"I Will Counterrevolution / I Will Stop All The Motion"

Archiving Exile, Samizdat, and Underground Audio from the Eastern Bloc

by

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A thesis submitted in partial fulfillment

of the requirements for the degree of

Masters of Arts

Moving Image Archiving and Preservation Program

Department of Cinema Studies

New York University

May 2015

Acknowledgements

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My thesis is centered on unofficial audio recordings made in Eastern Europe from 1970 to 1990, mapping their physical history from the point of creation to acquisition by an archive. Illegal audio materials from the Eastern Bloc have landed in archives and private collections around the world. These include rare music recordings composed and disseminated in secrecy, such as punk, rock, noise, experimental concerts and performances, as well as lectures, readings, and meetings. Based on case studies conducted at archives dedicated to protecting and preserving alternative cultural heritage – Libri Prohibiti in Prague and Artpool Art Research Center in Budapest – my research examines how audio recordings were created, distributed, hidden, censored, and confiscated under state control and how materials were retrieved and processed by archives after the fall of communist governments beginning in 1989.

These independent works made in former Soviet satellite countries are essential to the cultural history of Eastern Europe as representations of the underground culture that existed during a period of censorship and repression. Artists, musicians, and distributors within these parallel spheres were compelled to enact clandestine forms of performance, recording, circulation, and storage, leaving behind limited documentation of their productions. Thus, contemporary approaches to archiving and preserving illegal audio created within the Eastern Bloc and distributed throughout the region and abroad are widely varied. Efforts by archivists are complicated by the ephemeral nature of the materials. Archivists are challenged by the lack of records and information, inability to track exiled and dissident artists, limited funding for unidentifiable content, and physical condition concerns resulting from decades of non-archival handling and storage. The overall aim of my research is to bring together artists and archivists. I've engaged in

discussions with the creators of the content, distributors of the materials, and archivists caring for the objects in order to study and recommend improved methods and techniques for preserving this unique and rare media.

I traveled to Europe in 2014 and 2015, conducting research and interviews in Poland, Serbia, Hungary, and the Czech Republic. I completed collection assessments in Prague and Budapest and additional research in Belgrade and Warsaw. Through this research, I gauged that underground audio collections in Eastern Europe are subject to similar issues including limited playback equipment, insufficient information for catalog records, insufficient databases, and in some cases continued marginalization of the genre and contributors. In each country, I spent time with unofficial musicians, samizdat writers, independent filmmakers, and archivists to gain a comprehensive understanding of the formats, quantity, and state of preservation for underground materials in Central and Eastern Europe.

In Warsaw, I visited the Karta Center Foundation and discovered a collection of about 100 punk audiocassettes and zines that covered the music scene in Eastern Europe and abroad. In Belgrade, I spent time at the Academic Film Center, which was founded as a cine-club in 1958 and has remained an influential part of independent media production and exhibition. There I learned about semi-legal filmmaking under Titoist socialism. I also searched for formerly underground materials and zines at local records stores. At a store called Yugovinyl, I found three issues of the Ex-Yu Electronica compilations responsible for reissuing underground electronic music created in the 1980s across former Yugoslavia.

In Prague and Budapest, I completed two general assessments of entire audiovisual collections as well as two item-level assessments of sections of the audiocassette collections at Libri Prohibiti and Artpool. My focus was on smaller collections within the archive to gain a concrete idea of the current condition and preservation actions in order to understand the status of the collections overall. The assessments allowed me to gauge 1) how much or little collaboration the archives have with creators and collectors, 2) how much information on provenance can be gathered from the materials themselves, 3) where information for catalog records is being gathered from, 4) what vital information about the materials cannot be found without communication with the creator, and 5) how archivists are compensating for a lack of documentation when it comes to preservation. Each case study includes an assessment of the collections and current practices as well as information about the artists, production methods, and distribution processes.

Almost all of the audio collections Libri Prohibiti and Artpool were made from 1970 to 1990, a period in which new, experimental music emerged and tape technology evolved and became more accessible. Social-political context is an essential element of underground audio from the Eastern Bloc. Before identifying the physical characteristics and preservation needs of the materials, it is important to understand the culture from which they came. Chapters two and three provide an overview of underground culture and unofficial tape distribution practices leading into two case studies that examine the current state of underground audio collections in Eastern Europe.

1. Terminology and Defining the "Underground"

A concern for archiving and writing about the former Soviet-era European underground is developing a clear understanding of the culture and defining the terms that describe the resulting sectors, communities, movements, and materials. Various social-political factors have impacted and influenced the underground culture that emerged in Eastern Europe from 1950 to 1989, such as changes in state power, civil reforms, and economical and technological shifts. To understand – and ultimately preserve – samizdat, exile, and underground materials is to figure out what to label these materials and where to situate them within the historical, social, and political context of the era. I discovered this issue throughout my research in academic journals and books on ethnomusicology, history, and art as well as conversations and interviews with international scholars, artists, and musicians in which discrepancies over description kept reappearing.

These terms describe the time period and shifts in state politics as well as alternate spheres, groups, and productions. However, nuances within such terminology complicate our understanding of subculture within the Eastern Bloc and the social-political context from which these productions were manifested. In a situation with numerous gray zones it is seemingly impossible, and perhaps counterproductive, to find the proper label. For this reason, I have composed a glossary of eleven key terms (Appendix 1) to provide a reference for archivists determining classification and to aid in answering how collections should be organized. What types of identifiers should be assigned, and what terms can be universally understood to categorize these objects?

I have divided these terms by type and social-political hierarchy. First, distinguishing between the two existing social-political systems of communism and socialism. Second, outlining the cultural social sectors of underground, unofficial, alternative, parallel, and second culture. Third, differentiating between actions of opposition, dissidence, and exile. And fourth, defining the objects created including samizdat (self-issued), tamizdat (issued abroad), radizdat (off-radio issued), magnitizdat (tape issued), roentgenizdat (xray issued), parallel'noe kino (self-issued cinema).

