des subventions régulières de l'Etat.

C'est donc une institution de service public spécialisée et bénéficiant d'un personnel dont le métier essentiel est la gestion du patrimoine qui saura, à notre avis, le mieux remplir cette fonction. Certes la profession de conservateur ou d'archiviste manque de dynamisme et de formation mais c'est pourtant qui dans l'avenir devra savoir gérer et faire reconnaître l'audiovisuel comme un patrimoine à part entière. Nous ne devons pas attendre des producteurs ou des sociétés de radio-télévision qu'ils fassent autre chose qu'exploiter commercialement leurs productions. La France de 1977 à 1982 a délégué la gestion du dépôt légal à une institution nationale à caractère industriel et commercial et qui bénéficiait d'une carte de producteur: l'INA. Ce fut un échec et il est intéressant de l'analyser. Les éditeurs ont refusé de déposer "chez un concurrent" qu'ils soupçonnaient de vouloir exploiter commercialement leurs propres collections. C'est bien la preuve que le dépôt légal ne peut bien fonctionner que géré par une institution neutre et à caractère patrimonial. La nation de confiance est essentiel. La créer et l'entretenir fait partie de notre travail quotidien.

INTERETS DU DEPOT LEGAL POUR LA PROFESSION ELLE-MEME

Le dépôt légal est un moyen de constituer une collection exhaustive et encyclopédique de références de tous les phonogrammes et vidéogrammes édités. Les producteurs savent qu'à tout moment ils peuvent obtenir une copie du matériel déposé. En France et dans les pays de droit romain il n'est pas besoin de déposer pour être protégé.

La loi sur le droit d'auteur du 11 mars 1957 et du 3 juillet 1985 protège à la création. C'est une situation différente des pays dits du "copyright". Toutefois, il faut le souligner le dépôt légal constitue un moyen de preuve d'antériorité et cela est essentiel pour les supports audiovisuels très sensibles à la piraterie. Par exemple, la copie versée au titre du dépôt légal est un moyen précieux pour les co-auteurs d'un film, notamment le réalisateur, qui peuvent ainsi prouver l'originalité de leur création contre un producteur indélicat. C'est la raison pour laquelle les réalisateurs de films sont souvent les défenseurs du système du dépôt légal.

Le dépôt légal est fait par celui qui a la gestion des droits. Au moment du dépôt l'identification est donc faite de façon exacte. Ce n'est absolument pas le cas au Service des Archives du film ou à la Cinémathèque française qui acceptent en dépôt ou en dons des copies dont ils ne connaissent pas l'origine et pour lesquelles ils garantissent l'anonymat. Il s'agit bien souvent de copies non identifiées et "empruntées" par des collectionneurs. Ces services ne peuvent ni organiser la consultation ni la publicité de leur catalogue puisqu'ils n'y sont pas autorisés par les véritables titulaires des droits.

A travers le dépôt légal l'Etat joue une mission de préservation et pour cela doit mener des recherches fondamentales avec les industriels et des laboratoires pour définir le support de transfert le plus approprié. La Bibliothèque Nationale a entrepris depuis plusieurs années des recherches de fond sur la conservation des documents sonores et vidéographiques faisant la preuve que seul l'Etat est capable de lancer dans le cadre de ses attributions des études onéreuses et peu rentables. Pour les réaliser, nous avons passé des accords avec le CNRS et l'Université Scientifique de Jussieu (Paris VI).

Pour le film cinématographique, nous utilisons actuellement les locaux du service des archives du film de Bois d'Arcy qui dépendent du Centre National de cinématographie et avec lequel nous avons signé un Protocole d'accord. Mais à long terme, il me semble que l'institution nationale de conservation doit pouvoir gérer directement ses propres collections ne serait ce que pour décider de l'ordre de priorité des programmes de restauration et de conservation et organiser sans intermédiaire la consultation de ses collections.

Dans ce domaine comme dans d'autres la Bibliothèque Nationale fait partie des associations internationales professionnelles: FIAF, IASA, IFLA. Nous avons aussi créé une association française d'archives sonores affiliée à IASA.

Le dépôt légal permet la constitution d'une Base nationale de données des phonogrammes et des vidéogrammes: LEDA

Collecter le dépôt légal, tenir le registre de ses collections et les diffuser font partie des missions assignées à la Bibliothèque Nationale dans son dernier décret d'organisation. Nous avons créé en 1982 une Base nationale de données documentaire. Il est techniquement possible mais très onéreux de numériser les documents eux-mêmes mais même si nous en avons les moyens, il n'est pas question de transmettre hors de la Phonothèque des documents sonores et audiovisuels qui constituent des oeuvres protégées et pour lesquelles nous n'avons pas les droits. La représentation d'un film ou d'une bande sonore est équivalente à la transmission de l'original. La loi française l'interdit donc actuellement.

Depuis 1982 tous les documents reçus au titre du dépôt légal (phonogrammes et vidéogrammes) à l'exception des films cinéma et pour de strictes raisons de manque de personnel sont catalogués avec une norme internationale ISBD dans un format d'échange InterMarc appartenant à la famille des UNIMARC. Cette Base a un accès professionnel et grand public grâce à une version Videotex utilisable à partir d'un terminal simple: le minitel, accessible depuis chez soi.

Cette Base suit l'actualité de la production, elle constitue pour la profession un élément publicitaire incontestable. Les médiathèques publiques qui font des acquisitions la consultent. La profession elle-même a acheté les notices pour constituer sa propre base de gestion pour la répartition des droits provenant notamment de la copie privée. Cette Base de données documentaire comporte près de 80.000 références accessibles par plus d'un million d'accès.

Elle intègre toutes les informations objectives contenues dans le document et peut servir de Base de catalogues aux médiathèques et autres centres spécialisés (centre sur la chanson, sur le cinéma ou médical). Nous vendons les notices, nous publions des catalogues spécialisés sur l'Édition mais nous envisageons une commercialisation sous forme de CD ROM comme cela se fait déjà pour le livre.

L'intérêt de la Base LEDA réside dans le principe d'exhaustivité du dépôt légal et d'unicité de lieu.

Lorsqu'un document n'est plus disponible dans le commerce, on peut en obtenir copie auprès de nos services avec les autorisations écrites des ayants-droit.

Enfin le dépôt légal peut être communiqué à un public admis sur critères d'accès et non à tous publics mais la Bibliothèque Nationale en tant qu'institution nationale de conservation n'a pas d'autorisation à demander ni de droit à payer contrairement à ce qui se passe pour les médiathèques publiques. Rappelons que la France ignore le fair use et que toutes représentations même culturelle sont soumises à autorisation. Les émissions de radio et de télévision si elles ne font pas l'objet d'une commercialisation ultérieure ne sont pas soumises à l'obligation du dépôt légal. Seules les émissions produites par les chaînes nationales du service public A2, FR3 et Radio-France ont obligation de déposer leurs documents à l'INA au titre d'un cahier des charges précis. Seul l'accès professionnel pour la production est possible. Les chercheurs et autres tiers n'y ont pas accès.

LIMITES ET AVENIR DU DEPOT LEGAL FRANCAIS

Le dépôt légal s'attache à la copie qui peut être facilement lu et donc communiquée.

En matière de conservation pour l'audiovisuel ce dépôt ne peut suffire à assurer une préservation indéfinie. Il faut donc accompagner l'application du dépôt légal d'une politique active en matière de conservation des originaux eux-mêmes.

Il faut être prudent: les originaux (négatif, master) sont la marque de propriété même du producteur. Il ne peut donc s'agir que d'une incitation à les déposer dans une structure de conservation adéquate tout en apportant aux cessionnaires des garanties sur le respect de non utilisation de l'original.

Mais cette politique bientôt ne suffira plus. Nous sommes condamnés avec la diffusion massive de documents électroniques sans support de fixation, avec la diffusion permanente d'émissions de plus en plus identiques dans les différents pays à repenser la préservation de notre patrimoine.

Le dépôt légal est efficace et utile tant qu'il existe une production identifiée, identifiable, originale vidéoart, films militants, films scientifiques etc... Mais lorsque les émissions identiques déferleront, comme elles le font déjà dans les différents pays par les satellites se distinguant uniquement par les sous-titres, alors il faudra réfléchir à l'échelle au moins européenne. Dans un nouveau paysage, notre politique doit être commune. Elle ne peut être que sélective, organisée, en se répartissant les rôles en mettant en interconnexion les Bases de

données. En France, et dans la perspective de la Bibliothèque de France un groupe de travail auquel nous appartenons est en train de prévoir une refonte totale du système du dépôt légal.

La loi du 21 juin 1943 selon toutes vraisemblances va être abrogée et une nouvelle loi tiendra compte des modalités de diffusion actuelle: par satellite, câble, bases de données etc.

Suivant en cela le modèle de la Library of Congress certains souhaiteraient copier de façon systématique les différentes émissions diffusées en France. Outre que ce procédé est en contradiction avec les lois sur le droit d'auteur et le droit voisin, il serait onéreux pour l'Etat et peu réaliste. Après tant d'années d'expériences, nous avons acquis un certain nombre de convictions:

- le dépôt légal doit pouvoir être appliqué de façon exhaustive tant qu'il y a une édition identifiable. S'il s'attache à tout ce qui est diffusé, nous avons des doutes sur la faisabilité d'un tel projet.
- autant qu'il est possible, il est intéressant de regrouper au sein d'une même institution les collections de phonogrammes et d'images animées. Le son a une antériorité mais il est lié indissociablement à l'histoire du cinéma. Les musiques de films sur 78 tours qui témoignent seules aujourd'hui d'un film dont la copie a disparu sont légion. La technique digitale fait que la conservation du son et de l'image animée pose les mêmes problèmes.
- cette institution autant que faire se peut doit avoir les mêmes règles que la Bibliothèque Nationale, le même statut mais jouir d'une indépendance juridique et financière afin de faire aboutir plus facilement ses projets (ex: plan de sauvegarde).
- il est illusoire de penser que nous aurons demain un support idéal de conservation. Il n'existe pas et nous sommes victimes des technologies que nous créons de façon incessante. Dès qu'un procédé est opérationnel, il est déjà dépassé. L'idée qui consiste à croire que la digitalisation permettra de communiquer tous les documents rétrospectifs à tout le monde doit être tempérée par quelques chiffres.

Il faudrait environ 17 ans de travail à un laboratoire pour digitaliser les collections existantes de la Phonothèque Nationale.

Quand ce travail arriverait à terme, les techniques utilisées seraient déjà totalement obsolètes.

La communication à distance sera un jour plus aisée mais pour des pays qui ne reconnaissent pas l'usage du fait use cette transmission pose des problèmes juridiques qui sont loin d'être résolus.

Le politique ne voit dans l'audiovisuel qu'un moyen de communication de masse. Or, les documents sonores existent depuis 1877 pour le son et 1895 pour le cinéma. Il ne s'agit pas de techniques mais d'oeuvres originales qui en aucun cas ne doivent être traitées comme des livres.

Il s'agit d'un patrimoine véritable qui exige des institutions spécialisées, des moyens propres qui il faut bien le reconnaître, ne lui sont pas alloués partout.

La collaboration internationale entre institutions existe déjà au sein de l'UNESCO, de IASA, de la FIAF, de FIAT etc. Mais il reste encore un grand chemin à parcourir pour que notre mémoire audiovisuelle soit considérée comme telle dans tous les pays.

TOWARDS 2000—THE FRIGHTENING FUTURE

Ray Edmondson, Deputy Director, National Film and Sound Archive, Canberra

This is a revised version of a paper originally presented at the 5th History and Film Conference, Sydney, December, 1989

This article is a partial, and, I hope, provocative view of the future of 'media' or 'audiovisual' archiving. I refer specifically to the decade of the 1990's. I should like to define some parameters in addressing such a broad subject.

First of all, my observations are personal and are made from my own point of view: that is, of someone who has earned his living in the field of media archiving for the last 21 years. Our field is not a large one when one compares the number of institutional media archives in any country

with, for example, the number of libraries, museums or art galleries. Unlike these other institutions, our field is a creature of the 20th Century, and we suffer the problems as well as the advantages of youth.

By the term 'media archiving' I mean the collecting, preserving, and providing of access to sound recordings, moving images and related materials, and information of permanent value. Furthermore, I am assuming a non-commercial, institutional setting for this activity. This is not because private or commercial archiving is not important but because, in the long run, the preservation of our sound and image heritage requires the continuity, resources and the perspective of publicly endowed institutions.

Why did I choose 'Toward 2000' ? Here, on the threshold of the 1990's, a decade is about as far ahead as we can sensibly look. But also, the start of the new millenium does mark the end of the first complete century of human history to be documented and characterised by the sound and image media, and we are coming to the beginning of the second century.

