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# SOUND RECORDINGS

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## SOUND RECORDINGS

### 8.0 GENERAL RULES

#### 8.0A. Preliminary rule

**8.0A1. Scope.** Sound recordings are defined as any media on which sound has been recorded and may be played back. The rules in this chapter may be used to describe sound recordings which constitute a fonds or a part thereof. For multiple media fonds, see chapter 2. For film sound track, see chapter 7.

**8.0A2. Multilevel description.** For instructions on the use of multilevel description for preparing descriptions of a fonds and its parts, see 1.0A2.

#### 8.0B. Sources of information

**8.0B1. Chief source of information.** The chief sources of information for sound records are as follows<sup>1</sup>:

1. for a fonds, all of the material in the fonds;
2. for a series, all of the material in the series;
3. for a file, all of the material in the file, including including the material accompanying it;
4. for an item, prefer in this order,
  - (a) the item itself, including any labels, etc., that are permanently affixed to the item or a container that is an integral part of the item;
  - (b) the container itself (e.g., a box);
  - (c) accompanying material (e.g., lyrics).

**8.0B2. Prescribed sources of information.** The prescribed source(s) of information for each area of description of sound records is set out below. Enclose information taken from outside the prescribed source(s) in square brackets unless instructed to do otherwise in specific rules.

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<sup>1</sup> For all levels of description other than the item (fonds, series, file) the chief source of information for a sub-division is the same as the chief source for that level.

## SOUND RECORDINGS

AREA	PRESCRIBED SOURCES OF INFORMATION
Title and statement of responsibility	Chief source of information
Edition	Chief source of information
Date(s) of creation, including publication, distribution, broadcast, etc.	Chief source of information
Physical description	Any source
Publisher's series	Chief source of information
Archival description	Any source
Note(s)	Any source
Standard number	Any source

### **8.0C. Punctuation**

For the punctuation of the description as a whole, see 1.0C.

For the prescribed punctuation of elements, see the following rules.

### **8.0D. Levels of detail in the description**

For the levels of details see 1.0D.

### **8.0E. Language and script of the description**

See 1.0E.

### **8.0F. Inaccuracies**

See 1.0F.

### **8.0G. Accents and other diacritical marks**

See 1.0G.

## SOUND RECORDINGS

### 8.1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

Contents:

- 8.1A. Preliminary rule
- 8.1B. Title proper
- 8.1C. General material designation
- 8.1D. Parallel titles
- 8.1E. Other title information
- 8.1F. Statements of responsibility

#### 8.1A. Preliminary rule

##### 8.1A1. Scope

See 1.1A1.

##### 8.1A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Enclose the general material designation in square brackets.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

#### 8.1B. Title proper

**8.1B1. Formal title proper.** At all levels of description, transcribe a formal title proper as instructed in 1.1B1.

If the name of a broadcast series forms an integral part of the formal title proper, transcribe it in the following order, separated by a comma: broadcast series, episode, part, individual or segment title. For radio broadcasts that do not have episode titles, but have only number designations, transcribe the number as the episode title. For broadcasts that have no episode title, number or other descriptor, do not supply one.

Hornby collection, Arthur Erickson, the early years  
(*Broadcast series, episode title*)

Radio-Lacordaire, no 1, frères étrangers  
(*Broadcast series, number designation, episode title*)

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**8.1B2. Supplied title proper.** At all levels of description, if no formal title appears prominently in or on the chief source of information, compose a brief descriptive title as instructed in 1.1B2-1.1B4.

**8.1B3. Supplied title proper for a fonds.** When describing the fonds as a whole, supply a title proper as instructed in 1.1B3.

**8.1B4. Supplied title proper for a part of a fonds (e.g., series, file, item).** When describing a part of a fonds, e.g., a series, file, or item, which lacks a formal title proper, compose a brief descriptive title as instructed in 1.1B4.

Speeches on the constitution

Oral history

Chansons, poèmes et entrevues de Sarah Fischer

Émissions radiophoniques, entrevues et annonces publicitaires

For news broadcasts, record the name of the originating network or the call letters of the originating station followed by the word "news". For a station, add its location. If appropriate, include the time as part of the title.

CKSO news – Sudbury, Ont.

CBC news – 6:30 p.m. feed

**8.1C. Optional addition. General material designation**

**8.1C1.** At all levels of description, give immediately following the title proper, the general material designation *sound recording* as instructed in 1.1C.