The use of such terminology depends largely on the discourse in which the words are used, whether regionally in Europe or the US, or demographically in academic or social communities. For this paper, I defined the community and materials of the collections as exile, samizdat, and underground; the research includes audio productions made in exile, audio, video, and written samizdat, and materials from the underground where much of the experimental, rock'n'roll, and punk music derived. However, these terms are not exclusive and gray areas exist that complicate the understanding of the social-political context as well as archiving efforts.

2. Sound, Visual, and Verse:
Manifestations of Underground Culture in the Eastern Bloc

> I'm a rebel with a hundred causes
> I'm an enemy of yours
> You got the rights but I got the reason/
> I will counter-revolution
> I will stop all the motion
> 'Cause I'm sick and tired of their petty progress/
> I don't wanna give myself a chance
> I wanna destroy my aims
> I wanna be a real rock'n'roll event/
> I HATE THE RIOT DON'T BELIEVE IN THE WAR
> I'M A ROCK AND ROLL HYSTERICAL AND NOTHING
> MORE
> AND I WANNA KILL MYSELF ON THE STAGE
>   -The Spions, "Tag vagyok / I'm a Member"[1]

In 1978, the Hungarian band the Spions organized three unannounced and provocative concerts in Budapest, mixing elements of conceptualist performance art with aggressive punk music while distributing neo-avant-garde/anarchist manifestos to the audience. With this performance, the Spions, represented themselves as the "soldiers of rock'n'roll" and emboldened an uncompromising approach to state resistance through music that echoed within the various undergrounds of the Eastern Bloc. [2] I discovered the lyrics to the Spions's song "Tag vagyok" in a 1970s unofficial, self-made Hungarian music zine called *Sznob*. *Sznob* was one of hundreds of unofficial zines that emerged between the 1970s and 1980s in Eastern Europe during the transition from 1960s rock to new and experimental styles of music, such as punk, hardcore, and noise.

Underground culture broke the isolation of the former Soviet satellite countries from the West and engendered a unique "sub-reality" to flourish outside official, socialist

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1 *Sznob*, Artpool.Hu, August 1982.
2 Szemere, Anna, *Up from the Underground the Culture of Rock Music in Postsocialist Hungary*
(University Park: Pennsylvania State University Press, 2001), 42.

realism-directed culture. Self and group expression was manifested in artistic forms, such as poetry, literature, music, spoken word, performance, and film, through unconventional and improvised methods. As one ethnomusicology source explains it, a theory of creative constriction presents "the paradoxical situation whereby suppression generates new opportunities for creative action." [3] Do-it-yourself practices behind the Iron Curtain were pulled off secretly and illegally by smuggling texts and 45, 78, and LP records in and out of Soviet territories, holding private exhibitions, exploiting access to copy machines, borrowing video cameras from state institutions, and bootlegging recordings for unofficial distribution. In reference to the underground music scene of the Eastern Bloc, Igor Vidmar, organizer of the Yugoslavian music festival Novi Rock (running from 1981 to present day), asserts, "Anyone with any sense knows we have to invent mostly new solutions to make 'another world that is possible' even remotely possible." [4] Despite state dominance over life and culture, individuals found and formed outlets through which creativity and freedom of thought could be expressed. However, scales of state control and personal freedom were different in every country. Restrictions and punishments for underground events and self-produced materials varied according to region and era. Political approaches to post-Stalinist socialist societies shifted overtime and with the appointment of new state officials. Damjan Zorc, of the Slovenian band Buldogi, remarked in a 2014 interview,

> Even with socialism not every country was the same! We should split
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> former socialist countries into the 70s or 80s into two very distinctive

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3 DeNora, Tia, and Trevor Hagen, "From Listening to Distribution: Non-official Music Practices in Hungary and Czechoslovakia from the 1960s to the 1980s," *The Oxford Handbook of Sound Studies* (2011): 1.
4 Vidmar, Igor, "Ex-Yugo Special: Slovenia Part 1," *Maximum Rocknroll*, November 2014.

groups. There was the much larger orthodox-communist group in the former Soviet Union and its satellites, such as Poland, Hungary, Romania, Bulgaria, etc., which were much more like the American view of how life behind the Iron Curtain looked like. The other group was the so-called 'socialism with a human face,' which was the former Socialist Federal Republic of Yugoslavia (SFRY), in which we experienced life more like the West: freedom to travel abroad, public criticism, consumer society, etc.[5]

Further differences existed within the "orthodox-communist" regions in which some countries were more lenient than others, as outlined in Filip Lindgren's article on the history of Czechoslovakian punk and hardcore. He writes, "On one side, you had countries which were definitely freer, such as Yugoslavia or Poland. On the other side, there were countries, such as Romania, Bulgaria or USSR where the situation was really bad. Czechoslovakia and Eastern Germany were in the middle, especially during the second part of the 80s. The situation became freer, but not as free as in Poland and Yugoslavia."[6] Freedom for artists, writers, and musicians changed both geographically and temporally. Up until the mid-1950s harsh Stalinism persisted throughout the Soviet regions and the decades that followed brought nuanced interpretations of socialism and de-Stalinization, Soviet invasions, and "people's revolutions". For instance, Czechoslovakia experienced fluctuating freedom throughout its Soviet occupation from the early 1968 Prague Spring to the 1969-1987 Normalization period to the country's

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5 Vidmar, "Ex-Yugo Special."
6 Lindgren, Filip, "The Secret History of Punk Rock and Hardcore in Czechoslovakia (1979-1989) Part I," *Maximum Rocknroll*, July 2011.

final liberation in the 1989 Velvet Revolution.[7] In the 1970s, the underground in Czechoslovakia could perform and exhibit work semi-legally based on state qualification exams but by the 1980s state control tightened as artists, musicians, and cultural institutions were blacklisted.[8] Conversely, Hungary's 1960-1989 "Goulash Communism" aimed to represent a free market with greater human and civil rights. This approach authorized artists and musicians through state run institutions, such as the National Management of Light Music and the Association of Hungarian Visual Artists. Yet these permissions depended on what the officials deemed appropriate.[9]

Soviet states regulated cultural expression through exams, associations, and commissions. They also restricted and punished individuals who stepped outside official norms. In his essay "The Power of the Powerless" (1978), Vaclav Havel defines living within the truth as "any means by which a person or a group revolts against manipulation: anything from a letter by intellectuals to a workers' strike, from a rock concert to a student demonstration, from refusing to vote in the farcical elections, to making an open speech at some official congress, or even a hunger strike."[10] Self-expression manifested in underground culture through innovative and experimental methods and practices, evolving alongside changes in political and social structures as well as technology that opened up new mediums in which to create and communicate.