Ponder for a minute that the 1900's are the first hundred years of history and artistic expression which future generations can relive aurally and visually. The century began with the mass popularisation of the sound recording and the moving image. As it ends, gold plated discs bearing 'The Sounds of the Earth' will finally pass beyond our ken into the limitless universe aboard the Pioneer and Voyager space probes. These will provide the tomeless, quintessential record of life and culture on the planet Earth.

This concept brings us into the 'frightening future.' By definition, the future is unknown, and the unknown is often frightening. In media archiving, as in any other field, it is sobering to take stock and to look ahead even if there seem to be enough of today's problems to solve without worrying about those of tomorrow.

The history and structure of media archiving in each country is unique, but there is a common principle: the popularisation of the media came first, and provision for their preservation came later—sometimes much later. I will illustrate this principle by the Australian experience.

Sound recordings arrived in Australia in the 1880's and film in the mid 1890's. Regular radio broadcasting began in 1923 and television in 1956. The need to archive, at least, examples from the flood of material being produced or disseminated within Australia was given formal recognition

by the Federal Government in 1937, but it was not until the 1950's that sustained activity was underway at the National Library and elsewhere.

Progress was slow and painful until the 1970's when the pioneering paid off, and there began a rapid development in collections, resources, methods, and expertise. This paralleled growth in public interest, and with it, some strategic vision for the future. Finally, an institutionally distinct National Film and Sound Archive (NFSA) was created in 1984.

Australia, as a federal country with a colonial past, has long tended to replicate its institutions at national, state, and regional levels. This is true of parliaments and the public service as well as for collecting institutions such as art galleries, museums, libraries, and government archives. Media archiving, however, is an exception; it is a young field, and, by and large, the NFSA has no state or regional counterparts. The media are mainly national, not provincial, in character.

Media archiving is an expensive field because of the volatility of sound and image carriers as well as the labour-intensiveness of administering them. An Australian example shows that the 1989/90 budget for the NFSA is \$6.68 million,¹ which is a three-fold increase from 6 years ago but still only a third of what a Government-appointed committee had recommended as necessary.² Corresponding figures for the embryonic National Museum are \$3.7 million, for the National Maritime Museum \$11.6 million, for the National Gallery \$18.8 million, and for the National Library \$33.7 million. Also, each of the six states of Australia have major libraries, museums, galleries, and so on.

The situation for media archiving is a good deal better than it was five years ago and light years away from a decade ago; however the accumulated processing backlogs remain, the bulk of collected material is still inaccessible to users, and it is still a battle to keep pace with current media output. Does this all sound familiar?

I do not have a crystal ball for the future, but we can look at the realities of the present and extrapolate from them. Let us traverse several of what I call the 'fright factors' that will affect media archives in the future.

1. THE TECHNOLOGY TRAP

Somewhere in the future there will be a wonderful, cheap, technical 'fix' that will revolutionise the business of preservation so that we do not

have to store all that bulky tape and film, all those stills and posters and scripts, and all of those Lp's and 78's and piano rolls and cylinders—at least, so I have been told, frequently for the last 20 years. Why not preserve by copying onto miniature formats? Dub everything onto compact cassettes or better still, DAT. Now we have the indestructible CD. Put the moving images onto videotape. The formats are getting smaller all of the time. Think of the space and the equipment that you will save!

How many times have you heard these ideas being put forward seriously? I wish the ideas were true, but it is a bit like hoping for a perpetual motion machine. You would need a cheap, completely unchanging technology that allowed images and sounds to be stored on a perfectly stable carrier and which permitted easy retrieval—without quality loss—in the desired form at any time.

The reality is completely the opposite. Sound and image technology has changed constantly. In the last few years alone, the CD has made the vinyl LP obsolescent and it seems just a matter of time before it goes the way of the Beta cassette and the cylinder. The VHS cassette has ousted the Beta cassette which, in turn, began the revolution which has made 8mm and 16mm film increasingly redundant. And what of the next 10 years—will DAT replace the compact cassette and the CD? Will microchips replace them? Will video technology take over the last stronghold of film—the cinema itself? Will high definition television and smaller digital cassette formats have us tossing out out VHS players? Change will be the only certainty, and for archives it will be faster and more costly than ever.

My observation over many years is that throughout the world, archives must keep a perpetually expanding range of obsolete technology operating in-house in order to reproduce the material in their collections. That means nurturing obsolescent skills so that the technology can be used and maintained. All of that is infinitely preferable—and far cheaper—than transferring old material to a more modern format each time the technology changes, even if one could predict how long the new technology will be around!

That is not all. The new carriers themselves—the audio and video tapes, the CD's, the DAT cassettes—will not necessarily last longer than the formats they replace. We already know that some have quite limited lives. Experience will tell us more over the next decade, and the news will not be all good. As time goes on, it seems, we move to new carriers and technologies that have ever diminishing lives.

2. PROGRAM PROLIFERATION

How much of the output of radio and television stations, film, video, and sound recording industries, and our home-made recordings should be permanently preserved? This complex question will always be an area of debate, but I do not know of any archive that professes itself to be completely satisfied with its acquisition program. At the NFSA, circumstances force us to be much more selective than we would like to be, and we have daunting backlogs in processing the material which we do acquire.

We can draw two lessons from the past. First of all, far too much of our sound and screen heritage is already permanently lost; and second, acquisition policies have been consistently too cautious in their range and depth.

Before 2000 we are going to see a further expansion in media output. There will be even more commercial and community radio stations. We will have cable and/or satellite television greatly increasing the number of channels available to the viewer. The audio and video markets will continue to grow and to diversify. The pace will go on quickening as the outlets and markets expand. By 2000 there will be much more to listen to and to look at than there is now.

For media archives, the yearly intake will inexorably increase. There will be more to store, more to manage, more to preserve, and more to make accessible. My guess is that the world's existing archive collections will more than double in size over the coming decade.

3. MULTIPLYING MEDIA

A few months ago the American Museum of the Moving Image staged a retrospective of arcade video games, like 'Donkey Kong' and 'Space Invaders'. According to Time magazine, it was no easy task to track down the hardware and the selected computer programs. There is no video game archive in the USA, notwithstanding the social importance of the phenomenon. I do not know of one anywhere else, either.

As image, sound and computer technology move out into other new directions, media archives will have to respond to their implications. What about multi-screen audiovisual? Holographic technology? The big screen Imax-type film, which requires its own technology to be made

viewable? The microchip, which might pack any amount of hours of recorded sounds and images onto a credit-card-sized carrier?

4. EXPONENTIAL ACCESS

There is a relationship between the size of an archive collection and the demand for access. Put simply, the bigger the collection, the more likely it will have what users are seeking, the greater the economics of scale in using it, and the greater the intensity of demand.

Added to these factors is the 'heritage' effect; as our media history grows in size, age, richness, and cultural status, the more diverse will be the usage demand and the more that demand will grow.

For these and other reasons, access demand can be expected to grow inexorably over the next decade. This will place further pressure upon the available staff and financial and physical resources—whether for client service or related activities, such as cataloguing. To the extent that demand cannot otherwise be met, the 'user pays' principle will extend further, and we will need to come to terms with the philosophical issues which that raises.

5. LIVING ON CAPITAL

The most important material asset of an archive is its collection, which is forever growing, forever ageing, and forever being maintained to maximise carrier life and then being renewed by copying threatened material to new carriers in order to ensure its survival. Ideally there should be equilibrium between these effects—complex as they are—to ensure that management and preservation of the material offsets the overall rate of deterioration, thus leaving the collection intact. Obviously the effort must increase each year in order to maintain this equilibrium, otherwise the collection is living on its capital and is headed for ultimate disaster. Scientists and conservationists are telling us that same sort of thing about our planet, and the dynamics are all too familiar.

My guess is that most media archives are presently living on borrowed time; certainly the NFSA is in this category. For some groups of material we will reach the moment of truth before 2000. In Australia, we have already reached that point for lacquer disc sound recordings and for nitrate film.

6. LEGITIMACY LAG

'We do not appreciate what we have until we lose it.'

'New ideas take time to be accepted.'

These two truisms—or are they platitudes—define one of the great dilemmas of media archives; one that will crowd in upon us as the decade progresses. Let me explore the phrases to illustrate.

Our generation is perhaps the first to realise what we have lost by mismanaging our global environment. We have affected the climate and atmosphere for untold centuries to come. We have extinguished innumerable species. Our destruction of the environment threatens the continuation of life itself. We are being spurred, at last, to action because we can no longer ignore reality. But we did not act earlier, when prevention might have been immeasurably cheaper and the destruction far less. It has taken a long time for the rationale of conservation to gain widespread acceptance and legitimacy, and it has a long way to go yet.

The same is true of the sound and screen heritage. Viewed in the context of 10,000 years of recorded human history it is relatively new, yet we have already lost more of it than future generations are likely to forgive us for losing. Because it is new, it still has to achieve the cultural status enjoyed by the written word, the traditional arts, and the museum artefact. The preservation and the cataloguing of sound recordings and of moving images does not attract comparable funding, nor are they yet universally accepted as primary source material for research. The aura of transient popular culture surrounds them, thus blurring perceptions of their vulnerability and permanent value. In effect, they are expected to 'wait their turn' in the cultural queue.

Yet their very nature, as the sometimes volatile products of constantly changing technologies, means that media archives do not have time to wait. The laws of physics and chemistry do not respect social dynamics. Magnetic tape and laser discs will continue to degrade with increasing speed and in increasing numbers; films will go on decomposing and fading; today's technologies will become obsolete and less accessible. These effects will go on outstripping popular perceptions of preservation based, which are on the more sedate behaviour of paper, canvas or other traditional materials.

Can we break the cycle? Can we reach a point where the deposit and documentation of each new film, broadcast, or recording is as much

taken for granted as it now is for books? Can each nation fully accept the costs and realities inherent in preserving the 20th Century media, just as it now does for the media of past centuries? Can we bring about the permanent changes in popular perception that would make all of this possible?

I believe the answer is yes, but it will depend upon us, the media archivists of the world. It is we who are most likely to understand the place of the audiovisual media in the flow of history as well as the practicalities of their survival. The coming decade will be a critical test of our collective ability to educate, alarm and persuade not only the decision makers who directly affect us but also the public at large. It is in such things as the conventions developed by UNESCO that we see the shape of the recognition to come.

7. INSTITUTIONAL ENVIRONMENT

Media archives operate in a wide variety of institutional settings. Some are independent and autonomous while others are small departments of much larger parent bodies, such as museums, libraries, official archives or research institutes. Whatever their context, most archives began and developed as medium-specific operations concentrating on either recorded sound, radio, television, film, or subsets of these. Professional development and affiliation reflected this trend.

'Multi-media' archiving is now increasingly commonplace and these distinctions are blurring. To quote three examples: the Austrian Phonotheek has moved, of necessity, to embrace video; the Canadian Public Archives cover radio, film, television, and unpublished recordings while Sweden's ALB and Australia's NFSA—both young organisations—were, from the outset, given a national brief in all four media. This trend has brought the international federations—IASA, FIAF, and FIAT—closer together.

We may expect the trend to continue, because in many countries it will make practical and economic sense to follow this path. It also makes sense professionally to the extent that the respective disciplines converge and have a need to develop a common and distinctive philosophy. But together with the benefits come the inevitable tensions which archives will have to manage.

These tensions can take many forms. The four media have different cost profiles, therefore a film is far more expensive to preserve than a sound

disc, for example, and they command different proportions of the institution's resources. There are differing perceptions about the public profile of each, and in some cases a concern that the 'image' media will always upstage the 'sound' media. In their personal enthusiasms, individual archivists may identify with one medium rather than with all.

I expect that the coming decade will test the validity of these perceptions. The answers may be surprising as the unique potential and character of each medium is explored, exploited, and better recognised, and as archives consequently extend their support bases. Inevitably, our institutions will be shaped by economic reality and the requirements of rational management. The most successful will manage tensions creatively, thus allowing each medium to be itself in its own sphere.

8. PHILOSOPHY FOR THE FUTURE

Ultimately the recognition and survival of any profession depends on the distinctiveness of its philosophy—the body of theory, ethics, perspectives, and methodology which give it identity and necessity.

As a profession, audiovisual archiving, in its various manifestations, is still emerging from a variety of older disciplines (such as librarianship and museology), both formal and informal. We seek to express this professional identity through our international federations, such as IASA, but we have yet to articulate, in any depth, its philosophical basis. I believe that, during the 1990's, we will have to face up to this philosophical vacuum if the status and recognition of our work is to develop.