**8.1D. Parallel titles**

**8.1D1.** Transcribe parallel titles as instructed in 1.1D.

Living radio = Radio vivante

Pan-American Institute of Geography and History Conference on Records Management = Conférence sur la gestion des documents de l'Institut panaméricain de géographie et d'histoire

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The sound of Man and his World = Échos de Terre des Hommes

### 8.1E. Other title information

**8.1E1.** Transcribe other title information as instructed in 1.1E.

National school broadcasts, Lester B. Pearson : [production element]  
(A speech given by Lester B. Pearson on education was inserted in this broadcast)

### 8.1F. Statements of responsibility

**8.1F1.** Transcribe explicit statements of responsibility appearing in conjunction with a formal title proper as instructed in 1.1F.

Transcribe statements of responsibility relating to those persons and bodies credited with participation in the original production who are considered to be of major importance, and who have some degree of overall responsibility for it.<sup>2</sup>

Ideas, Eldorado on ice : a journey through Quebec fiction / series produced. by Damiano Pierro and Jane Lewis ; series host, Lister Sinclair ; writer, Geoff Hancock ; narrator, Marie-Josée Thériault

Littérature au pluriel / réalisateur, Gilles Archambault ; animateur, Wilfred Lemoine

James Mutchmor / interviewed by Marjorie Robinson  
(*Oral history interview forms the Frontier College fonds*)

If, in the addition of the name of a group, ensemble, company, etc., the individual group members are named in the chief source of information, record those names in a note if considered important. See 8.8B5.

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<sup>2</sup> Examples of important functions that indicate some degree of overall responsibility for the sound recording *include but are not limited to*: production and co-production entities, sponsors, persons credited with functions such as director, producer, executive producer, writer, interviewer, composer, narrator, host, script, moderator, anchorperson, reporter, announcer.

## SOUND RECORDINGS

### 8.2. EDITION AREA

Contents:

- 8.2A. Preliminary rule
- 8.2B. Edition statement
- 8.2C. Statements of responsibility relating to the edition

#### 8.2A. Preliminary rule

##### 8.2A1 Scope

See 1.2A1.

##### 8.2A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space.

Precede the first statement of responsibility following an edition statement by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

#### 8.2B. Edition statement

8.2B1. Give an edition statement as instructed in 1.2B.

English version

#### 8.2C. Statements of responsibility relating to the edition

8.2C1. Transcribe a statement of responsibility relating to one or more editions, but not to all editions, as instructed in 1.2C.

### 8.3. CLASS OF MATERIAL SPECIFIC DETAILS AREA

Contents:

- 8.3A. Preliminary rule

#### 8.3A. Preliminary rule

This area is not used for sound recordings.

## SOUND RECORDINGS

### **8.4. DATE(S) OF CREATION, INCLUDING BROADCAST, PUBLICATION, DISTRIBUTION, ETC., AREA**

Contents:

- 8.4A. Preliminary rule
- 8.4B. Date(s) of creation
- 8.4C. Place of broadcast, publication, distribution, etc.
- 8.4D. Name of broadcaster, publisher, distributor, etc.
- 8.4E. Statement of function of broadcaster, publisher, distributor, etc.
- 8.4F. Date of broadcast, publication, distribution, etc.
- 8.4G. Place of manufacture, name of manufacturer, date of manufacture

#### **8.4A. Preliminary rule**

##### **8.4A1. Scope**

See 1.4A1.

##### **8.4A2. Punctuation**

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space.

Precede a second or subsequently named place of broadcast, publication, distribution, etc., by a semicolon.

Precede the name of a broadcaster, publisher, distributor, etc., by a colon.

Enclose a supplied statement of function of a broadcaster, publisher, distributor, etc., in square brackets.

Precede the date of broadcast, publication, distribution, etc., by a comma.

Enclose the details of manufacture (place, name, dates) in parentheses.

Precede the name of a manufacturer by a colon.

Precede the date of manufacture by a comma.

**8.4A3.** In presenting information in the dates of creation, including broadcast, publication, distribution, etc., area, follow the instructions set out in 1.4A3-1.4A4.

#### **8.4B. Date(s) of creation**

**8.4B1.** At all levels of description, give the date(s) of creation (i.e., the date(s) of recording) of the unit being described as instructed in 1.4B. Do not give date(s) of creation for sound recordings that are broadcast, published or distributed. See rule 8.4F.