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7 DeNora and Hagen, "From Listening to Distribution," 4-7.
8 Lindgren, Filip, "The Secret History of Punk Rock and Hardcore in Czechoslovakia (1979-1989) Part II," *Maximum Rocknroll*, August 2011.
9 DeNora and Hagen, "From Listening to Distribution," 4-7.
10 Havel, Vaclav, *Living in Truth: 22 Essays Published on the Occasion of the Erasmus Prize to Vaclav Havel* (London: Faber and Faber, 1990), 59-60.

3. Think for Yourself, Do it Yourself:
     Recording, Dubbing, and Distributing Tapes

In an interview, František Stárek, editor of the Czech samizdat magazine *Vokno*, described the gatherings of underground communes that shared meals while listening to picked up signals of Voices of America broadcasts and bootleg recordings. Social gatherings contributed to a "the culture of the space" in which sound technology from radio to dubbed tapes provided opportunities for micro social interaction. These practices created "sound for the room: playback for private gatherings and parties in apartments, bedrooms, and weekend homes, where music provided the backdrop for, and cues to, social interaction. Listeners, technology, and the sociopolitical context repeatedly co-produced the culture of the space – illegal, alternative, and filled with anxiety and excitement."[11] Music and spoken word together functioned as the soundtrack to underground culture from 1950s and 60s bardovskaia pesnia (Russian bard poetry sung to gypsy guitar) to 1970s seminars on philosophy and 1980s punk and experimental music concerts. Artists, musicians, and writers struggled for the autonomy to experience alternative societies, create sounds (oral and musical), and capture the audio for exposure, communication, and posterity.

3.1 From Listening To Performance

Over time, the setting, practice, and technology associated with "the culture of the space" shifted from bedrooms to venues, from listening to performings, and from radio to recorders.

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11 DeNora and Hagen, "From Listening to Distribution," 11.

Listening to unofficial content in the Eastern Bloc depended on acquiring materials through alternative channels of sale and exchange. Western and underground music was obtained through the black market, music distribution centers, concerts, the mail, and traveling to unoccupied countries to buy and trade records (45, 78, LP discs and audiocassettes).[12] Some countries permitted travel to neighboring cities to obtain music from record stores, such as traveling from Yugoslavia to Italy. In countries such as Czechoslovakia, Western or unofficial music was not obtainable and special permission was rarely granted to leave the country.[13]

In the 1970s, electric instruments started to become available to non-official musicians in the Soviet dominated states and exposure to outside music expanded as access to recording devices increased and bootleg copies circulated.[14] The individuals who gathered at listening parties in apartments and cottages obtained instruments and started their own rock'n'roll bands that at first covered Western songs and later wrote their own songs in their native languages and English, influenced by bands such as the Sex Pistols, Chuck Berry, Devo, Jimi Hendrix, the Stooges, David Bowie, and the Ramones. The emergence of unofficial rock'n'roll bands joined performance art, theater, and poetry readings to found a new practice of public events and performances. The era of collective-yet-separate listening practices transitioned to collective communication through performance.

Illegal or barely permitted performances, depending on the restrictions of the country, were held at weddings, parties, galleries, churches, apartments, clubs, bars,

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12 Vanicek, Anna, "Passion Play: Underground Rock Music in Czechoslovakia, 1968-1989" (MA thesis, York University, 1997), 113-15.
13 Lindgren, "The Secret History Part I," *Maximum Rocknroll*, July 2011.
14 Lindgren, "The Secret History Part I."

outdoor festivals, and student and cultural centers. Some common venues around the

Eastern Bloc included Klub Cladih in Ljubliana, Klub 777 in Prague, Sava Center and

Novi Sad's Sports Center in Belgrade, Young Artists' Club (YAC) in Budapest, and

disco clubs around various cities. From 1970-1980, several organized festivals were put

on, including "Novi Rock" and "Mldai na meji" in Yugoslavia as well as "Prague Jazz

Days" and three runs of the "Festival of the Second Culture" in the Czechoslovakia.

While some concerts and festivals were clandestine, others were legal and held at state

recreational centers. In an interview for *Maximum Rocknroll* magazine, Peter Lovšin, of

the punk band Pankrti, reflected on setting up concerts in Slovenia. "You always had to

work through somebody who was somehow connected to the state. There was no other

way. You had to get permission through political programs."[15] While concerts were legal

in countries like Yugoslavia, bands still had to obtain permission from state committees,

such as "the Union of Socialistic Youth" in Slovenia that exercised the control to censor

and deny performances**.** Permitted, semi-legal and illegal concerts and readings were

subject to police cancellations or raids. Outcomes that ranged from police cutting off the

electricity to violent riots. For instance, the police cancelled a 1974 rock concert in

Czechoslovakia that escalated into a bloody beat down of the audience, arrests,

subsequent expulsion from school and trials in what came to be known as the "Česke

Budějovice Massacre."[16] Another bloody encounter occurred when police raided a 1977

concert in East Berlin where the audience in turn beat and stripped the police, set their

uniforms on fire and stabbed one officer to death. In the end, four policemen and nine

people from the audience died from what the state reported later as a result of the "heated

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15 Lindgren, "The Secret History Part I."