We have an image problem that I suspect is a manifestation of this. Everyone knows what a museum, a library, or an art gallery is: the words themselves conjure up an accurate, if simple, picture of their roles, their appearance, and their range of activity. But the phrase 'sound archive' or 'film archive'—much less 'media' or 'audiovisual' archive—does not evoke a familiar image.

People try to work it out by analogy. National librarians get copies of all new books by law, so the 'sound archive' must get a copy of every new recording, it stands to reason. There are lots of old movies on television so somebody, somewhere, must be looking after them all right, so there must be a law that ensures this! Such assumptions are readily made, regardless of whether or not they match reality.

Overcoming misconceptions and creating a popular understanding of a still unfamiliar field is one of the major challenges facing media archives in the next ten years. We will neglect it at our peril. Establishing a coherent and widely accepted philosophy will, I believe, be a cornerstone of this task.

HOW MUCH DOES IT MATTER?

You could be excused for feeling thoroughly depressed by this stage. The future is, frankly, frightening.

I would prefer to finish on a different note because I am an optimist. The future is a challenge: recent history shows us what can be achieved despite conventional wisdom, and I do not think that the impetus is going to be any slower over the next ten years than it has been in the last ten.

Of course, in the end it will depend on how much we all think it matters. We are the guardians of the heritage of modern media which have forever changed the way people communicate, persuade, and express themselves; that makes this century different from all others that have gone before. Our own task is not only to acquire, preserve, and provide access—it is also to persuade.

Can we as a society adjust our vision in time? Will we take into the 21st Century the effective heritage of the 20th—the first in human history to leave a legacy of sounds and moving images? Or will we just take the shadow of what might have been?

NOTES

(1) Includes a special allocation of \$1.5 million for copying nitrate film and lacquer discs. All amounts are in Australian dollars: \$A1 = 75 cents US, approximately.

(2) *'Time in our Hands: the report of the National Film and Sound Archive Advisory Committee'*, published November 1985.



ISRC—A HISTORICAL RETROSPECTIVE

Claes M. Cnattingius, Swedish Radio Corporation, Stockholm

Presented in the Copyright Committee Open Session at the IASA Conference, Oxford

Although having been accepted as an international standard for five years the ISRC, International Standard Recording Code, has attracted little attention and it has, until now, hardly been used as originally intended. A short description of its purpose and the background might therefore be useful.

BACKGROUND

In the beginning there was MIC, the Music Industry Code. In 1970 the Music Industry Conference proposed such a system to the American Standard Institute, with the firm backing of Billboard Publications that was even planning to establish a national order service for record and tape dealers based on MIC, throughout the United States.

In early 1971 a first draft standard was completed and presented at the annual conference of the ISO Technical Committee 46 in Lisbon. The ISO TC 46 was chosen because it had already worked out similar standards, such as the International Standard Book Number (ISBN) and the International Standard Serial Number (ISSN) for periodicals. In a resolution taken at the Lisbon conference in April 1971 the committee decided to start working on a draft for an international standard.

In December 1971 the TC 46 established an expert group within its working group 2 (TC 46 WG 2) with representatives of libraries, copyright organisations, record companies and broadcasting organisations. At that stage I was asked to join the expert group as a representative of EBU and later of IAML and IASA.

The TC 46 WG 2 immediately realized that MIC was a product of the music industry, designed to serve its special needs, rather than being a useful tool for copyright organisations, broadcasting organisations and sound archives. The work proceeded quickly, and towards the end of 1972 a draft proposal was circulated among the ISO national branches. The result was a label code, like the MIC, called ISRN (International Standard Record Number). The code was thus intended for the carrier (record, tape, cassette etc.) and not for the recorded items which often are re-issued in other configurations or on other labels, carrying a new record number.

In March 1974 a new draft was presented, taking into account the various comments from the national branches. For the first time the designation International Standard Recording Code, ISRC, now appears. Instead of focusing on the carrier this code was intended for the recorded items, each carrying a unique number.

A year later the ISRC was proposed as a national German standard. It was also agreed that the record company Polygram International should try the system for internal use, mainly in the handling of licensing and royalties. It took a long time before there were any reactions from Polygram, until the beginning of 1984. The experiences of using the code were then taken into account when the ISRC was proposed as an international standard in May 1984. The answers from 24 countries, in November 1985, showed that 22 countries approved the standard, one country (Great Britain) was negative and the United States abstained. In a final meeting with the ISO WC 46 WG 2, in February 1986, guidelines for promoting the standard were completed and the work was finished—after fifteen years!

FUNCTION

The ISRC shall identify each individual recorded item, whether a symphony, an opera etc. or a single hit tune. The code once allocated for an item of a LP or a CD should then be used again when it appears on a 45 rpm or on a cassette but also, perhaps at a later stage, as a compilation such as "The Greatest Hits".

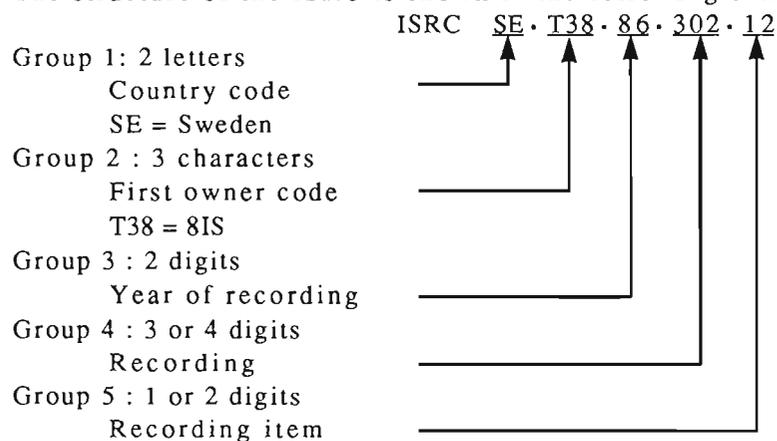
STRUCTURE OF ISRC

As the ISRC is likely to be used in the same context as other codes, it shall be clearly distinguished. For visual presentation an ISRC code should always be preceded by "ISRC".

An ISRC consists of 12 characters and is alphanumeric, using digits (arabic numerals 0 to 9) and letters of the Roman alphabet. It is divided into five elements separated by dashes. They appear in the following order:

- 1) country;
- 2) first owner;
- 3) year of recording;
- 4) recording;
- 5) recording item.

The structure of the ISRC is shown in the following example:



INTERNATIONAL STANDARD RECORDING CODE (ISRC)

Trevor Percy, Senior Legal Adviser of the International Federation of the Phonographic Industry (IFPI)

Presented in the Copyright Committee Open Session at the IASA Conference, Oxford

The International Standard Recording Code (ISRC) was developed by the International Organisation for Standardisation (ISO) as a means of identifying sound and audio-visual recordings and is known as *International Standard ISO 3901*.

It is important to understand from the outset that the ISRC gives a unique identification to *recordings* and not to the carriers of those recordings,

such as LPs, compact discs or cassettes. The ISRC is intended to identify a particular recording throughout its life and was developed for use by producers of recordings as well as by copyright organisations, broadcasters, libraries and archives etc.

STRUCTURE

The structure of the ISRC is set out in the International Standard ISO 3901

ADMINISTRATION

To implement and control the ISRC system, IFPI has been appointed the International Registration Authority for the ISRC by the ISO. As such, IFPI appoints the ISRC National Agencies, reports annually to the ISO on its activities in this area and is required to convene a meeting of the Advisory Board of the ISRC at least once in every year. An important feature of the ISRC is its decentralised administration. The National Agencies allocate first owner codes to copyright owners and maintain a database of the ISRC numbers and copyright owners in their country. The first owner of the recording is responsible for allocating the particular number to the recording (including the year of recording) and to inform the National Agency of the number it has allocated.

USES OF ISRC

New technology is rapidly increasing the variety of media by which recordings reach the consumer and the recording industry needs to ensure it derives income from the *use* of its product (eg. by broadcasters, cable/satellite operators, music banks) in addition to the sale of physical carriers (eg. singles, LPs, cassettes, CDs). This income can only be maximised if there are accurate and cost effective methods available to monitor the use of recordings and to collect and distribute the income. Identification of product is vital, so just as individual LPs have a unique catalogue number, recorded tracks need to have a unique identifying number recognized internationally if rights income is to be efficiently administered. This is equally important for authors/composers/publishers and artist/performers who derive income from the use of their recorded musical works and performances.

IFPI set up a Task Force to study the feasibility of introducing the ISRC for sound recordings. One company, Polygram, is already using the ISRC to identify sound recordings for its own administrative purposes, and it carries the ISRC in a sub-code on many of its Compact Discs. However, the

enormous task of allocating ISRC numbers to existing recordings and back catalogue and the uncertain economic return of doing so, has held the industry back from introducing it more widely.

Renewed interest in the ISRC has come from the emergence of a new product: the music video. Originally developed as promotional material for sound recordings, the music video has established itself as a product in its own right. As this is a relatively new product, the allocation of ISRC numbers is of manageable proportions and the ISRC has been adopted by the industry to provide a unique, internationally-recognized code numbering system enabling quick and efficient identification of all music videos. The need for such an identification system has recently been greatly increased by the emergence of trans-national transmission of television programmes and by the general proliferation of TV stations, satellites and cable networks. The industry is now actively campaigning for users of music videos to quote the ISRC number on their programme logs when reporting usage.

IFPI has already begun to appoint ISRC National Agencies, particularly in Europe, and has recently convened a meeting of these Agencies to set up the administrative infrastructure that is required to operate the ISRC system for music videos. When this infrastructure is in place and operating, the record industry will again consider the practical feasibility of using the ISRC to identify sound recordings in addition to music videos.

No doubt there are many other uses for the ISRC system, particularly for libraries and archives, and I look forward to hearing your comments on its use in your particular areas of activity.



PHONOMATRIX CORROSION AND ITS PREVENTION IN CHINA

Guoqiang Liu, Sound Record Room, China Record Corporation, Beijing

(Editor's note): Ever since the inception of disc recording late last century, copies of discs have been mass produced by electroforming negative and positive replicas of the soft, fragile original or master recordings. These metal parts or matrices are usually of greater fidelity and durability than the disc pressings they are used to produce. In this paper Guoqiang Liu explains the preservation of metal matrices used for archiving and production of sound in the China Record Corporation.

Phonomatrices made by the metal electroplating method are the most valuable for the production of phonograph records. Based on research into the process of phonomatrix corrosion, it is found that there are several factors affecting the matrix such as corrosion and decomposition by chemical, electrochemical, air and microorganism activity. Thus it must be ensured that the matrix is protected in terms of material, manufacture, handling, etc.

In this article, we will discuss how to prevent corrosion of matrices in the China Record Corporation.

1. REASONS FOR CORROSION

1.1 Effects of Phonomatrix Materials

The main process of corrosion results from electrochemical effects, whereby the metal phonomatrix in air develops a film of oxidation on its surface. The growth rate of the oxide film is related to the rate of ion diffusion between the cations on the matrix's surface and oxygen anions in the air. The faster the rate of growth of the film, the more readily the phonomatrix is corroded. The rate of ion diffusion is also influenced by

the structure of the electroplated layer and crystalline structure. At the start of development of the film, there is a monomolecular layer which should conceivably cause ion diffusion and exchange to stop, however the process continues until the ion exchange reaches equilibrium.

1.2 Environmental Effects

The effects of the environment on corrosion depend on the following factors: quality of medium, oxygen in air, temperature of storage, pH value, anaerobic bacteria and so on. During rinsing, packing, transporting and storing the phonomatrix, it will have the chance to contact such things as the paper and dextrin adhesive of the packing bag, which may promote the growth of microorganisms. The metabolic processes of microorganisms can produce organic acids which damage the sound grooves so that they make a great deal of noise during reproduction.

2. THE PREVENTION OF CORROSION

2.1 Elimination of Electromotive Force

Tiny electrodeposited materials form a "corrosion battery" [in which particles dissolved in surface moisture form a conductive solution or electrolyte. A current can then flow between areas on the surface with minute differences in electrical potential, causing a loss of metal ions in some parts and formation of oxides or corrosion].

Nickel should be used on the surface of the phonomatrix as a protective layer which should be of high density. Compared with nickel, the silver-plated layer has a low density and is very thin (less than $1\mu\text{m}$) so the effect of protection is not good. After several copies, the layer has been damaged and corrosion has formed on the matrix's surface already. It is therefore better to use the nickel-plated layer for eliminating the "corrosion battery".

On the other hand, the deposition of other electrolysis materials could be prevented. The filtration of foreign material during electrolyte circulation is an integral function of the electroplating system. Careful rinsing of the matrix is also needed.