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12 January 1954

### **8.4C. Place of broadcast<sup>3</sup>, publication, distribution, etc.**

**8.4C1.** Transcribe the place of publication, distribution, etc., of the unit being described as instructed in 1.4C.

Vancouver, B.C.

### **8.4D. Name of broadcaster, publisher, distributor, etc.**

**8.4D1.** Give the name of the publisher, distributor, etc., of the unit being described as instructed in 1.4D.

Toronto : A & M Records of Canada

**8.4D2.** If the unit being described bears both the name of the publishing company and the name of a sub-division of that company or a trade name or brand name used by that company, record the name of the sub-division, trade name, or brand name as the name of the publisher.

London : Ace of Clubs  
(*Audio disc label reads:* Decca Record Company / Ace of Clubs)

If, however, a trade name appears to be the name of a publisher's series rather than of a publishing sub-division, record it as a publisher's series (see 8.6). In case of doubt, treat the name as a publisher's series title.

London : Disney Productions ... – (Disney storyteller)  
(*Audio disc label reads:* Disney storyteller. Walt Disney Productions)

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<sup>3</sup> A broadcast sound recording is 1) a sound recording that has been prepared as the source for a broadcast; 2) a recording made by a radio station at the time of transmission; 3) a recording of a received radio transmission. A sound recording that has been used as an "insert" during a radio programme (e.g., a published sound recording) is not a broadcast sound recording unless it was specifically prepared as the source for a broadcast. However, a recording that was made by a radio station at the time of broadcast and that includes such inserts is a broadcast sound recording. Likewise, a recording of a received broadcast which includes inserts is also a broadcast sound recording.

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### **8.4E. *Optional addition.* Statement of function of broadcaster, publisher, distributor, etc.**

**8.4E1.** Add to the name of a publisher, distributor, etc., a statement of function as instructed in 1.4E.

Toronto : A & M Records of Canada [distributor]

### **8.4F. Date of broadcast, publication, distribution, etc.<sup>4</sup>**

**8.4F1.** Give the date of publication, distribution, etc., of the unit being described as instructed in 1.4F.

11 Nov. 1948

*Note:* Disc label indicates that this program was recorded on Nov. 3, 1948, for delayed broadcast via CKFI (Fort Francis, Ont.)

[ca. 1980]

**8.4F2.** If the date(s) of the original recording of a broadcast or published sound recording(s) is known give it in a note (see 8.8B7).

*Note:* Recorded at Studio 3, Toronto, 1964 09 26  
(Date of publication, etc., is 1965)

### **8.4G. Place of manufacture, name of manufacturer, date of manufacture**

**8.4G1.** Give the place of manufacture, name of manufacturer, and/or date of manufacture of the unit being described as instructed in 1.4G.

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<sup>4</sup> For broadcast sound recordings, record the date of the initial broadcast as the date of broadcast. If considered important, record other dates (e.g., date(s) of original recording, production date(s), or rebroadcast date(s)) in the Note area. If a date of broadcast is recorded, do not record the date of publication, distribution, etc., nor any information about publishers, distributors or manufacturers.

## SOUND RECORDINGS

### 8.5. PHYSICAL DESCRIPTION AREA

Contents:

- 8.5A. Preliminary rule
- 8.5B. Extent of descriptive unit (including specific material designation)
- 8.5C. Other physical details
- 8.5D. Dimensions
- 8.5E. Accompanying material

#### 8.5A. Preliminary rule

##### 8.5A1. Scope

See 1.5A1

##### 8.5A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede each occurrence of this area by a full stop, space, dash, space *or* start a new paragraph.<sup>5</sup>

Precede other physical details by a colon.

Separate each part of the description of other physical details by a comma, conjunction, or preposition.

Precede dimensions by a semicolon.

Precede each statement of accompanying material by a plus sign.

Enclose physical details of accompanying material in parentheses.

**8.5A3.** In presenting information in the physical description area, follow the instructions set out in 1.5A3-1.5A5.

#### 8.5B. Extent of descriptive unit (including specific material designation)

**8.5B1** At all levels of description, record the extent of the unit being described by giving the number of physical units in arabic numerals followed by one of the specific material designations given below.<sup>6</sup>

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<sup>5</sup> This punctuation is repeated for each physical description.