16 Bolton, Jonathan, *Worlds of Dissent: Charter 77, the Plastic People of the Universe, and Czech Culture under Communism* (Cambridge: Harvard University Press, 2012), 123.

rhythms" of the music.[17] Concerts were cancelled and audiences attacked based on

accusations of public disturbance, political subversion, tax evasion, promoting alcoholism

and drug addiction, fascism, and violence.[18][19] In 1976, a Czechoslovak documentary,

Attack on Culture, mythologized the underground music culture as degenerate and spread

rumors about "naked orgies, animal sacrifice and using dead rats instead of

drumsticks."[20] Some musicians were sent to psychiatric hospitals, or committed

themselves to avoid military service, and were injected with Desomorphine, or

"Krokodil", as a sedative.[21] Targeted bands were blacklisted and individuals were

arrested and sentenced to several years in prison for public performances.[22] However,

despite extreme police targeting and punishment, some countries were able to support

new, underground music. In Yugoslavia bands were recorded by and their music aired on

Radio Študent in Slovenia.[23] Public response kept bands from being silenced as the

individuals continued to find ways to comment in unofficial zines and spread music

around the underground community through an extensive tape exchange network.

3.2 Recording Practices and the Exchange Network

Open-reel tape recorders became available in the Soviet Union in the 1960s and

were utilized to make underground recordings of songs, interviews, and gypsy to jazz

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17 Ryback, Timothy, *Rock Around the Bloc* (New York: Oxford University Press, 1990), 5.
18 Lindgren, "The Secret History Part I."
19 Ryback, *Rock Around the Bloc*, 4.
20 Bolton, *Worlds of Dissent,* 32-33.
21 Ryback, *Rock Around the Bloc*, 4.
22 Ryback, *Rock Around the Bloc*, 4.
23 Vidmar, "Ex-Yugo Special."

music. [24] In the 1970s and 1980s, audiocassette recorders appeared in the Soviet states. As a result, a network of unofficial tape exchange expanded beneath the Iron Curtain through increased access to recording and dubbing equipment. Access and restrictions on recording technology varied throughout Soviet territories as some countries experienced harsh state control, like the Soviet Union, while other countries had less severe regulations, such as Hungary. Within this context, the practice of self-production was elevated and "re-recordable technology played an increasingly active role, one in which distribution became, in itself, a mode of creativity in non-official cultural production." Further, the interaction of creation and sound technology contributed to the notion of "the musical experience as two-part, sensory (as in listening) and action-oriented (as in participating in distribution-as-creation)."[25] As tape circulation spread, the evolution from listening to performance to distribution continued.

Low fidelity recordings came to characterize magnitizdat and unofficial cassette recordings where background noises, distortion, and low quality tape recorders became an integral part of underground music on tape.[26] This wasn't always the intention of the taper or the band. Many strived to produce higher quality recordings. Nonetheless, the studios and equipment available contributed to the aesthetic and ambience unique to underground recordings from the Eastern Bloc. This characteristic extends into other forms of unofficial productions, argues Anna Komaromi, such as samizdat texts that also carry "noise" in the channel of communication through typos and deformations in the

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24 Martin, Daughtry, "Sonic Samizdat: Situating Unofficial Recording in the Post-Stalinist Soviet Union," *Poetics Today* 30 (2009): 1

25 DeNora and Hagen, "From Listening to Distribution," 19.

26 Kind-Kovacs, Friederike and Jesse Labov, *Samizdat, Tamizdat, and Beyond: Transnational Media during and after Socialism* (New York: Berghahn Books, 2013), 184.

typescript.[27] For instance, in Hungary, student organizers were determined to promote and preserve underground music and organized concerts at the college music club. The live shows would be taped, copied repeatedly, and circulated. Unofficial tape circulation functioned as an exchange where a concert recording could be traded for a homemade bootleg of a Western LP.[28] Additionally, the 1984 to 1988 independent Yugoslavian label, Marzidovshekminimallaboratorium (MML) produced and distributed about eighty titles of audiocassettes of punk bands. The "minimal laboratorium" was a studio equipped with homemade devices, old instruments, and old tape recorders. The studio had a homemade, four channel mixing console and Russian brand microphones. MML was not only a place to record but also an avenue for distribution that sent out cassette tapes around Yugoslavia and the world through the mail distribution network.[29]

While independent recordings on personal devices outside or in home studios were usually made from lower quality recorders and tapes, recordings made at actual studios weren't always of the highest quality either. For instance, Radio Študent in Slovenia recorded a number of bands at the station's studio but issues with fidelity and speed were recurring problems. Boris Čibej from the Slovenian band, Šund, remarked in an interview on the recording of another band, KuZle's album, "Their songs were pressed onto the record at a very high speed; faster than they were able to play and sing. You had to slow your speed on the record player by hand in order to get it right."[30] For all types of recordings, one cannot depend on the speed, fidelity, and dynamic range to be accurate to what the song actually sounded like. Without indication of required adjustments for these

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27 Komaromi, Ann, "The Material Existence of Soviet Samizdat," *Slavic Review* (2004): 603.
28 Szemere, *Up from the Underground,* 46.
29 Yoffe, Mark, *Rock 'n' Roll and Nationalism: A Multinational Perspective* (Newcastle: Cambridge Scholars Press, 2005), 130.
30 Vidmar, "Ex-Yugo Special."

recordings, it is difficult for archivists who are digitizing the materials to make sure that they are transferred at levels authentic to the songs.

3.3 From Collecting to Archiving

Individuals and labels that captured and retained tapes made in studios and at concerts managed to save some of the only recordings of underground bands, spoken word, and performances. For instance, concert performances and sets by Slovenian band Quod Massacre at the Disco FV rehearsal space in Ljubljana can be heard today because these recordings were made and stored by the FV Music record label.[31] However, many live audio and video recordings exist but have never been heard or seen.

Private tape recorders and collectors as well as independent and self-run labels collectively acquired large amounts of material from 1970 to 1989. Today, musicians and archivists are trying to track down the lost recordings. In an interview for Maximum Rocknroll with Krischka of Tožibabe, an all-female Slovenian hardcore band, she mentioned interviews and recordings of the band made at Radio Študent and expressed desire to find these recordings in an archive. Further, in another MRR interview with Robert Ristic of Quod Massacre, he talked about the release of original material on the Serbian label NPT (No Time To Be Wasted). He disclosed that he is currently collecting all of Quod Massacre's material (live recordings, photographs, and documents). He asked readers to contact him if they have anything. He also commented on Ne! Records, a label responsible for releasing numerous albums of 1970 to 1980s recordings, which is making sure that the recordings of bands from former Yugoslavia are being archived.