2.2 Corrosion-inhibiting Agent

Besides the methods of chemical or electrochemical passivation, the use of an organic film or corrosion inhibiting agent such as By-2 (a patented

formula first produced by the China Record Company in 1987) or 1,2,3-Benzotriazole ($C_6H_4NHN:N$) and its derivatives also prevent the corrosion of silver-plating where it occurs. There are two available methods of using corrosion inhibiting agent. One is to put the matrix into a solution of a corrosion inhibiting agent and then to dry it before packing. The other is to apply the solution to the packing paper in the same manner.

2.3 Mildew Resistant Agent

It is important that a mildew resistant agent is incorporated in the adhesives for making the packaging bags. The agent should be easy to use, water-soluble and have low or no toxicity to people, but high toxicity for bacteria and fungus.

The table shows that the China Record Corporation documents JB 840-75 and SB 99-78 specify the status of mildew in five grades (0-4 grade).

	JB 840-75	SJB 99-78
0 Grade	No mildew visible	Same as left
1 Grade	Diameter of mildew plaque less than 2mm with a little bit of mycelium on the matrix's surface.	Same as left, but diameter less than 1mm.
2 Grade	Diameter of mildew plaque in the range of 2-4mm with some net hypha the area of mildew less than 25% of matrix surface.	Diameter less than 2-3mm.
3 Grade	Hyphae-like villus, area about 25-50% compared with matrix surface	Same as left with big patch of mildew plaque
4 Grade	Area of mildew plaque over 50%	Same as left

It can be assumed that 0 up to 2 grade are qualified status (grade 1 and grade 2: some net hyphae on the sample's surface, or a little bit of mildew 2-3mm diameter).

2.4 Elimination of Oxygen Before Storage

If, after rinsing and drying, the phonomatrix is stored in an environment with a low concentration of oxygen (less than or equal to 0.15%), this can prevent the decomposition by microorganisms and oxidation.

Because of this we use a substance called "oxygen absorbant" according to the following method:

First seal the matrix into a thin plastic bag, and then put both oxygen absorbant and anaerobic indicator in it. When the indicator shows that there is virtually no oxygen remaining, release the agent and reseal the bag. This is called "packing without oxygen".

2.5 Environment for Matrix Preservation

The storage room must have good ventilation, without excess heat or moisture. The necessary requirements are:

1. Temperature: 15-20°C.
2. Humidity less than or equal to 55%.
3. Clean fresh air.
4. Free of insects, mice and other vermin.
5. Isolated from heat and gas producing mechanisms.
6. Enough lighting to find the number on the matrix.
7. Without corrosive media (gas, dust and radiant heat).
8. Floor rated for loading higher than 1000 kg/cm.
9. Corrosion resistant surfaces on the walls and ceiling.

2.6 Other Requirements

1. All the apparatus needed for matrix rinsing, drying, treating with antiseptic substances, packing, etc.
2. Apparatus and instruments for auditioning the program, replicating or copying matrices, or doing tape transfer.
3. Shelving for matrix storage must be very stable, clean and with non-slip surfaces.

2.7 Rescuing Destroyed Matrices

If a phonograph record is destroyed, the program has to be copied from the phonomatrix (matrix I). Generally, matrix II could be used to copy the programs onto audio tape, but if there is no matrix II, a plastic matrix II is made from matrix I instead of a metal matrix II.

The technique for making a plastic matrix II is as follows:

Rinse the matrix I, smear release agent on its surface, then coat with a layer of liquid solidifying resin. After separation a plastic matrix II is

formed. The sound produced from the plastic matrix II is softer than the metal one, and without the so called metallic tone.

Having used all the above knowledge and techniques in the Sound Record Room of the China Record Corporation, 200,000 phonomatrices are preserved in good condition.

For further reading:

Eargle, J. *Sound Recording Practice*, 2nd ed. N.Y. Van Nostrand Reinhold, 1984.

Alexandrovich, G. Disc Recording and Playback in G. Ballou (ed) *Hand book for Sound Engineers—The New Audio Cyclopedia*, Indianapolis, Howard W. Sams and Co Inc., 1987, pp 823-932.



LETTERS TO THE EDITOR

Dear Editor,

In your November 1989 issue Joanna Bornat claims that “anyone can become a historian now” (Page 29). Really. Surely the mere possession of a tape recorder does not bestow such an academic title on all and sundry. By the same token the possession of a stethoscope by an unqualified person would transform him/her into a medical doctor.

This is 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, but would not *oral history researcher*, though, be a more accurate description?

Perhaps I have been unlucky in my experience but practically every oral recording I have heard that was made by unqualified enthusiasts is in the manner of Sir John Millais’ painting “The Boyhood of Raleigh”—unquestioningly accepting what was said and lacking any historical probing or perspective. What has equally disturbed me is that while “The Boyhood of Raleigh” in the visual medium is a good clear and undistorted representation, many of those who essay the oral field are content with a quite dreadful technical standard that ignores even the most basic technical requirements. Surely, if people are good enough to give of their time it is incumbent on those recording their remembrances to do so in as clear and undistorted a manner as the enthusiastic amateur photographer achieves in his medium.

It may be, of course, that some of the gatherers of historical oral material regard their tape recorder merely as an amanuensis, that the end product should be a written transcript and that the oral recording is solely a means to that end. Such a concept is, of course, to negate the very essence of the oral record where the manner of saying can be as revealing as the content and, indeed, on occasion, deny and directly contradict the actual words used. Cynicism, for instance, can in no way be replicated in the written record: pace the Watergate tapes as compared with their transcript.

Can I make a plea that some academic institution take the present situation in hand and discipline what is at present a diffuse and ill regulated historical endeavour. If this is not done then oral history will in A.J.P. Taylor's opinion be stigmatised—and with good reason—merely as “Old men drooling about their youth”.

Yours sincerely,

Joe Pengelly
Plymouth PL3 4TE
England

Dear Editor,

I am writing to you seeking your co-operation in a project that has been in progress for several years now, and is nearing completion.

This project concerns the history of the musical box makers—Nicole Freres (established in 1815), Nicole Freres, Limited, (incorporated in 1897), and The Nicole Record Company, Limited. (incorporated in 1903), which was established to enter the disc record manufacturing industry. The history of these three companies along with their associated interests, details the recording, production and manufacture of the “NICOLE RECORD” which was marketed during 1903 and 1906, and later by the Disc Record Company, Limited, Stockport, from 1906 to 1912, and then at Harrow and Wealdstone, North-West of London, England between 1912 and 1915, The Nicole Record Company, Limited and the Disc Record Company, Limited, produced and manufactured disc records with the “NICOLE RECORD” and “EMPIRE RECORD” labels, between 1903-1906, and 1906-1910, and also on several other disc record labels as custom pressings, between 1907 and 1915. The Nicole Record Company, Limited, also manufactured cylinder recordings with the brand name of “CHAMPION” cylinders in 1905-06.

The manuscript of the history of the companies concerned with the “NICOLE RECORD” has been drafted and is currently being edited for publication by myself, with the assistance and co-operation of Frank Andrews. The text history of the Nicole companies, at present comprises over 210 pages fully illustrated and indexed, together with 150 pages of discographical information about the recordings issued by The Nicole Record Company, Limited, and later issues by the Disc Record Company, Limited. from Stockport and Harrow. In all, approximately 5000 matrices were produced by The Nicole Record Company, Limited, between 1903 and

1906, in several languages and musical styles, along with Band, Orchestral, and Instrumental recordings.

Of the 5000 odd recordings taken by The Nicole Record Company, Limited, the details of about 3000 releases have been gathered and annotated by myself, with the assistance of numerous disc record collectors around the world. To complete this project, I along with Frank Andrews, would be grateful to receive any further information about any recordings on the "NICOLE RECORD" label or any of the others labels that utilized the matrices of The Nicole Record Company, Limited. The other labels on which the matrices of The Nicole Record Company, Limited, have appeared are as follows: primarily—EMPIRE RECORD (1906-1910), SOVEREIGN RECORD (1907), MILLOPHONE (1908), WHYTSDALE RECORD (1908), BRITANNIC RECORD (1912), PELICAN RECORD (1913), and also—THE CONQUEROR, THE CONQUEROR-REGENT RECORD, SONOGRAM, UNIVERSAL, UNIVERSAL RECORD, BURLINGTON, and possibly also on THE LEADER, MUS-O-GRAM, BESTTONE RECORD, and other labels.

The Disc Record Company, Limited, Harrow, closed its business in 1915, whereupon the factory passed to the ownership of W.H. Reynolds, Limited, who may also have utilized the Nicole matrices for the production of the "DEFIANCE RECORD" in 1915, under the name of the Reno Works, which was converted in 1915, to the production of munitions for war, and thus ends our concern with the production of disc records.

Frank Andrews and I would be most grateful if you could furnish any information in regard to your holdings of disc records—particularly any "NICOLE RECORD" or "EMPIRE RECORD" labelled disc records, or any of the other makes that have been mentioned above. The epithets usually used on all of these disc records is "Made in London-England", "Made in England" or "British Manufacture Throughout", as a means of identifying the actual maker of the disc record. We would be most thankful if you could provide the details of any disc record or cylinder, or photocopies of any disc record label, catalogues, release sheets or advertisements in regard to these products that you may be able to provide.

The earliest "NICOLE RECORD" discs are brown celluloid-coated cardboard based records with the information printed directly to the surface of the record, the later "NICOLE RECORD" and some "EMPIRE RECORD" discs are of a reddish-brown color celluloid-coated cardboard based construction, while later "EMPIRE RECORD" discs and those of other labels are black in color, progressively changing from celluloid-coated cardboard base records to hard composition (shellac) type of disc record. Between

October 1903 and October 1905 all "NICOLE RECORD" disc records were single-side recorded discs, after which the double-sided "duplex" disc record was introduced with paper labels for all repertoires including recordings in the following languages: English, French, German, Hebrew, Indian (Bengali, Burmese, Gujarati, Hindustani, Tamil, Telugu, Urdu), Italian, Norwegian, Swedish, and instrumental recordings in several categories within these repertoires.

Your co-operation and assistance to this appeal will certainly be given acknowledgment in the published edition of the work, which we hope will be ready within the next six to twelve months.

For the moment I look forward to hearing from you in the very near future, and have given both my address and that of Frank Andrews, for your convenience of forwarding any information that you may be able to provide.

Michael S. Kinnear

Communications to:
Michael S. Kinnear
Unit 4/26A Oak Street
Hawthorn, Victoria
Australia 3122

Frank Andrews
46 Aboyne Road
Neasden, England
United Kingdom
NW10 0HA



NEWS AND NOTES

IFPI BECOMES INTERNATIONAL STANDARD RECORDING CODE REGISTRATION AUTHORITY

IFPI has signed an agreement with the International Organization for Standardization (ISO) which recognises IFPI as the Registration Authority for the International Standard Recording Code (ISRC). The ISRC was originally conceived in the 70s as a means of identifying the contents of sound and audio-visual recordings. However, due to the enormity of the task of cataloguing existing recordings, the system has only as yet been used to a minor extent for sound recordings.

Music video, however, being a new format, presents an opportunity to take full advantage of the potential benefits of the system. The number of releases is smaller and the back catalogue is of manageable administrative proportions. With the proliferation of new television stations, pan-European satellite and cable networks all providing increased access to music videos, there is an urgent need to establish an efficient identification system which ensures that right owners are correctly remunerated for their product.

In essence ISRC is a numbering system which effectively identifies the individual track of a recording by the same number all over the world. In practical terms this system will enable the income generated from television, satellite and cable companies to be distributed accurately and quickly and with the minimum of expense. It is expected that within the next few years all existing music videos worldwide will have ISRC numbers.

The first steps were taken towards the implementation of the system with a meeting held in London with several of the European organisations which have agreed to act as ISRC National Agencies. During the meeting administrative guidelines were discussed including the need for the ISRC code to be displayed on all music videos sent to the broadcaster, initially

by means of stickers and ultimately also on the "clock" contained in master tapes of music videos.

For further information please contact:

Mark Kingston
Press and Information Officer
IFPI Secretariat
54 Regent Street
London W1R 5PJ
England

SOUND DESIGN WITH THE PERSONAL COMPUTER

Press Release from the 88th AES Convention

For some time, personal computers have been used as tools in the field of music production., thus taking over the tasks performed by the MIDI-interface (sequencer) to the note set editor. The use of such programs will increase markedly within the next few years. This development was a major theme of the 88th AES Convention (Audio Engineering Society) held in Montreux from March 13 to 16, 1990.