<sup>6</sup> This list of specific material designations is based on the physical carrier of the unit being described, i.e., the material or object which contains, supports or presents the sound recording. Institutions are encouraged to use the recommended list. However, if an institution chooses not to use this list it should, nevertheless, establish a policy regarding specific material designations.

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*Optionally*, if the general material designation is used, omit audio from the specific material designation unless it is needed to make the designation understandable (as with *audio videocassette*)

audio cartridge  
audio cassette  
audio compact disc  
audio disc  
audio reel  
audio videocassette  
cylinder recording  
[instrument] roll  
wire recording

12 audio cassettes

2 audio discs

4 cylinder recordings

Use [*instrument*] roll, as appropriate, for rolls.

2 piano rolls

*Optionally*, if the parts of the unit being described are numerous and the exact number cannot be readily ascertained, give an approximate number.

ca. 200 audio cassettes

*Optionally*, record the number of containers or the linear extent or cubic measurement followed by the phrase *of sound recordings*. If the general material designation is used, omit the phrase *of sound recordings*.

10 boxes of sound recordings

6 m of sound recordings

**8.5B2.** When the unit being described contains parts that fall into three or fewer special classes of material, give the physical extent, including the specific material designation for each special class of material.

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The following source may be useful in defining additional specific material designations: "Audio Preservation: a Planning Study" (Association for Recorded Sound Collections, Associated Audio Archives Committee, 1988).

## SOUND RECORDINGS

**8.5B3.** When the unit being described contains parts that fall into more than three special classes of material, give the physical extent plus the specific material designation of the most predominant special class of material followed by the phrase *and other sound recordings* and describe the remaining material in a note (see 8.8B9). Omit other physical details and dimensions.

103 audio cassettes (ca. 120 hrs.) and other sound recordings

*Note:* Series also contains: 12 audio reels, 7 audio discs, 4 wire recordings

*Optionally*, give the physical extent, including the specific material designation and duration for each special class of material.

**8.5B4. Accruals.** When accruals are expected, give the physical extent as instructed in 1.5B4.

225 audio reels (ca. 30 min. each)

*Note:* Accruals are expected

**8.5B5. Duration.** Always give the playing time of the unit being described. If the precise duration is not known, estimate it.

2 audio discs (1 hr., 20 min.)

1 audio cassette (ca. 40 min.)

### 8.5C. Other physical details

**8.5C1.** At all levels of description, identify any physical details<sup>7</sup> other than extent or dimensions, if known and considered important. Give other physical details in the order set out here:

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<sup>7</sup> Table of Technical Specifications and Industry Norms for Sound Recordings\*

This table indicates which specifications apply to each type of sound recordings. Specifications which are applicable are marked A, those which are not applicable are marked N/A. If there is a norm for a specification and type of recording it follows letter A.

## SOUND RECORDINGS

physical composition  
 playing speed  
 recording method  
 groove characteristics  
 number and configuration of tracks  
 number of sound channels  
 equalization and/or noise reduction systems

**8.5C2. Physical composition.** Give the physical composition of the base or sound carrier layer (i.e., the substance from which the carrier or that part of it which actually holds the message is manufactured) of the physical unit as follows:

i) *Audio tapes.* Give the physical composition of the tape, e.g., *ferric oxide, chrome, dioxide, metal particle coated, cellulose acetate.*

7 audio cassettes (3 hrs. 30 min.) : chrome dioxide

1 audio cartridge (20 min.) : cellulose acetate

ii) *Audio discs.* Give the physical composition of the disc, e.g., *shellac, vinyl, aluminum.*

10 audio discs (ca. 50 min.) : vinyl

iii) *Audio videocassette.* Give the physical composition of the tape, e.g., *polyester.*

1 audio videocassette (30 min.) : polyester

iv) *Cylinder recordings.* Give the physical composition of the cylinder, e.g., *brown wax, celluloid.*

3 cylinder recordings (ca. 6 min.) : brown wax

Specifications	Analogue disc 78 rpm	Disc other speeds	Digital disc	Reel	Cassette	Cartridge
Speed	A	A	1.4m/s	A	A:4.75 cm/s	A:9.5 cm/s
Recording method	A:electric	A:electric	N/A	N/A	N/A	N/A
Groove direction	A:lateral	A:lateral	N/A	N/A	N/A	N/A
Groove size	A:course	A:micro	N/A	N/A	N/A	N/A
No. of tracks	N/A	N/A	N/A	A	A	A:S
Track configuration	N/A	N/A	N/A	A:alternate	N/A	N/A
No. of sound channels	A:mono	A	A	A	A	A:stereo
Equalisation system	N/A	N/A	N/A	A	A	A:50ps
Noise reduction system	N/A	N/A	N/A	A	A	A

\*Source: *International Federation of Library Associations and Institutions, ISBD (NBM) : International Standard Bibliographic Description for Non-Book Materials*, revised ed., 1987.