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31 Vidmar, "Ex-Yugo Special."

Today, labels that recorded underground bands are resurfacing, reissuing them on compilations. Some of these labels include Ne! Records (Sweden), FV Music (Slovenia), Black Point Records (Prague), Radio Študent (Slovenia), Search and Enjoy (Croatia), NPT (Serbia), and Subkulturni azil (Serbia). Compilations have been issued on LP and cassette, such as *Lepo Je*, *Ka Je Alternativa*, *Hard-Core Ljubljana*, *Kje Je Odgovor!*, *Czech! Till Now You Were Alone!,* and *Ex-Yu Electronica* (Volumes I, II, and III). Additionally some bands have been involved in the re-recording of their songs as was the case with KuZle's 2010 album, *Še pomnite KuZle, tovariši?* (Do You Remember KuZle, Comrades?) in which parts of original recordings from the 1970s were mixed with new ones.

Over time, individual as well as record label collections grew. "As tapes could be ordered through samizdat magazines, by contacting tape-traders through postings in public places, acquired by tape-trading at concerts, and through trading with friends and acquaintances. Scholars DeNora annd Hagen note, "tapes came to be associated with the practice of tape archiving/collecting."[32] These methods of acquiring tapes have led to archiving issues such as limited documentation, compromised physical conditions, lack information about ownership and provenance, copyright concerns, and lack of technical metadata important for digitization. Archives around the world face similar problems and set backs such as lack of storage space, funding, equipment and trained staff. However, these characteristics when applied to samizdat collections become even more complicated. In her article "From Disbursed to Distributed Archives," Olga Zaslavskaia points out specific problems inherent to samizdat collections, including a provenance,

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32 DeNora and Hagen, "From Listening to Distribution," 12.

authenticity, and interrelations.[33] First, the exact circulation of a tape can never be traced since tapes were copied and exchanged extensively. Second, samizdat collections are also reference materials and therefore require relationship-based finding aids and interconnectivity between the collecting institutions with samizdat. Third, a backlog of samizdat materials remain to be processed, leaving gaps in the collection that could help to recover clues about provenance. Yet these materials remain inaccessible until processed. The following case studies trace how two collections were recorded, dubbed, and distributed and how the materials are currently being archived and preserved.

4. Case Studies: Methodology and Scope

For my research, I traveled to Europe and conducted two case studies at Libri prohibiti in Prague, Czech Republic and Artpool Art Research Center in Budapest, Hungary. On this trip, I also visited archives in Belgrade and Warsaw to gain an idea of the status of archiving underground materials across the former Eastern Bloc. For my case studies, I surveyed the archives and their complete collections and completed an item-level preliminary assessment of a specific audio collection within the entire audiovisual holdings. These assessments gave me a concrete idea of the current processing, cataloging, condition and preservation actions in order to understand the status of the overall collections. From this understanding I was able to gauge the levels of collaboration archivists have with creators, what documentation is available through source materials, where information for catalog records originate from, what information about the materials cannot be found without communication with the creator, and how

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33 Zaslavskaya, Olga, "From Dispersed to Distributed Archives: The Past and the Present of Samizdat Material," *Poetics Today* 4 (2008): 699.

archivists are compensating for this lack of documentation. Assessments and spreadsheets composed for the following case studies in a separate document.

4.1 Goals

- How were the originals processed?

- What information is cataloged in the database?

- What information is available on originals (content and context)?

- How informative and reliable is the documentation?

- How much creator input is applied to cataloging?

- What are the next steps for enhancing provenance documentation, increasing granularity for catalog records, and preservation?

4.2 Procedure

- Inventory at the format level the entire audiovisual holdings of each archive.

- Examine formats, physical condition, unique identifiers, source annotations, brands, macro and microenvironments, storage and content to gain understanding of the condition and status of media formats (selected 2-3 items of each format for closer assessment)

- Assess singular collection within the audio holdings and inventory at item level 4-8 tapes on a spreadsheet to gauge condition and descriptive metadata on source materials

- Examine processing of the tapes and assignment of unique identifiers and labels to understand how items are categorized and introduced to the overall collections

- Review catalog records for the tapes in the database to assess metadata content and granularity and database efficiency and functionality

- Check source documentation against archivist knowledge and secondary sources

- Interview musicians and artists about involvement with archives

- Compile and assess secondary materials (music magazines, interviews, video

- Provide recommendations for enhancing catalog description

Additional Procedures:

- Go over digitization workflow with archivist and assess workstation

- Assess quality of digitized materials through playback inspecting for artifacts and transfer issues

5. Case Study: Libri prohibiti

In the early 1980s, Jiri Gruntorad was arrested for his activity in the underground samizdat network in Czechoslovakia and served four years in prison for the creation and distribution of illegal texts. At this time, Gruntorad was also publishing his own samizdat text "Edice Popelnice" or "Crematorium Urn." The Státní bezpečnost (State Security) or StB was the secret police force of Communist Czechoslovakia. StB monitored, targeted, and arrested individuals suspected of participating in the translation, transcription, copying, and distribution of banned novels, magazines, poems, and other literature. Police spied on individuals and sometimes raided their homes raided, Gruntorad remembers, "I had to check in nine times a week with the police, I couldn't leave home at night, and I had to endure random searches." During this period, anonymity in the underground text network was essential to the success of exchange and protection of those involved. People met in parks and outdoors to avoid the risk of apartments, stairwells, or courtyards bugged with listening devices. However, the StB had other avenues of finding and tracking suspects, such as secret infiltration. Gruntorad's arrest resulted from a contact in the network who turned out to be a collaborator with the StB.[34] Despite his arrest, Gruntorad managed to salvage over 2,000 books by transporting them from one neighbor's cellar to another during police raids. This collection makes up a portion of Libri prohibiti, an institution considered to hold the largest collection of samizdat materials.[35]

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34 Gruntorad, Jiri, "Libri prohibiti," Interview by author, January 8, 2015.
35 Carreri, Aneta, "Jiri Gruntorad: Protector of Words."