Sound samplers became just as important in sound studio technique as live performances because nearly all sounds can be produced with them. Limitation of sounds offered by the manufacturers does not exist. Natural sounds can be digitised and edited as desired. The PC is connected with a sampler via a MIDI interface for the practical work. Sounds stored in the sound library of the sampler or digitised with its help can be rerecorded as data to the computer and processed with the software product.

The signal course of the sound is graphically displayed as function on the screen after the call of the data set. Time and amplitude axis can be optimised and differently marked. For example, it is possible to choose between the time, decimal, hex, percentage, or SMPTE definition at the time axis. With the help of the mouse pointer, parts of the function course are marked which can be cut out, copied, or analysed. It is also possible to draw a new function course with the help of the mouse pointer by hand which can be inserted in the existing signal course.

A simple sound modification can be given by a digital equaliser placing the common parametric filter types at choice. The course of the function can also be analysed in the time and frequency range and presented in a

three-dimensional manner. It is possible to examine the setup of the complex sound signal in the final presentation by the "browse" function. For acoustic control of the edited sound, the data is transferred via the MIDI-interface to the sampler. A user can secure the correct transmission by checking in advance with the help of a MIDI test sequencer.

In order to save very long stationary sounds, a technique analogous to the magnetic tape loop is used for digital samplers. It is very important to ensure a smooth transition between the start and end of the loop., and experience in cutting magnetic tape is needed. For some programs the problem can be solved by the loop editor. Thus several loops per sample are possible, and the most suitable places for the insertion of loops can be selected in advance by means of the implemented frequency analysis.

INTERNATIONAL TRADE FAIR FOR RESTORATION AND CONSERVATION TECHNIQUES, 22-24 OCTOBER 1990

International meeting place for professionals in the field of the restoration and conservation of buildings, works of art, books and archives and natural monuments.

In comparison with Restauratie 87 and 88 in Zutphen, Restoration 90, to be held in Amsterdam, will be organised on a grander scale and will offer a more international atmosphere and more spacious accommodation. This successful trade fair will thereby be able to continue its growth and to spread its wings further across national frontiers. As a result, in October 1990 more visitors will be attracted to the fair than ever before, not just from the Netherlands but from other countries too. A stand at Restoration 90 will give a major boost to your turnover and potential.

RAI Gebouw bv is now in charge of organising the successful trade fair Restauratie, which was held two years in succession in Zutphen. It is an exhibition of techniques for the restoration and conservation of cultural property: buildings, works of art, books and archives and natural monuments. The event will be given all the space it needs in the RAI under the new name Restoration, with a view to strengthening and broadening its organisation and reinforcing the international character which it already clearly possesses. Its international recognition is underlined by the active support of influential organisations, including the International Centre for the Study of the Preservation and the

Restoration of Cultural Property (ICCROM) in Rome, and the UNESCO and the International Council on Monuments and Sites (ICOMOS) in Paris.

New Opportunities

At a time when historical awareness is under threat from many different quarters, Restoration 90 will focus attention on this subject by means of a high-quality exhibition and an international congress, to be held simultaneously and under the same roof, on the themes, environment: a threat to cultural heritage? restoration and conservation. ICCROM, UNESCO and ICOMOS are playing an important role in the preparations for the congress.

Restoration 90 is therefore an indispensable meeting place for everyone who is seriously involved in this field, a place where they can familiarise themselves with worldwide developments and exchange knowledge. The RAI therefore offers both suppliers and service companies every opportunity to make new contacts and win new orders. We look forward to seeing you in the RAI!

The Visitors

The events in Zutphen in 1987 and 1988 indicate that professionals from a variety of fields and many different countries can be expected at Restoration 90. Visitors will include officials from government agencies (central, provincial and municipal government) and semi-public organisations and the staff and management of institutional investors and building contractors. Other groups of visitors include restorers, custodians and art historians, biologists, architects and archivists.

A well-prepared promotion campaign will reach every potential visitor, the RAI having wide experience in this field. The campaign will include regular reports to the media at home and abroad, press conferences, specific direct mailings and special cards which exhibitors can use to invite their clients and associates.

Who Can Exhibit at Restoration 90?

Restoration 90 is an ideal place for the following groups to exhibit:

- public and semi-public organisations
- restorers and restoration workshops

- specialised architects, contractors, plumbers, iron smiths, roofers/slaters, etc
- manufacturers/suppliers of bricks, special packaging, (antique) upholstery, wallpaper, paint, chemical agents for impregnation and deacidification, etc.
- specialised interior experts
- sculptors
- landscape gardeners
- laboratories
- specialised training institutes.

The fair also offers the ideal environment for a presentation by others involved in this specialised field: national and international scientific institutes, universities/colleges, interest groups and organisations, etc.

Organisation and Registration

Restoration 90 is being organised by RAI Gebouw bv, in cooperation with an advisory committee composed of representatives from various organisations in this specialised field.

For further information contact:

*Ms Sandra van Vliet
Project Manager
RAI Exhibition Centre
Amsterdam, The Netherlands*

THE AVA-90 WORKSHOP AND CONFERENCE

The second AVA workshop and conference, AVA-90, will be held in Falun, Sweden in July, 1990. This conference will endeavour to continue the efforts initiated in the first AVA-88 workshop and conference, which was held in Oslo, Norway in September-October 1988, to promote contact between African and Nordic scholars active the areas of collecting, disseminating, and preserving their non-physical heritage. The primary aim of the AVA conferences is to utilize such contacts to expand and improve these processes in both groups.

In all the Nordic countries, there is an increasing activity around traditional culture at the local level. Typical for the situation are enthusiastic people, working on a very low budget, but in close cooperation with the

performers of their community. The activity may take place within some existing official organization, such as museums or libraries, or on a voluntary basis in different music organizations. We feel that the work done on this level in preserving and developing traditional culture is essential, and can not be replaced by central institutions though they may play an important role of their own in this process. As AVA-88 also demonstrated, Nordic and African countries have many similar problems in this area, and the different types of cooperation made possible by these conferences may be very stimulating to those involved.

Program

The participants of AVA-88 agreed that a future conference should include discussions on systems for catalogues, recording equipment, equipment for producing catalogues, and how to disseminate and use the collected material. The AVA-90 conference will include sessions on all of these areas, with a special emphasis on the latter. The program of AVA-90 will cover both theoretical and practical work, and will include sessions on:

- Cultural policy—the importance of the traditional culture in the modern society, and the role of a local archive.
- Practical aspects pertaining to the sensible use of archive material in the local community: the technological and human factors of dissemination.
- Low-cost equipment for recording
- Making catalogues, or how to know what's in an archive and how to find it.

This program is not finalized however and it will, to a large extent, be determined by the participants' interests and experiences. If you are interested in participating, please contact AVA-90 as soon as possible.

Falun Folk Music Festival

As part of the Conference, the participants are also invited to stay in Falun during the Falun Folk Music Festival.

Application for Participation

At AVA-90, we will assemble people working with non-physical heritage material at the local or regional level. Relevant institutions may be local archives or collections of traditional music, dance, or oral literature, or local radio stations working with local culture, libraries, or schools.

Participants should be actively engaged, either full or part-time, in collecting, disseminating, and preserving their non-physical heritage at the local level. A current curriculum vitae and a statement explaining the applicant's motivation for attending the conference should be submitted. Applicants submitting papers within the scope of the conference will be given special consideration.

People from any African country south of the Sahara, or from any of the Nordic countries, are encouraged to apply for participation as soon as possible, and not later than February 15, 1990.

Practical Information

Expenses incurred by African participants attending the conference will be provided by the Swedish International Development Authority (SIDA). This will include round trip airline tickets to Falun, Sweden and living expenses during their stay in Falun. Participants from the Nordic countries are responsible for their expenses for travel and subsistence. The Steering Committee hopes, however, to be able to provide some funds also for these participants.

The official language of the conference is English.

For applications and further information write to:

AVA-90

CI- Falun Folk Music Festival,

Box 387, S-791 28 Falun, Sweden

CENTER FOR POPULAR MUSIC EXPANDS STAFF

Bruce Nemerov has joined the staff of the Center for Popular Music as Audio Archivist/Project Director. This is a new full-time position at the Center. Nemerov will be responsible for establishing and carrying out a preservation/restoration program for the Center's audio materials, and

for developing and implementing audio-based projects such as radio shows, sound recordings, and field documentation projects.

Nemerov brings to the Center extensive background in audio and video production, having worked with such nationally-known artists as John Hartford and Norman and Nancy Blake. He is also an authorized program producer for National Public Radio.

His current research interests are centered around various aspects of African-American folk and popular music. His research into the career of Fisk University professor John W. Work III resulted in two publications, an article in the *Tennessee Folklore Society Bulletin* and a radio documentary, both titled "John Wesley Work III's Field Recordings of Black Folk Music in the South, 1935-1942." The radio program was distributed via the NPR satellite system in February of 1989.

For further information, contact:

Paul F. Wells
The Center for Popular Music
Box 41, Middle Tennessee University,
Murfreesboro, Tennessee 37132 USA



REVIEWS AND RECENT PUBLICATIONS

REVIEWS

Association for Recorded Sound Collections. Associated Audio Archives Committee. *Final performance report NEH grant PS-20021-86. "Audio preservation: A planning study"*. 862 pp., printed single-sided on paper punched for three-ring binders, no ISBN: \$42.95 postpaid to any continental US address; \$53.60 surface postpaid to South America, Europe, and Asia; \$50.43 postpaid to Canada. Available from Elwood McKee, 118 Monroe Street no. 610, Rockville, MD 20850, USA.

The final report of the ARSC-AAA study on audio preservation is undoubtedly an impressive bunch of sheets. It is not, however, a manuscript ready for a book publication; it would need further editing for that.

This said, I want to give an idea of its arrangement and discuss some of its features. The report proper, i.e. the summary, fills no more than ten pages. Pages 11 through 860 are, in fact, described as appendices, though they account primarily for the value of this study. Appendix I summarizes the major conclusions reached during the course of the preservation planning study (pp. 11-31). Appendix II contains detailed descriptions of the project and eleven individual research assignments carried out by project participants (pp.32-263).

The first part (TAB B-1) of Appendix II of the report is a very valuable glossary made up of citations and paraphrases of definitions taken from eighteen books on audio matters, as well as original definitions provided by participants in this study (pp.264-313). It is interesting to compare the range of terms in this glossary with the range of terms in Glenn D. White's *The audio dictionary* (Seattle, London: University of Washington Press, 1987). Both compilations complement each other. The AAA report-glossary's definitions are more brief, and they focus more on the actual physical sound recording, i.e. on what in German is called Tonträger and for which there is no proper English equivalent.

I am not so much convinced about the serviceableness of TAB B-2 "A pre-

liminary list of terms used in audio technology” (pp.314-450). This is a computer-aided content analysis of ten American audio books published between 1949 and 1986. More useful seems to be TAB C of Appendix III which is a survey of thirty-eight sound archives, largely in the United States (pp. 451-534). This survey cites the responses of these archives to a questionnaire about staff, size, handling, policy of access to outside researchers etc. in a way which makes the comparison between the different answers very easy.

The largest section of the study is the working draft of a bibliography (Appendix III-D). This is far more than a list of books on the subject of audio preservation. “Coverage includes those various aspects helpful in if not essential to the structure, organization, prioritization, implementation, administration, staffing, and completion of an audio preservation program ((...))” (p.539). This selection (or better: non-selection) process has led to 2517 (!) items cited on pages 543 through 754. The main body of the bibliography is in ten subsections in each of which the citations are arranged by author. There are a few odd entries, for instance, I would not expect a series of Russian Melodiya record catalogues to be among these citations (nos. 602-637), the more so as other equally important record catalogues are (obviously) not listed—otherwise this bibliography would amount to ten times as many titles! Several of the citations are within wrong sections (e.g. nos. 1360, 1559, and 1560). Not all of these monographs listed seem to have been examined carefully as to their value for this bibliography. I enjoyed the complete bibliographic citation of Kircher’s *Neue Hall- und Thon Kunst* (no. 1428) though, which is a nice surprise between titles such as *Fundamentals of acoustics* and *Audio and video recording*. Not all of the (relatively few) articles cited should have been included. I think in this respect of Vic Sussman’s two-page-writing “Is the bloom off the CD rose?” which, by the way, comes as a truncated citation without the title of the periodical in which this article was printed—perhaps a Washington newspaper? (no.1600) Some odd mistakes occur in this bibliography, mistakes that lead to the assumption that many citations come directly from library catalogues and have not been checked by personal inspection. Here is just one example: Wolfgang Schmieder, dedicatee of my *Bachs Kunst der Fuge auf Schallplatten* is cited as co-author, and the year of publication has been dropped though it is given on the back of the title page (no. 323). Nevertheless, this bibliography is arguably the most valuable part of the report. Its usefulness is enhanced by an excellent index of authors, titles, and subjects (pp.755-860).