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**8.5C3. Playing speed.** Give the playing speed of the physical unit as follows:

i) *Audio (cassettes and reels)*. Give the playing speed of an analog tape in centimetres per second (cm/sec).<sup>8</sup>

1 audio reel (30 min.) : 19 cm/sec.

ii) *Audio discs*. Give the playing speed of an analog disc in revolutions per minute (rpm).

1 audio disc (30 min.) : analog, 33 1/3 rpm

iii) *Cylinder recordings*. Give the playing speed of a cylinder recording in revolutions per minute (rpm).

1 cylinder recording (2 min.) : 160 rpm

iv) *Wire recordings*. Give the playing speed of wire recordings in centimetres per second.

3 wire recordings (ca. 6 min.) : 19 cm/sec.

**8.5C4. Recording method.** Give information about the way in which the sound is recorded. If the sound recording was made "instantaneously" (i.e., on the spot) give the term *instantaneous*. If the recording method was acoustic rather than electric, give the term *acoustic*. Give the recording system used for audio videocassettes. If the sound is recorded digitally (rather than as an analog recording) give the term *digital*. Information about more than one recording method may be given.

1 audio disc (30 min.) : electrical

2 audio discs (1 hr.) : instantaneous, acoustic

10 audio cassettes (ca. 10 hrs.) : digital

2 cylinder recordings (4 min.) : electrical

**8.5C5. Groove characteristic.** Give information about the direction of the groove cut and its size. If the groove cut is vertical rather than lateral give the term *vertical cut*. If the groove size characteristic of an audio disc is not standard give it as *coarse groove* or

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<sup>8</sup> Note: 19 cm/sec. = 7 ½ ips; 9.5 cm/sec. = 3 ¾ ips; 4.75 cm/sec. = 1 7/8 ips.

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*microgroove*.<sup>9</sup> For cylinder recordings, specify one of the following groove characteristics: *coarse groove* (100 grooves per inch<sup>10</sup>), *microgroove* (200 grooves per inch<sup>11</sup>), and other.

1 audio disc (12 min.) : 33 1/3 rpm, coarse groove

1 audio disc (7 min.) : analog, 78 rpm, microgroove

1 cylinder recording (2 min.) : 160 rpm, microgroove

**8.5C6. Number and configuration of tracks.** For audio tapes, give the number of tracks, unless the number of tracks is standard for the unit being described. If necessary, give the track configuration.

1 audio tape reel (60 min.) : 2 track

2 audio tape reels (30 min.) : 4 track, adjacent

**8.5C7. Number of sound channels.** Give information about the number of sound channels using one or more of the following terms as appropriate: mono, stereo, quad.<sup>12</sup>

1 audio disc (56 min.) : 33 1/3 rpm, mono., stereo

1 audio reel (ca. 60 min.) : 19 cm/sec., 2 track, mono

**8.5C8. Equalization and/or noise reduction system(s).** Give information about equalization and/or noise reduction systems.

1 audio cassette (30 min.) : Dolby

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<sup>9</sup> Standard and non-standard groove characteristics are as follows:

Playing speed	Standard:	Non-standard:
78 rpm	coarse	micro, transcription, other (specify)
45 rpm	micro	other (specify)
33 1/3 rpm	micro	coarse, transcription, other (specify)
16 2/3 rpm	micro	coarse, transcription, other (specify)

<sup>10</sup> For example, Edison 2-minute cylinders.

<sup>11</sup> For example, Edison 4-minute cylinders.

<sup>12</sup> Use *mono*. for 1 channel; *stereo*. for 2 channels; *quad*. for 4 channels. If the unit being described indicates "hi-fi", use *stereo*.