Libri prohibiti was opened to the public in 1990 with the mission to preserve the unique collection of materials that provide a comprehensive documentation of 20th-century resistance movements in Central and Eastern Europe. According to Libri prohibiti's 2013 annual report, the purpose of Libri prohibiti is to provide and preserve for the cultural record exile and samizdat publications that make up a large part of undocumented Czech and Slovak history.[36] Libri prohibiti is supported by private donors and the Czechoslovak Charter 77 Foundation, an organization that emerged from the 1976-1992 Charter 77 civic initiative for human and civil rights prompted by the arrest of the band Plastic People of the Universe. The Society of Libri Prohibiti manages the independent institution and is a non-profit association of 180 members with the primary goal to secure the operations of the library and support the collections.

5.1 Collections

The collections at Libri prohibiti are comprised of samizdat and exile literature, documents, and audiovisual materials from resistance movements in Czechoslovakia and Central and Eastern Europe from 1948 to 1989. Literature holdings are divided into eight categories of monographs and periodicals, including Czech Samizdat, Czech Exile, Foreign Samizdat, Foreign Exile, Foreign Language, Czechs Abroad, WWI and WWII Resistance, and Czech Slovak Indigenous Publications. Documents consist of materials from human and civic rights violations and independent initiatives, such as Charter 77 and the Committee for the Defense of the Unjustly Prosecuted (VONS), as well as unpublished documents and writings, flyers, and posters. The audiovisual materials

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36 *United Nations Educational Scientific and Cultural Organization, Memory of the World Register: Libri prohibiti 1948-1989, Reference Number 2010-17.*

include audio recordings of underground lectures and seminars, documentaries and amateur films, and alternative music.

The total collection at Libri prohibiti includes over 41,000 items and is housed at the library and archive, located in the same building. Libri prohibiti holds 3,100 periodicals and documents, 4,300 library books, magazines, and texts, and over 7,000 audiovisual items. The paper materials are stored in acid free boxes and in a temperature-regulated closed room, while the audiovisual collections are stored in the media archive in an environment that is not climate controlled and fluctuates with the weather outside. The collections continue to be processed and cataloged and existing records enlarged for all formats. Since 1999, Libri prohibiti has been digitizing the periodicals however most of the collection remains to be digitized. The audiovisual materials were first digitized in 2010 and since about a quarter of the items have been transferred from open-reel tape and audiocassette. Access to the collection is provided in the library study area where visitors read books from the reference library and materials pulled from the archives. Audiovisual materials are made accessible by CD and DVD that can be purchased at a small research fee. Access is provided solely for the purpose of education and research and other uses are subject to Czech copyright regulations.[37]

Audiovisual Collection

The audiovisual collections consist of documentaries and amateur films and videos, lectures, seminars, and music. The video holdings include video and films made by individuals and group initiatives. For example, *Originální Videojournal, a 1987 group-led video magazine* shot on Sony Video-8 to document dissident activities in

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[37] Tomsova, Julia, "Libri prohibiti Video," Interview by author, January 7, 2015.

Czechoslovakia and abroad, *and Videomagazin*, a documentary of cultural happenings in

the Czech Underground created by radio reporter, Karel Kyncl.[38] Lectures and seminars

consist of recordings from Radio Free Europe and spoken word and discussions on

philosophy, science, and the humanities. The music collection includes recordings made

in home studios and at illegal concerts from Czech, European, and other punk, rock'n'roll,

folk, and experimental artists, such as Plastic People of the Universe, Uz Jsme Doma,

John Cage, and more.

The audiovisual materials stored at Libri prohibiti are comprised of about 3,980

audiocassettes and ½" open-reel tapes, 700 VHS tapes, 220 LP and 7" vinyl records, 50

CDs, and 800 DVDs of digitized material and recordings from Czech television. All of

the materials are stored in tall, wooden cabinets with the audiocassettes and VHS tapes

held in their manufacturer containers, the open-reel tapes in cardboard boxes, and the

optical disks in paper sleeves. The bulk of the audio collection was acquired in 1993 by a

grant to research underground audio recordings and much of it, along with video

materials, has been processed and added to the catalog. Libri prohibit aims to acquire

original audio recordings in order to preserve from first-generation quality. However due

to the nature of dubbing and compilation this option is limited. Over the past four years,

the archive has managed to digitize more than 100 gigabytes of video and 40 gigabytes of

audio materials. All of the lectures on tape have been digitized and amount to about 600

files, a manageable amount for the archive. However, music amounts to about 4000 tapes

and is more demanding for the archivist to digitize and store. Previous digitization efforts

at Libri prohibiti were not systematic. Files were stored on ten external drives. Some files

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38 Monoskop. "Originální Videojournal." last modified August 15, 2013.
http://monoskop.org/Original_Videojournal

backed up several times, but without a file naming protocol or hierarchy structure. The audio archivist is working to resolve this issue. That requires her to manually go through each file to determine which tapes have been digitized so that the remainder of the audio collection can be digitized accordingly and efficiently. Routine quality assurance and checks are not in place for post-digitization. Once tapes are digitized the files are stored and tested by listening only when requested for access.[39] All of the digitized video has been transferred to DVD for access purposes and audio files are copied to CD upon request. Interestingly and problematically, the digitization workflow at Libri prohibiti transfers video directly to DVD thus designating the optical disk as the master digital copy with no file saved to a server or external back up.

5.2 Bootlegs on the Fly: A Preliminary Assessment of the Samizdat Tapes, Cassettes, and Video Collection

I. History

Samizdat Tapes, Cassettes, and Video (STCV) was a Czech record label started in the 1980s and run by Petr Cibulka, an activist who frequented concerts and discotheques and recorded bands from the underground scene. Between 1970 and 1980, Cibulka recorded, collected, compiled, and distributed audiocassettes around Czechoslovakia and abroad. In the 1970s, Cibulka copied and circulated bootleg recordings of Western LPs by artists such as the Rolling Stones, Frank Zappa, and Captain Beefheart. Later, he started to collect rock LPs from Czechoslovakia, Hungary, and Poland and sent dubbed tapes around Eastern Europe. Cibulka built an extensive unofficial tape distribution

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39 Vrbova, Anna, "Libri prohibiti Audio," Interview by author, January 9, 2015.

network through advertisements in Western magazines, samizdat music magazines in Eastern Europe, and musicians and acquaintances involved in the underground scene. By the 1980s, he was highly active in recording and distribution and began releasing tapes under his own label STCV. By 1989, the year of the Velvet Revolution for Czechoslovak liberation, Cibulka had accumulated over 550 tapes in his personal collection, including recordings made by him, former partners, and others.[40] I chose to focus on this collection because it is a prime example of the issue of missing documentation and description for samizdat tape collections.