Martin Elste

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

Pholmann, Ken C.: *The compact disc. A handbook of theory and use*. Oxford: Oxford University Press, 1989. xiv, 288 pp., illus., 24 x 16 cm, ISBN 0-19-816187-5: £30.00 (hardcover).

In recent years a number of books on digital audio technology have been published. *Digital audio and compact disc technology* has been edited by members of the Sony Service Centre (Europe) and is thus an official guide book by the inventors of the compact disc system. It is a clear and easy-to-follow introduction for technically trained people and includes a technical description of DAT. There are, however, no bibliographic references to further reading.

Whereas the Sony book is clearly designed for the professional technician only, Pohlmann writes for the enthusiastic layman as well. His book covers the same aspects but is written in a more appealingly casual style. Two additional features are bibliographic references to further reading and a brief, sometimes too brief, glossary of technical terms.

Martin Elste

Bahr, Edward R.: *Trombone/euphonium discography*. Stevens Point, WI: Index House, 1988. xxv, 502 pp., 23 x 18 cm, ISBN 0-936697-02-4: \$64.95 (pbk.).

A very thorough discography of 397 commercial recordings featuring music for trombone(s) and/or euphonium(s) on long-playing records issued in the United States between 1948 and 1987. Detailed pieces of information have been included, also about music on the discs that does not make use of any one of the two instruments. There is a series of indexes for composers, performers, names of ensembles, types of instrumental ensembles, and record labels.

Martin Elste

Bart, Jan van: *Discografie van het Concertgebouworkest*. Zutphen: De Walburg Pers, (c) 1989. 120 pp., illus., 30 x 21 cm, ISBN 90-6011-610-0: no price given (cloth).

Eine ansprechend gestaltete Diskographie des berühmten Orchesters von

Amsterdam. Sie reicht von den ersten Schellackproduktionen von 1926 bis 1988 und ist nach Aufnahmedaten geordnet. Verschiedene Register erschliessen die Angaben nach Komponisten und Werke, Dirigenten und Labels mit den Bestellnummern. Bestellnummern von Ausgaben, die nicht in Europa angeboten wurden (z.B. Epic und Mercury) sind allerdings nicht mit aufgeführt. Der Diskographie ist ein Essay von Leo Boudewijns ("Inleiding") vorangesetzt.

Martin Elste

Bingmann, Anke; Philipp Höhler, Ludwig Stoffels und Lotte Thaler: *Hymnen und Rundfunksignale. Zusammengestellt u. bearb. v. (...)*. Frankfurt am Main: Deutsches Rundfunkarchiv, 1989. 206 S., 21 x 15 cm, (= Bild- und Tonträger-Verzeichnisse. Hrsg. v. Deutschen Rundfunk-archiv. Nr. 17.), ISBN 3-926072-30-X: DM 54.00 (brosch.).

Mehr als ein blosses Bestandsverzeichnis von internationalen, regionalen und Nationalhymnen und Rundfunksignalen (Pausenzeichen etc.) auf Tonträgern im Deutschen Rundfunkarchiv: Der vorbildlich edierte Katalog enthält ausserdem Schallaufnahmen von Hymnen als musikalische Zitate (als Adaptionen, Parodien oder Bearbeitungen) sowie kurze Angaben zu Herkunft, Geschichte und Gebrauch der jeweiligen Hymnen.

Martin Elste

Catalogo de discos de 78 rpm. en la Biblioteca Nacional. (Madrid:), Ministerio de Cultura, Dirección General del Libro y Bibliotecas 1988. 2 vols., xix, 1025 pp., 24 x 17 cm, ISBN 84-7483-470-8: no price given (pbk.).

Ce catalogue constitue la première pierre d'un édifice consacré à la description des documents sonores et audiovisuels conservés à la Bibliothèque Nationale de Madrid. C'est un décret du 13 octobre 1938, explicité par deux circulaires ministérielles en 1942, qui a créé en Espagne le dépôt légal des phonogrammes, témoin et gage de la propriété intellectuelle de l'oeuvre phonographique. La préface rédigée par Maria Pilar Gallago Cuadrado, responsable de la Sección de Registros Sonores y Audiovisuales, nous rappelle ces faits, avant de présenter un court survol de l'histoire de l'enregistrement sonore, hélas non dépourvu d'erreurs historiques (la firme DECCA ne résulte pas d'une entente RCA VICTOR-COLUMBIA), techniques (le terme "pick-up" n'était pas, loin s'en faut, réservé aux têtes de lecture des microsillons, qui par ailleurs n'ont jamais compté 400 sillons par pouce (25 mm), ni de raccourcis hâtifs (L'histoire

du jazz envisagée par la seule période “swing” choquera pas mal d’amateurs!).

Le corpus du *Catalogue* recense en deux tomes les 6507 disques 78 tours en dépôt à Madrid, quelque 400 d’entre eux reçus de 1924 à 1937, antérieurement donc à l’instauration du dépôt légal. (Il ne semble pas y avoir de politique d’acquisitions).

Le catalogue s’ordonne chronologiquement, par années de publications, ou plutôt de mises en vente en Espagne. Au sein de chaque année, les disques sont classés par ordre alphabétique des titres de la face A (première face selon l’éditeur), tous genres et interprètes confondus. Il n’y a aucune recherche discographique, notamment ni des dates, ni des lieux d’enregistrement. La description de chaque disque reflète la lecture de l’étiquette:

- titre, sous-titre, numéro d’opus, genre musical, compositeur(s), auteur(s), (encore que certains librettistes d’opéras (Carmen) soient omis),
- interprète(s),
- siège et nom de la société éditrice en Espagne, année de publication,
- nom de la société propriétaire de l’enregistrement, siège si les deux sociétés sont distinctes, numéros de matrices (sans numéros de prises),
- marque du disque et numéro de catalogue
- durée de l’ensemble des deux faces (symbolique puisque tous les 25 cm se sont vu attribuer 6 min, et tous les 30 cm 8 min), diamètre.

Ce descriptif est rapporté après lecture du catalogue, l’ordre des séquences n’étant pas celui prévu dans la présentation (p.XIX).

Le premier volume (tomo I) recense les disques numéros 1 à 4296, années 1924-1951, le second (tomo II) les numéros 4297 à 6390 (1952-1957), suivis de 21 disques des “Archives de la Parole” (cf. *Introducción* p.XII-XIII), puis de 86 disques divers (de la littérature aux ambiances sonores) que les préfaces omettent complètement de signaler.

Quatre Index sont consacrés:

- I- aux auteurs et compositeurs,
- II- aux interprètes, toutes vedettes mêlées (noms propres, noms de collectivités, mais aussi vedettes secondaires—chefs d’orchestres, si bien que les titres enregistrés par Benny GOODMAN sont dispersés en six références distinctes (CUARTETTO, GOODMAN Benny,

ORQUESTA, QUINTETTO, SEXTETTO, TRIO),

III- titres des oeuvres enregistrées,

IV- titres uniformes de musique classique.

La publication d'un catalogue visant à recenser quelque patrimoine que ce soit constitue *a priori* une oeuvre estimable. Encore faut-il qu'il vise, et trouve, un public. Celui-ci ne satisfera guère ni les historiens, ni les chercheurs, ni les collectionneurs. La pauvreté du fonds ne peut aider à esquisser la moindre histoire de l'industrie du disque en Espagne, le classement par dates de "commercialisation" conduit à la plus complète confusion: on n'en donnera qu'un exemple. Le disque référencé 3708, classé dans l'année 1951, est issu de deux matrices enregistrées respectivement en 1934 et 1944. L'éditeur, d'ailleurs peu soucieux de cette disparité, a attribué l'accompagnement des deux faces au même orchestre ... En dix ans, il avait quelque peu changé! Et puis se pose le problème des lieux d'enregistrements, qui se double de celui des "sociétés propriétaires". Exemple? Le disque no. 3641 (année de publication en Espagne: 1950), enregistré en juin et juillet 1946, serait la propriété de la COLUMBIA GRAMOPHONE (sic-ne serait-ce pas GRAPHOPHONE?) Cy de Hayes (Middlesex). Il n'en a pas moins été enregistré par la COLUMBIA française, et à Paris. Et le GARDEL, Carlos, no. 537, s'il est originaire de Buenos Aires, pourquoi l'une de ses faces est-elle matricée KI, un préfixe propre à ODEON en Europe? Et comment des disques *publiés* en 1924 (numéros 8,9,11,12), à partir de matrices enregistrées de 1909 à 1922, pouvaient-ils être la propriété d'une RCA Manufacturing Cy de Camden ... qui ne vit le jour qu'un 4 janvier 1929? Tout cela est bien irritant.

Marc Monneraye

Edison, musicians, and the phonograph. A century in retrospect. Ed. and with an introduction by John Harvith and Susan Edwards Harvith. New York; Westport, Ct.; London: Greenwood Press, 1987. xx, 461 pp., illus., 24 x 17 cm, (= Contributions to the study of music and dance. No. 11.), ISBN 0-313-25393-5: £35.95 (cloth).

The title of this book may be misleading. This is not an historical survey of the recording industry but a collection of thorough interviews with artists, record producers, a record critic, and other personalities involved in one way or the other with the disc. Many of the interviewees are already dead; most of the interviews took place in the mid-seventies. Some of the people interviewed: Theodore M. Edison, son of Thomas Alva Edison, the singer Irving Kaufman, the primadonnas Lotte Lehmann, Rosa Ponselle, and Martina Arroyo, the conductors Eugene Ormandy,

Nikolaus Harnoncourt, and André Previn, the ethnomusicologist William P. Malm, and the producer John Pfeiffer. All in all there are forty-one interviews printed. What, at first sight, looks like a rather arbitrary collection is in fact a treasury of first-hand information about recording practices and the aesthetics of recording. There are, however, no conclusions drawn by the editors (who were also the interviewers)—this is a kind of source book where a whole bunch of different ideas and opinions is presented. The books contains a carefully produced index of names and subjects.

Martin Elste

L'Édition phonographique en France d'après le dépôt légal. Edition 1989. Paris: Bibliothèque nationale, Département de la Phonothèque nationale et de l'Audiovisuel, (c) 1989. 2 vols., 220, 222, 125, 206 pp., 21 x 15 cm, ISSN 0223-4890: FF 200.00 (broché).

Ce répertoire de marques, d'éditeurs, de distributeurs et de producteurs de l'édition phonographique est un sous-produit de la base de données LEDA de la BN. Il est élaboré à partir des productions déposées à la BN de janvier 1986 à octobre 1988. Le premier tome contient d'une part le recensement des marques suivies des éditeurs et des distributeurs qui y correspondent sur le marché français et d'autre part les éditeurs avec leur adresse et les labels produits. Le deuxième tome recense les distributeurs français avec leurs adresses et les marques distribuées ainsi que les adresses des producteurs français et étrangers.

Cet ouvrage essaie donc en partant du marché du phonogramme française d'en déchiffrer les interdépendances internationales; entreprise, cela va sans dire, de grande importance, mais qui n'a pas été résolue de manière entière satisfaisante.

Les adresses ne sont pas présentées de manière uniforme, elle ne sont pas toujours rapportées avec l'exactitude voulue et elles contiennent parfois des erreurs soit parce qu'elles n'ont pas été actualisées, soit à cause des inévitables fautes d'orthographe. De plus, il y aurait eu moyen de présenter ces quatre nomenclatures de noms, d'adresses et de renvois de façon plus économe: les deux tomes font ensemble 773 pages.

En résumé: un ouvrage de référence utile en soi qui devrait être revu pour ses prochaines éditions.

Martin Elste

Elste, Martin: *Kleines Tonträger-Lexikon. Von der Walze zur Compact Disc*. Kassel, Basel: Bärenreiter, 1989. 150 S., 21 x 13 cm, ISBN 3-7618-0966-2: DM 19.80 (brosch.).