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### 8.5D. Dimensions

**8.5D1.** If appropriate, at all levels of description, give the dimensions for each unit being described as set out in the following rules. If the sound recordings differ in size, either give the dimension of the smallest or smaller and the largest or larger, separated by a hyphen or give the dimension of the largest followed by the words *or smaller*.

i) *Audio cartridge*. Give the width of the tape, if other than the standard width (0.7 cm), to the next highest 0.1 centimetre, and the dimensions of the cartridge, if they are other than the standard dimensions (13.5 x 20 x 2 cm), to the next highest 0.5 centimetre.

1 audio cartridge (20 min.) : 9.5 cm/sec., mono. ; 1.3 cm

ii) *Audio cassettes*. Give the width of the tape, if other than the standard width (0.4 cm), to the next highest 0.1 centimetre, and the dimensions of the cassette, if they are other than the standard dimensions (10 x 6.5 x 1.2 cm), to the next highest 0.5 centimetre.

1 audio cassette (30 min.) : 4.75 cm/sec., 2 tracks, stereo ; 0.7 cm

iii) *Audio discs*. Give the diameter of a disc in centimetres to the next highest 0.5 centimetre. If there are several discs with varying diameters, give the range of diameters.

3 audio discs (1 hr.) : 78 rpm ; 28-32 cm

1 audio disc (18 min.) : 33 1/3 rpm, stereo. ; 30 cm

7 audio discs (56 min.) : 78 rpm ; 41 cm or smaller

iv) *Cylinder recordings*. Give the dimensions in 0.1 centimetres which differ from the standard sizes.<sup>13</sup> Give the dimensions in the order: outside diameter, inside diameters at edge<sup>14</sup> and run-off<sup>15</sup>, and length.

1 cylinder recording (2 min.) : 160 rpm, microgroove ; 5.5 cm x (4.7-4.4 cm) x 10.6 cm

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<sup>13</sup> The standard sizes for cylinder recordings are as follows:

5.5 cm	Outside diameter
4.7 cm	Inside diameter at edge
4.4 cm	Inside diameter a run-off
10.5-10.8 cm	Length

<sup>14</sup> Edge is the end of the larger inside diameter.

<sup>15</sup> Run-off is the end of the smaller inside diameter.

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1 cylinder recording (2 min.) : 160 rpm, coarse groove ; 12.5 cm

v) *Audio reels*. Give the width of the tape, if other than the standard width (0.7 cm), to the next highest 0.1 centimetre, and the diameter of the reel to the next highest 0.5 centimetre.

vi) [*Instrument*] *rolls*. Give the width of the roll to the next highest 0.5 centimetre.

vii) *Wire recordings*. Give the diameter and width of the spool to the next highest 0.5 centimetre.

1 wire reel (8 min.) : 19 cm/sec. ; on spool 13 x 2 cm ; 4 mils

### 8.5E. Accompanying material

8.5E1. Give the type of accompanying material as instructed in 1.5E. See also 8.8B9c.

1 audio disc (7 min.) : 78 rpm ; 30 cm + 1 pamphlet

## 8.6. PUBLISHER'S SERIES AREA

Contents:

8.6A. Preliminary rule

8.6B. Publisher's series statement

### 8.6A. Preliminary rule

#### 8.6A1. Scope

See 1.6A1.

#### 8.6A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space *or* start a new paragraph.

Enclose each publisher's series statement in parentheses.

Precede each parallel title by an equals sign.

Precede other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

Precede the numbering within a publisher's series by a semicolon.

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### **8.6B. Publisher's series statement**

**8.6B1.** Give the publisher's series statement as instructed in 1.6B1.

Ethnic folkways library ; FE4122

## **8.7. ARCHIVAL DESCRIPTION AREA**

Contents:

- 8.7A. Preliminary rule
- 8.7B. Administrative history / Biographical sketch
- 8.7C. Custodial history
- 8.7D. Scope and content

### **8.7A. Preliminary rule**

#### **8.7A1. Scope**

See 1.7A1.

#### **8.7A2. Punctuation**

Precede each element of description with a full stop, space, dash, space *or* start a new paragraph for each element of description.

Separate the introductory wording of an element of description from the main content of a note by a colon followed but not preceded by a space.