Cibulka primarily handled the process of recording, dubbing, and distribution and operated the STCV label out of his apartment in Brno with the help of his mother. Cibulka would borrow five or six tape decks to make at least 10 copies of a single recording, and up to 100 for popular releases. If he distributed 100 copies, he would make another 50 for distribution. He would transfer these copies to 45, 60, or 90 minute audiocassettes and trade them at concerts, homes, stores, and through the mail. Cibulka is credited as the producer of the first Czech underground music compilation in 1976 and credits himself as the first to anonymously distribute unofficial audiocassettes.[41]

In 1977, the StB started to take note of Cibulka's distribution activities. In 1978 he served the first of five political prison terms for the organization of private concerts of banned musicians in his apartment, the recording and distribution of audiocassettes, and the distribution of Charter 77 documents.[42] The StB confiscated Cibulka's STCV tapes and as part of the processing of the materials into the secret police archives, the inlays were removed from the tape containers, placed in paper scrapbooks tied with string, and

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40 Vanicek, Anna, "Passion Play," 117-122.
41 Vanicek, Anna, "Passion Play," 120-124.
42 Vanicek, Anna, "Passion Play," 119.

individually stamped with unique numbers. It is not clear why the scrapbooks were made and where materials traveled after they were confiscated since secret police archives could have items in various offices around the country.[43] In 1989, Cibulka was able to retrieve his tapes from the police archives, along with the scrapbooks, and donated everything to Libri prohibiti. The scrapbooks present a unique preservation issue. The tape inlays should be removed from the acidic and brittle paper of the scrapbooks yet the scrapbooks themselves are now part of the collection and provide contextual information that carries cultural, political, and historical importance.

II. Content

The STCV collection is made up of albums recorded at home studios and illegal concerts as well as bootleg recordings of smuggled Western LPs that were commonly obtained on the black market or through the mail. The tapes are an assortment of albums (usually songs from one band arranged by Cibulka into an album) and compilations of music from various genres, regions, concerts, and bands, such as *Best of Alexander Galic*, *Jarocin '85 Polish Punk*, and *Blackmail Hardcore World Sampler 1986*.

The collection spans punk, rock'n'roll, folk, experimental jazz, avant-garde, and electroacoustic music from 1970-1990 from Czechoslovakia and visiting artists that were permitted admittance to the country, such as Mama Bubo, Extempore, Zikkurat, Garaz, Vicasi Zamek, Karel Kryl, Nico, and Swans.

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43 Verdery, Katherine. Secrets and Truths: Ethnography in the Archive of Romania's Secret Police. Budapest: Central European University, 2014), 34.

III. Status

The STCV collection is comprised of 484 audiocassettes housed in the audiovisual archive at Libri prohibiti. The entire collection has been processed and all of the items in the collection are represented in the ISIS/MAKS database with individual records for the original tapes and a field to display whether the item has been digitized. A portion of the collection has been digitized to Waveform Audio File format (.WAV) and files are backed up on a server and external hard drives. Digitized audio materials are not available on the website therefore access is limited to files copied to CD. The materials originate from around the world with copyright governed by the country of origin. The tapes in the STCV collection are used solely for the purpose of education. Sometimes, the Director communicates with authors for use permissions but the documentation on the materials does not always include contact information. In other cases, the information is incorrect or no longer relevant, such as addresses, phone numbers, and contact nicknames.

IV. Physical Appraisal

I conducted a physical appraisal of the tapes in order to gauge the current condition of the materials in the collection and the overall audiocassette holdings. With limited documentation on the content of the tapes, it is crucial to maintain the tapes so that archivists and researchers have access to the highest quality possible in order to be able to playback the audio and uncover further information about its content. Compromised physical condition is typical of magnitizdat since most tapes have traveled across countries, experienced non-archival storage and handling, and been dubbed through many generations.

The STCV tapes are physically organized as a singular collection among the other audio collections. The archive is laid out so that each collection is grouped together on the same shelves and in the same cabinets. The tapes are arranged on the shelves according to unique numbers that were assigned solely to the STCV collection with no particular attention paid to genre, year, or musical composition (compilation, concert, album).

Macro and Microenvironments

The temperature and relative humidity of the AV archive are not controlled. The collection is stored in one large wooden cabinet and the doors are kept shut with limited ventilation and light reaching the materials. The tapes are housed in plastic containers made by the format manufacturer. The tapes are stored horizontally, spine up and in two rows that sit directly on top of one another. Each tape case includes the tape and original paper inlays.

Condition

The plastic containers housing the tapes are stable and protect the materials from damage and outside contaminants however improper storage can cause additional problems. The tapes sit in horizontal storage positions with the labels facing outwards; while this position aids access, it also applies stress to the tape pack caused by a natural gravitational pull that results in loose, stretched, or deformed packs. Tape pack problems are apparent in the collection such as popped strands, a condition where some layers in a pack stick up from others. This is caused by winding the tape on high speed fast forward

or rewind with frequent stops resulting in signal loss. Not all of the record tabs have been removed, which puts the tape at risk of having the original content recorded over. Considering the physical provenance of magnitizdat materials, these tape cases have passed through numerous hands and destinations leaving behind traces of dirt, dust, and debris in the containers, cases, and acidic paper inserts. Tapes are not fully rewound and are subject to outside particulates that attach to the exposed tape. These contaminants cling to the magnetic tape and disturb the essential direct tape to playback head contact resulting in signal loss. Additionally, acidic paper emits gases that can impact the tape's chemical binder substrate.[44] Risks and recommendations concerning the condition, intellectual control, and digital management of the collections will be addressed at the end of this study.