Um es gleich vorweg zu sagen: dieses kleine handliche Büchlein schliesst im Bücherschrank jedes Diskophilen eine lang vorhandene Lücke. Schon die ersten Vorarbeiten zu diesem Verzeichnis von Martin Elste, dem Review and Recent Publications Editor der IASA, nämlich die in einzelnen Fortsetzungen unter dem Stichwort "Schallplatten-Terminologie" in den Monatsheften des Jahrgangs 1982 der deutschen Schallplattenzeitschrift "*Fonoforum*" erschienenen Definitionen und Erläuterungen, hatten Schallplattenkennern und -freunden eine Fülle von Informationen geboten. Mir sind viele dieser liebenswerten, der Diskophilie, oder sollte man besser sagen: der Phonophilie, leidenschaftlich verfallenen Sammler bekannt, die diese Veröffentlichungen seinerzeit regelmässig kopiert und sich als Lexikonersatz aufgehoben haben, dies obwohl diese Plattenfans im allgemeinen selbst relativ gut mit den Marktmechanismen, Aufnahmetechniken und Spezialitäten der Schallplattengeschichte und des internationalen Schallplattenmarkts vertraut sind. Das seinerzeit in *Fonoforum* veröffentlichte Material hat der Autor nun für die vorliegende Buchpublikation erheblich erweitert, aktualisiert und mit Hilfe zahlreicher Fachleute und Institutionen korrigiert. Allein schon die stattliche Anzahl der Ratgeber umfasst im wesentlichen die mir bekannte Elite kenntnisreicher Tonträgerspezialisten des In- und Auslandes. Die etwa 550 Einträge und rund 150 Verweise des Lexikons vermitteln eine gute Übersicht über diskologische Fakten. Sie geben Informationen, Ratschläge und Anregungen sowohl für den Schallplattensammler als aber auch für den Kritiker, den Schallplattenproduzenten und den Fachbibliothekar und -dokumentar, der mit Tonträgern umzugehen hat.

Das Lexikon informiert, worauf der Autor zu Recht hinweist, über diskographische, rechtliche, vertriebliche und technische Bereiche der Schallplattenkunde. Spezielle Feinheiten der Elektroakustik sind nur soweit berücksichtigt, als die Reproduktion der akustischen Information auf dem Tonträger unmittelbar berührt ist oder soweit sie notwendig sind zur Datierung und Beschreibung eines historischen Tonträgers. Erfreulich ist der Hinweis auf zahlreiche Labels und Schallplattenfirmen. Obwohl hier nur eine Auswahl getroffen werden konnte, sind doch zahlreiche dem Schallplattensammler vertraute Namen aus der Schallplattengeschichte und ihre historische Entwicklung verzeichnet. Daneben erscheinen Einträge über berühmte Matrixserien der Vergangenheit bis hin zu den neuesten Fachbegriffen der Digital-

technik. Tonträgerarten sind ebenso erläutert wie Verfahren der Schallplattenherstellung, urheberrechtliche Begriffe sind in gleicher Weise verzeichnet und erläutert wie Angaben zu internationalen Fachvereinigungen im Tonträgerbereich wie beispielsweise der IASA.

Kurz: dieses preiswerte kleine Lexikon sollte für jeden Schallplatten- und Tonbandfreund ab sofort ein derzeit nicht ersetzbares und darüber hinaus preiswertes Hilfsmittel sein, dem ich eine rasche Verbreitung wünschen möchte.

Ulf Scharlau

Giuliani, Roberto: *Luca Marenzio. Discografia.* n.p. [Brescia]: Fondazione Civiltà Bresciana, Comune di Coccaglio, n.d. [1988]. 52 pp., illus., 25 x 18 cm, (= Percorsi. 3.), no ISBN: free of charge (stapled).

Available from Prof. Giacomo Fornari, Fondazione Civiltà Bresciana, Vicolo S. Giuseppe 5, I-25122 Brescia.

This is one of the neatest discographies of a lesser composer that I've ever seen. The arrangement of records is chronological, followed by an index of titles and one of performers. A record that contains a number of Marenzio's works is given a single listing, the layout resembling a library catalogue card to some extent. There is a useful preface and a description of method. While there is no publication date on the booklet, the last entry is dated 1986.

The bibliography indicates that Giuliani has consulted all the major encyclopedias, national catalogues, and periodicals. (For France he used the review *Diapason* but not the annual catalogue.) He even cites the item numbers assigned to 78 r.p.m. records found in the five U.S. archives included in the Rigler-Deutsch Index (he omits this reference from the bibliography). He has used two large Italian record collections, RAI and the Discoteca di Stato, both in Rome. The only encyclopedic source not listed in the bibliography is Trevor Croucher's *Early Music Discography*, but I found no missing titles there. He might have checked with the National Sound Archive in London for completeness, but it seems unlikely that he would have added much.

If any improvement might have been made, Giuliani could have tried to establish recording dates. He is content to use "pre c.1936" for the oldest entries in *WERM*, and the only recording dates he cites are those printed

in record notes, but he makes every effort to establish the earliest published date for each recording. This is an approach that I have recommended in the past, and it gives satisfactory results here. He neglected to establish the identity of two recordings issued on Parlophone, Brunswick, and Odeon, making separate entries but noting that they are "probabilmente" identical. Giuliani is not reluctant to add a comment at the end of an entry, so the booklet makes good reading. Let's have more people tackling more single composers as well as this was done.

J.F. Weber

Harris, Steve: *Film, television and stage music on phonograph records. A discography.* Jefferson, NC; London: McFarland and Company, Inc., (c) 1988. ix, 445 pp., 24 x 16 cm, ISBN 0-89950-251-2: £47.45 (cloth).

A listing of commercial recordings of music from almost 11,800 films, television plays, and stage plays (musicals etc.) primarily marketed in the United States. In his introduction, Steve Harris gives a useful glossary of terms related to the different types of music covered. The recordings are arranged by title. The discographical data are brief and consist of title, year of production, composer, land of issue, format of sound recording, label, record number, and main performing artist. There are a brief bibliography and a composer index.

Martin Elste

Rasmussen, Richard Michael: *Recorded concert band music, 1950-1987. A selected, annotated listing.* Jefferson, NC; London: McFarland and Company, Inc., (c) 1988. xiii, 442 pp., 24 x 16 cm, ISBN 0-89950-318-7: £42.75 (cloth).

This is the work of a wind band buff written for fellows. There are more than 1700 compositions listed, most in arrangements for wind band. With very few exceptions, American issues only have been included. Arranging the recordings by compositions, Richard Michael Rasmussen characterizes in a few sentences with fluctuating success each composition and each arrangement respectively. Discographical data are very brief, giving the collection title of the record, ensemble and conductor, record label and record number to which is occasionally added the year of release. There is, however, a comprehensive index of titles of composition, types of music, and names of composers and performers.

Martin Elste

Suter, Paul: *Sängerlexikon. Sängerinnen und Sänger in der Schweiz von 1900 bis heute*. Zürich: Atlantis Musikbuch, (c) 1989. 512 S., Abb., 24 x 17 cm, ISBN 3-254-00154-0: sFr. 64.00 (geb.).

Dieses sehr ansprechend ausgestattete Buch—es enthält 193 Schwarzweissabbildungen (meist Rollenfotos) auf Kunstdruckpapier—sollte ursprünglich "Schweizer Sängerlexikon" heissen. Nun ist aus ihm ein geworden, dessen Untertitel die Erfassungsbreite definiert. Es führt solistische Sänger auf, wenn sie Schweizer sind, dort leben, oder Engagements in der Schweiz wahrgenommen haben. So sind Biographien von etwa fünfhundert Sängerinnen und Sängern zusammengekommen, darunter Namen, die man kaum mit der Schweiz in Verbindung zu bringen sich trauen würde, z.B. Francisco Araiza, Karl Erb, Simon Estes und Sigrid Onégin. Eigenartigerweise ist René Jacobs, der an der Schola Cantorum Basiliensis lehrende Altist, unter den Tisch gefallen.

Suter schreibt im Vorwort, dass er Vollständigkeit angestrebt habe. Hier irrt er. Vollständigkeit kann er nicht intendiert haben, sie ist im Biographischen unmöglich (und auch unwesentlich). Jede Auflistung biographischer Fakten erfordert zwangsläufig Auswahl und damit Entscheidungsmut und -kompetenz. Darin besteht letztlich auch die Qualität eines Lexikons. Suter ist einen anderen Weg eingeschlagen und hat strenggenommen kein Lexikon zusammengestellt, sondern ein Who's Who der Sänger, einen Sängerkalender mit retrospektiver Erfassung. (Normalerweise werde in derartigen Nachschlagewerken nur lebende Persönlichkeiten angeführt.) Der Who's Who-Praxis entspricht Suter auch darin, dass die Ausführlichkeit der Angaben keine Rückschlüsse auf die künstlerische Bedeutung des Sängers zulässt. Entstanden ist in enormer Fleissarbeit das Faktenmaterial zu einem Sängerlexikon, nicht ein Sängerlexikon selbst. Zu jedem Sänger gibt es stichwortartige Angaben zu Lebensdaten, Auszeichnungen, Studium, Engagements, Repertoire, Gastspielorten, Teilnahme an Ur- und Erstaufführungen, Schallplatten (mit Werk- und Labelangaben) und Rundfunkengagements. Ausserdem gibt der Autor Literaturhinweise. Die Beschränkung auf Fakten lässt in diesem Rahmen wertende Kommentare nicht zu. Insofern ergänzt das Sängerlexikon von Paul Suter mit den liebevoll zusammengestellten Detailauflistungen kritische Schriften wie Jürgen Kesting *Die grossen Sänger* (Düsseldorf: Claassen 1986). Ohne Zweifel ist Suters Publikation eine nützliche Ergänzung der bisher vorliegenden biographischen Literatur über Sänger. Seine besondere Bedeutung liegt im regionalen Bereich, bei Sängern, die in den grossen

Nachschlagewerken zur Musik durchs Netz gefallen sind mangels internationaler Bedeutung.

Martin Elste

RECENT PUBLICATIONS

Belle, Harry: *Spreekmachines*. Haarlem: Stichting Historisch Geluidsarchief 1989. 400 pp., illus., 23 x 16 cm, ISBN 90-72820-01-0: Fl. 49.00 (pbk.).

CD Gesamtkatalog Alte Musik 89/90. Regensburg: Pro Musica Antiqua, 1989. 86 S., 21 x 15 cm, (= Schriften von Pro Musica Antiqua. Nr. 3.), ohne ISBN: DM 24.80 (brosch.). Erhältlich von Pro Musica Antiqua, Luitpoldstrasse 3, D-8400 Regensburg, BRD.

Colebank, Scott K.: *Discography of Rachmaninoff's piano concerto no.3 in d minor, op.30*. Topeka, Kansas: by the author, 1990. 12 pp., 28 x 22 cm, no ISBN: no price given (typewritten pages, xeroxed). Available from Scott K. Colebank, 2721 S.E. Shawnee Drive, Topeka, Kansas 66605, USA.

Day, Timothy: *A discography of Tudor church music*. London: The British Library, (c) 1989. 317 pp., illus., 25 x 18 cm, ISBN 0-7123-0503-3: £35,00 (cloth). Available from The British Library Publications Sales Unit, Boston Spa, Wetherby, West Yorkshire LS23 7BQ, Great Britain.

Final report of the Second consultation of users and manufacturers of technical equipment for audio, film and television archives, Vienna May 5th - 6th 1989, Österreichischen [sic] Phonotheek. [Milton Keynes:] Technical Co-ordinating Committee FIAF/FIAT/IASA/ICA/UNESCO, (c) 1989. 24 pp., 30 x 21 cm, xeroxed: free of charge (spiral binding). Available from George Boston, Chairman, TC-C, BBC Open University Production Centre, Walton Hall, Milton Keynes MK7 6BH, Great Britain.

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).

Grosse, Günter: *Von der Edisonwalze zur Stereoplatte. Die Geschichte der Schallplatte*. Berlin (DDR): Lied der Zeit Musikverlag, 2 1989. 172 S., Abb., 22 x 15 cm, ISBN 3-7332-0052-7: M 13.00 (geb.).

Herzog, Jürgen und Michael Carl (Hrsg.): *Neue Medien. Kommunikation und Information.* Berlin/DDR: VEB Verlag Technik, (c) 1989, 275 S., 22 x 15cm, (= VT-Lexikon. ohne Band-Zählung), ISBN 3-341-00544-7: M 24.00 (geb.).

Holzbauer, Robert, Gerhard Jagschitz und Peter Malina: *Handbuch audiovisueller Medien in Österreich. 1989. Hrsg.v.der Arbeitsgemeinschaft Audiovisueller Archive Österreichs.* Wien: Arbeitsgemeinschaft Audiovisueller Archive Österreichs, 1989. xiii, 295 S., 24 x 17 cm, (= Audiovisuelle Medien. Bd.1.), ohne ISBN: öS 230.00 (brosch.). Erhältlich von der AGAVA, p.A. Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

Holzberlein, Deanne with the assistance of Dolly Jones: *Cataloging sound recordings. A manual with examples.* New York, London: The Haworth Press, (c) 1988. ((vi,)) 300 pp., illus., 24 x 16 cm, ISBN 0-86656-790-9: \$32.95 (cloth).