**8.7A3. Form of presentation of information.** Follow the instructions set out in 1.7A4.

**8.7A4. Citations in the archival description area.** Follow the instructions set out in 1.7A5.

### **8.7B. Administrative history / Biographical sketch**

**8.7B1. Administrative history.** Give a concise administrative history as instructed in 1.7B1.

Aural History (later Aural History Programme) became the oral history programme of the Provincial Archives of British Columbia in 1974 when the

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Archives took over many of the functions and all of the archival holdings of Reynoldston Research and Studies. Over the next six years, the programme evolved into a sound, film and video archives. It became the Sound and Moving Image Division in 1980

### **8.7B2. Biographical sketch.** Give a concise biographical sketch as instructed in 1.7B2.

Imbert Orchard (1909-1991), educator and broadcaster, was born Robert Henslow Orchard in Brockville, Ontario, and received his early education in Ontario before continuing at Harrow School and Cambridge University in England. After graduation, Orchard returned to Ontario and pursued a varied career that included teaching, theatre and local history. After service in WWII, he taught theatre at the University of Alberta. Between 1961 and 1974 he was a radio producer for CBC Vancouver. He was best known for his several series of programs on the history of British Columbia that featured edited oral history field recordings. Orchard recorded over 900 oral history interviews and produced approximately 300 radio programs in several series including the well-known "Living Memory" (1961-63). About 1970 he changed his name to Imbert Orchard. He was a founding member of the Canadian Oral History Association, established in 1974

Born in 1882, Louis Stephen St-Laurent studied in Sherbrooke and Quebec City and in 1905 was admitted to the bar in Quebec City, where he pursued a career as a lawyer. In 1941, he succeeded Ernest Lapointe as Minister of Justice and Attorney General in the Cabinet of William Lyon Mackenzie King. In 1942, he became the MP for the riding of Quebec East, which he represented until 1958. He was leader of the Liberal Party of Canada and Prime Minister from 1946 to 1960. From that time until his death in 1973, he practised law in Quebec City

### **8.7C. Custodial history.** Give the custodial history as instructed in 1.7C.

Removed from the CBC Vancouver offices by Imbert Orchard, ca. 1973. Stored temporarily at the City of Vancouver Archives and deposited at the Provincial Archives of British Columbia in late 1974. Legal owner is Canadian Broadcasting Corporation

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**8.7D. Scope and content.** Give the scope and content as instructed in 1.7D.

Series consists of more than 900 oral history interviews recorded by Orchard for use as new materials for radio programs. The interviews cover pioneer life in every region of British Columbia and focus on the period 1870-1914

*(Scope and content for a series in the Imbert Orchard fonds.)*

### 8.8. NOTE AREA

Contents:

8.8A. Preliminary rule

8.8B. Notes

#### 8.8A. Preliminary rule

##### 8.8A1. Scope

See 1.8A1.

##### 8.8A2. Punctuation

Precede each note by a full stop, space, dash, space *or* start a new paragraph for each note.

Separate introductory wording from the main content of a note by a colon followed but not preceded by a space.

##### 8.8A3. Form of presentation of notes.

See 1.8A4.

##### 8.8A4. Notes relating to reproduced material.

See 1.8A5.

#### 8.8B. Notes

Make notes as instructed in 1.8B and the following sub-rules.

**8.8B1. Variations in title.** Make notes on variations in the title as instructed as instructed in 1.8B1.

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Previously known as CBC-Imbert Orchard collection  
(*Title proper of the fonds is Canadian Broadcasting Corporation fonds*)

**8.8B2. Source of supplied title proper.** Indicate the source of a supplied title proper as instructed in 1.8B2.

Title based on content of recording

Title from another copy of the recording

**8.8B3. Parallel titles and other title information.** Make notes on parallel titles and other title information as instructed 1.8B3.

If the unit being described was identified in the other title information as a production element, make notes on the particular type of production element.

: [production elements]

*Note:* Narration and music tracks and master mix

**8.8B4. Continuation of title.** Complete the transcription of the formal title proper and/or other title information as instructed 1.8B4.

Liberal Party of Canada : workshop on the quality of life...

*Note:* Title continues... housing, aboriginal peoples, and rural issues

**8.8B5. Statement(s) of responsibility.** Make notes on any statement(s) of responsibility as instructed in 1.8B5.

Field recording by Ean Stephen

Cover photo by Barry Casson

Make notes on variant names of persons or bodies named in statements of responsibility if these are considered to be important for identification.

*Note:* Fred Hendrick, Bass

*Note:* The Brothers Forbes are John and Larrie Forbes

(*Statement of responsibility is: The Brothers Forbes*)

**8.8B6. Attribution and conjectures.** Make notes on creators as instructed in 1.8B6.

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**8.8B7. Edition.** Make notes relating to the edition as instructed in 1.8B7.

Re-issue of: Caedom TC 1125 (1952)

**8.8B8. Date(s) of creation, including broadcast, publication, distribution, etc.** Make notes on dates as instructed in 1.8B8.

Rebroadcast on 1947 07 29

**8.8B8a. Date(s) of accumulation.** Make notes as instructed in 1.8B8a.

**8.8B9. Physical description.** Make notes relating to the physical description as instructed in 1.8B9.

Impressed on rectangular surface 20 x 20 cm

Reproduced from inner to outer grooves

Recorded with clip-on microphone

Recorded on 1 side of 1 audio disc

Make notes to distinguish between different generations of material.

Copy from an original loaned by ...

**8.8B9a. Physical condition.** Make notes on the physical condition of the unit being described, including any containers and/or labels as instructed in 1.8B9a.

Fungus growth impairs playback

Rejected cuts scratched through by operator

Recorded with a constant audible hum

Speed varies due to weak batteries at time of original recording

"Pre-echo" due to print-through

**8.8B9b. Conservation.** Make notes on any specific conservation treatment as instructed in 1.8B9b.

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**8.8B9c. Accompanying material.** Make notes on accompanying material as instructed in 1.8B9c.

Issued with a pamphlet (11 p. : ill. ; 30 x 30 cm)

**8.8B10. Publisher's series.** Make notes on important details of publisher's series as instructed in 1.8B10.

Publisher's series title on container: Ethnic folkways records  
(*Container bears a variant form of the publisher's series title*)

**8.8B11. Alpha-numeric designations.** Make a note of any important numbers borne by the unit as instructed in 1.8B11.

Orchard inventory CB23

**8.8B12. Immediate source of acquisition.** Record the donor or source of acquisition as instructed in 1.8B12.

Donated by the Atnarko Valley Historical Society, 1984

Source: Unknown

**8.8B13. Arrangement.** Make notes on the arrangement as instructed in 1.8B13.

Received in no apparent order, the interviews were arranged in alphabetical order by surname of interviewee

**8.8B14. Language.** Make notes on the language as instructed in 1.8B14.

Interviews Yeddish; songs in Russian

**8.8B15. Originals and reproductions**

**8.8B15a. Location of originals.** Make notes on the location of the original material as instructed in 1.8B15a.

Original recordings held by Tom Hood, Vancouver

Original recording held by radio station CKWX

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**8.8B15b. Availability of other formats.** Make notes on the availability of other formats as instructed in 1.8B15b.

Available as a cassette reference copy (2791:3)

**8.8B16. Restrictions on access, use, reproduction and publication.** Make notes as instructed in 1.8B16.

Restricted: donor permission required for broadcast before 1998

**8.8B17. Finding aids.** Make notes on finding aids as instructed in 1.8B17.

Inventory with title index available

Donor's list of interviewees available

**8.8B18. Associated material.** Make notes on associated material as instructed in 1.8B18.

Additional recordings from CBC Vancouver are held by CBC Program Archives (Toronto) and by the National Archives of Canada (Ottawa)

**8.8B19. Accruals.** Make notes as instructed in 1.8B19.

**8.8B20. Related groups of records in different fonds.** Make notes regarding related groups of records as instructed in 1.8B20.

**8.8B20a. Related groups of records within the same fonds.** Make notes regarding related groups of records within the same fonds as instructed in 1.8B20a.

**8.8B21. General note.** Use this note to record any other descriptive information considered important as instructed in 1.8B21.

Legal and physical custody of this fonds is governed by an agreement (dated 1987 08 12) between the Canadian Broadcasting Corporation and the Provincial Archives of British Columbia

Autographed on the front cover by Paul Robeson

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### **8.9. STANDARD NUMBER AREA**

Contents:

- 8.9A. Preliminary rule
- 8.9B. Standard number

#### **8.9A. Preliminary rule**

##### **8.9A1. Scope**

See 1.9A1.

##### **8.9A2. Punctuation**

Precede this area by a full stop, space, dash, space *or* start a new paragraph.

##### **8.9B. Standard number.** See 1.9B.