Marinelli, Carlo: *Le opere di Mozart su libretti di Da Ponte.* Roma: Istituto di Ricerca per il Teatro musicale, 1988. ix, 143 pp., 24 x 17 cm, (= Quaderni dell'I.R.TE.M. 7. Serie 2: Discografie. N.2.), no ISBN given: free of charge (pbk.).

Musik-Almanach 1990/91. Musikleben in der Bundesrepublik Deutschland. Für den Deutschen Musikrat hrsg.v. **Andreas Eckhardt, Richard Jakoby, Eckart Rohlf.** Redaktion: **Margot Wallscheid.** Kassel: Bärenreiter Verlag; Regensburg: Gustav Bosse Verlag, (c) 1989. 832 S., 21 x 15 cm, ISBN 3-7618-2380-0 bzw. 3-7649-2380-6: DM 48.00 (brosch.). Aktualisierte und um 170 Seiten erweiterte Neuauflage des hervorragend gestalteten und zuverlässig informierenden Nachschlagewerks. (Ich verweise auf die Rezension der Erstauflage im Phonographic Bulletin Nr. 47.).

Nutz, Walter (hrsg.): *Kunst, Kommunikation, Kultur. Festschrift zum 80. Geburtstag von Alphons Silbermann.* Frankfurt am Main, Bern, New York: Verlag Peter Lang, 1989. 314 S., Abb., 22 x 16 cm, ISBN 3-631-42112-5: sFr. 72.00 (geb.).

Die folgenden Beiträge zu diesem Sammelband sind aus diskologischer Sicht interessant: "*Mensch und Bildschirm—Eine Lücke in der Wirkungsforschung*" von Kurt Blaukopf und "*On loudspeakers and the sociology of music*" von K. Peter Eitzkorn.

Performances in periodicals. New York, N.Y.: Theatre Library Association, (c) 1989. 142 pp., illus., 23 x 15 cm, (= Performing arts resources. Vol.14.), ISBN 0-932610-11-0: \$20.00 (personal) / \$25.00 (institutional) (cloth). Available from the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023, USA. Contains the bibliography *Sound recording periodicals: 1890-1929* by Sara Velez (pp.69-90).

Petrik, Hanns E.: *Bill Evans. Sein Leben. Seine Musik. Seine Schallplatten.* Schaftlach: Oreos, 1989. 187 S., Abb., 24 x 17 cm, (= Collection Jazz. Bd.11.), ISBN 3-923657-23-4: DM 32.00 (brosch.).

Puttlitz, Rosemarie: *Musik im 2. Weltkrieg. Aus dem Bestand des Schallarchivs zusammengestellt.* Berlin (West): Sender Freies Berlin, 1989. 45 S., 21 x 15 cm, ohne ISBN: kostenlos (geheftet).

Quaderni dell'I.R.T.E.M. 6. Serie 3: Atti. N.2: Opera e cinema. Firenze, 2-4 Novembre 1987. Roma: Istituto di Ricerca per il Teatro musicale, 1988. 114 pp., 24 x 17 cm, no ISBN: free of charge (pbk.). With a discographical appendix by Carlo Marinelli.

Sherman, Michael W.: *The paper dog. An illustrated guide to 78 r.p.m. Victor record labels 1900-1958.* ((Brooklyn, N.Y.?:)) A.P.M. Press, 1987. 44 pp., illus., 22 x 14 cm, ISBN 0-937612-06-5: \$10.00 (stapled). Available from Allen Koenigsberg, Antique Phonographs, 502 East 17th Street, Brooklyn, N.Y. 11226, USA, and from CLPGS Bookshelf, 46 Railway Terrace, Rugby, Great Britain.

Stewart, Stephen M. and Hamish Sandison: *International copyright and neighbouring rights.* London et al.: Butterworths, (second edition) 1989. xv, 1033 pp., 26 x 16 cm, ISBN 3-406-66222-3: £120.00 (cloth). This is the leading standard handbook on copyright and neighbouring rights on both national and international levels. The second edition of this book which was published originally in 1983 has been rewritten owing to the demands of the rapid change of media in the course of the last years.

Tonträgerverzeichnis der Deutschen Demokratischen Republik. 1981-1985. Bearbeitet u. hrsg.v.d. Deutschen Bücherei. Leipzig: Deutsche Bücherei, 1989. 201 S., 28 x 20 cm, (= Sonderbibliographien der Deutschen Bücherei. Nr.65. ISSN 0457-3900 / Tonträgerverzeichnis der Deutschen Demokratischen Republik. ISSN 0232-993X), ISBN 3-7360-0015-4: kein Preis angegeben (brosch.).

Wilson, Peter Niklas: *Ornette Coleman. Sein Leben. Seine Musik. Seine Schallplatten.* Schaftlach: Oreos, 1989. 186 S., Abb., 24 x 17 cm, (= Collection Jazz. Bd.12.), ISBN 3-923657-24-2: DM 32.00 (brosch.).

Zastrow, Peter: *Phonotechnik. 4. überarbeitete Auflage.* Frankfurt am Main: Frankfurter Fachverlag, 1988. 352 S., Abb., 21 x 15 cm, ISBN 3-87234-119-7: DM 40.00 (brosch.).

G.K. Hall and Co announces the establishment of its *Jazz Discography Series*, authoritative works on major jazz soloists from all periods. Seventeen volumes are planned, beginning with two in 1991. The discographies, which will identify solos and include all types of sound media, are designed to accommodate the needs of musicians, scholars, educators, writers, broadcasters, students, collectors, and enthusiasts.

Proposals are now being accepted for the following musicians:

Rex Stewart, Roy Eldridge, Clark Terry, Fats Navarro, Dizzy Gillespie, Lee Morgan, Freddie Hubbard, Woody Shaw, Willie Smith, Johnny Hodges, Don Byas, Ben Webster, Sonny Stitt, Sonny Rollins, Joe Henderson, Wayne Shorter, Michael Brecker, Teddy Wilson, Mary Lou Williams, Lennie Tristano, Thelonious Monk, Phineas Newborn, Red Garland, Wynton Kelly, Tommy Flanagan, McCoy Tyner, Herbie Hancock, Chick Corea, Keith Jarrett, Wes Montgomery, Kenny Burrell, Jim Hall, Joe Pass, Pat Metheny, Oscar Pettiford, Ray Brown, Paul Chambers, Scott LaFaro, Ron Carter, George Mraz, Jaco Pastorius, Dave Holland, Baby Dodds, Zutty Singleton, Dave Tough, Chick Webb, Jo Jones, Sid Catlett, Philly Joe Jones, Art Blakey, Elvin Jones, Billy Higgins, Tony Williams, Ella Fitzgerald, Sarah Vaughan, Betty Carter, Bobby McFerrin, Lionel Hampton, Red Norvo, Gary Burton, Bobby Hutcherson, Walt Dickerson, Kid Ory, Jimmy Harrison, Dicky Wells, J.J. Johnson, Curtis Fuller, Albert Mangelsdorff, Johnny Dodds, Jimmy Noone, Sidney Bechet, Artie Shaw, Jimmy Hamilton, Tony Scott, Eddie Daniels, John Carter, Joe Venuti, Eddie South, Stephane Grappelli, Ray Nance, and Stuff Smith. Other artists will also be considered.

Published discographers, or those with substantive works in progress, should send materials, including a resume, to Gary Carner, G.K. Hall Discography Series, 18 Becket Road, Belmont, MA 02178-3905.

SOUND RECORDINGS OF SPECIAL INTEREST:

Mechanische Musik des Wiener Biedermeier. Flötenuhren und Kammspielwerke. (= Tondokumente aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften.) Verlag der Österreichischen Akademie der Wissenschaften: PHA LP1 (1 LP, stereo).

Vokale Mehrstimmigkeit in Ost- und Südostafrika. (= Tondokumente aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften.) Verlag der Österreichischen Akademie der Wissenschaften: PHA LP2 (1 LP, mono).

Musiche italiane del seicento e del settecento. [Compositions by fifteen composers in live recordings from 1954 to 1969.] Melodram: DS 988 (2 CDs). Available free of charge from the Discoteca di Stato, Rome.

REVIEW OF COMPACT DISC SET

Archives Sonores de la Phonothèque Nationale. Congrès du Caire 1932: La musique Arabe, savante et populaire. Édition Bibliothèque Nationale—France avec le concours de l'Institut du Monde Arabe—Paris, c. 1988. 2 CDs. Notes in French, English and Arabic, 100 pp., by Bernard Moussali, with photos. Available for purchase from: Bibliothèque Nationale, 2, rue Vivienne, F-75084 Paris Cedex 02 for FF. 380.00.

This re-release on CD of a remarkable event both in the history of sound recording and ethnomusicology is a long awaited event. Recordings of the music performed were part of a congress of Arab music which took place from March 28 to April 3, 1932 in Cairo on the order of King Fouad I of Egypt. This congress, the first of its kind, reflected a strong need to provide guidelines for the study of Arab music which at the time was at a critical juncture in its development. The assemblage of several different Arabic musical cultures in one place and time held some surprises, however. Unexpected differences between the different musical practices became evident. Discrepancies between the theory and practice of Arab music came to light. An important question arose; what to do with the more evolutionary and modern type of music that was being performed alongside the traditional?

Participants at the congress included distinguished scholars as well as performers. Among the former were: Béla Bartók, Paul Hindemith, Erich von Hornbostel, Robert Lachmann, Curt Sachs, Egon Wellesz, Henry George Farmer, and Alexis Chottin. Rodolphe d'Erlanger, a strong

promotor of the Congress, was too ill to attend and died shortly thereafter. Delegations of musicians from Algeria, Iraq, Lebanon, Morocco, Syria, Tunisia and, of course, Egypt, were among the groups performing.

Three hundred and sixty 78 rpm discs were recorded in conjunction with the Congress by the Gramophone company of England under the guidance of Bartók and Mansur Awad. Three hundred and thirty-five discs survived the transport from Egypt to England. An unusual aspect of the original recordings, and necessary for further research with the recordings, was the inclusion of rhythm, instrumental tuning, and the pitch "a" which were recorded at the end of each selection. These features have not been included in the CD re-release.

Selections on the two compact discs are presented as follows:

Disc I. *Iraq, Art music of Bagdad* (6 selections); *Egypt, folk music* (7 selections);

Disc II. *Urban music of the Maghreb:*

Algeria, urban music of Tlemcen (6 selections); *Morocco, art music of Fes* (6 selections); *Tunisia, urban music of Tunis* (6 selections).

The fidelity of the original sound is remarkable with only a slight background hiss from the original 78 rpm recordings. Credit is given to Anne-Marie Terrazoni for "repiquages, traitements et mastering digital". Technical information, either general or specific, about the re-recording process would have been welcome. The time limitations of the 78 rpm disc (ca. 3 minutes per side) have been smoothed out and are not noticeable in cases where a particular selection is longer than one side. You may want to watch the selection counter on the CD player, however, in order to know precisely where you are in the recording sequence. Original record numbers and number of sides are included in the notes.

The notes by Bernard Moussali are helpful and include information about where texts can be found in written sources, as well as what other recordings of the same piece by the same performer(s) were made. The introduction by Christian Poche bares the truths about some of the conflicts which took place during the Congress, for example whether or not to record modern experiments in Arab music. The decision not to was heavily influenced by Bartók and Robert Lachmann. As a result, the Syrian and Lebanese delegations, who represented the more evolutionary aspects of their musical traditions, were not recorded.

Listening to the music contained on the two CD's one is struck by the particular beauty of both instrumental and vocal improvisations of the Arab traditions. My favorite for instrumental selection is the "Taqsim santur", Record 1, item 4, an improvisation on the hammered dulcimer, the santur, from Iraq; and for vocal selection, the "Wedding song", Record 1, item 8, performed by the Almahs of Annusa al-Misriyya from Egypt with beautiful melisma punctuated by occasional ululation.

My criticism of this re-release centers on the omissions which affect its value to the present-day scholarly and scientific community. The lack of technical information about the re-recording process, for example, use of frequency filters, etc., is a real handicap. In addition, the decision not to include the scientific information originally recorded at the end of each selection, for example, the rhythm, tuning and reference pitch, means that anyone seriously studying this music cannot rely solely on the CD but must seek out the original 78 rpm recordings.

Nevertheless, the Archives Sonore of the Phonothèque Nationale (Bibliothèque Nationale) where the original recordings are housed, and the Institut du Monde Arabe, are to be commended for making this re-release possible. Marie-France Calas, Director of the Département of the Phonothèque Nationale et de l'Audiovisuel, Bibliothèque Nationale (Paris), deserves recognition and applause for guiding the project to realization.

Ann Schuursma

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