V. Source Material Description

Annotations on source materials are essential to access and preservation as such information often provides descriptive and technical metadata about the item that are key indicators of provenance. Annotations are important to collections like STCV whose backgrounds are difficult to trace with no standards of description. STCV tapes were first distributed with no accompanying description. In the 1980s, Cibulka partnered with musician Mikoláš Chadima to release tapes for the Jazz Section, a music distribution center in Prague. These tapes were distributed with linear notes, artwork, and label information. Cibulka then followed this practice of including supplementary information on bands, songs, and labels with the tapes for the STCV releases and even collaborated

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44 Van Bogart, Dr. John W.C. "Magnetic Tape Storage and Handling: A Guide for Libraries and Archives," *Council on Library and Information Resources*, http://www.clir.org/pubs/reports/pub54/Download/pub54.pdf, (1995).

with graphic artists who volunteered to contribute cover art.[45] Today, the collection at Libri prohibiti includes all of the cassette artwork and linear notes that Cibulka included in the STCV releases.

I conducted an item-level inventory of the STCV collection with fields for tape titles, artists, recording location, live/studio recording, cover artists, record labels, distributors, and series to uncover where and how these tapes were made, who recorded and performed on them, and how much contextual and content related information can be obtained solely through source material. For this and the following Radio Artpool assessment, tape inlay information is divided by text on the front (cover-type information) and back (insert-type information).

Tape Inlays (Front)

The tapes in the collection include a range of annotations from low to highly descriptive typed and hand drawn inlays and inserts. A typical inlay will include a drawing, band name, and sometimes the album, compilation, or concert title. Most of the covers have a similar inlay style of bold and hatched ink drawings, and about half are signed with the name "Paznecht". Libri prohibiti has not attempted to track down this artist and Chadima, who was involved in the distribution of many tapes with this artist's work on the inlay, does not know who the individual is. Typically inlays were photo copied from the original inlay or created by Cibulka using appropriated art without permission.[46] Thus, the archivist has to question the reliability of the information included and be aware that there may be duplicate copies with a different inlay.

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45 Vanicek, Anna, "Passion Play," 120-124.
46 Chadima, Mikolas, "Czech Underground Music," Interview by author, January 9, 2015.

Band names are the most consistent source of information throughout the collection and are present on almost every tape. Band names sometimes serve as the title for the album if one is not included and will have the band's name and a year range for the recordings or indicate that it is a "best of" compilation. For instance, the information for one tape inlay is limited to "Zikkurat 1979/81" indicating the band and the years from which the recordings were made. It is not further indicated whether the recordings are concerts, home studio, or a compilation of both. Compilations present a large issue for the collection since mixes are composed of multiple bands, full or segmented concerts, and studio recordings, such as "Bohemia Punk Sampler #1" and "Best of CS. Underground 1973-76 vol. 1234". Besides not knowing where and when these recordings were captured, it is also unknown whether these recordings were dubbed from preexisting tapes that were distributed as complete albums or concert performances.

Similarly, concert recordings are confusing. If concerts are described by names it is usually that of an underground festival or a city. A compilation may be of one or multiple bands' performances and this difference is not always indicated on the tape. When this information is indicated, tape inlays will include the band name, city, and date in place of an album title, such as "Swans live in Brno 1987" and "Art Zoyd live in Brno 13.15.1983 vol. 1".

Tape Inlays (Back)

The back of a tape inlay differs from the front because at times the back includes light to heavy description. These inlays may include band name(s), album title, concert, compilation, location, date, song titles, running times, lyrics, performers, instruments,

summary of band or concert, studio or live recording, recording equipment used, distributor contact, record label, and series. Or it may have nothing at all.

The issue with album, compilation, and concerts continues throughout the entire inlay, front and back; the latter describes the content of the performance providing details about the specific years of a certain concert on the compilation or who performed for each song on an album or live recording. For instance, the inlay for *Psí vojáci Complete Works 1979-81 live* is divided into two albums. Album one indicates the location and year of two concerts, song lists, running times, and recording equipment used while album two only lists the songs and running times. It is unclear if the arrangement of the songs is chronological and if the same equipment was used to make the entire recording. Determining the recordings that the inlay text refers to is an issue for the entire collection. Even when highly granular description and information is included, they can be difficult to discern clearly.

Additionally, sometimes band names are not included or are not matched with the appropriate songs. Cibulka often made compilations because a recording of a single band or concert would not have a long enough running time to fill up the duration of a tape, so he would add additional songs not always noting the bands.[47] Some tapes might have one band while others have three or four bands. Thus, when archivists catalog they cannot document which songs belong to which bands.

All of the inlays include "STCV: Samizdat, Tapes, Cassettes, and Videos", Cibulka also organized the tapes into series. Bands, compilations, and songs are prominent on inlays as is distributor information. Cibulka was running his own distribution operation and included information about his label with each of the tapes in

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47 Vrbova, Anna.

the collection. From the inventory, it appears that there was only one series in the STCV collection some inserts have the series in the Czech title while other are in the English title: Czechoslovak Authentic Non-commercial Amateur Scene (C.A.N.A.S.) and Autentická nekomerční amatérská scéna (A.N.A.S.). Thus, when archivists log descriptive metadata into the catalog, the language used to record the data becomes an issue for information retrieval.

Tape Case Labels

A typical tape case only has the original manufacturer label with no further annotations. Stock and brand information can reveal when the tape was manufactured and potential preservation risks. The collection includes a range of tape brands such as TDK, AGFA, Maxell, Emgeton, Audiostar, and Audiosonic. The manufacturer label can provide technical information about duration and stereo or mono recordings. This technical information can be used both for determining the content of the item (duration and running time) and preservation (tape instability and audio channels for digitization).

Reliability and Consistency

Most of the items in the collection have rich description, even if the information is at times hard to piece together. Reliability is another issue with the source documentation that renders it questionable for recording in the Archive's catalog. Cibulka's distribution label was a one-man operation allowing him the freedom to create tapes and inlays according to his own practices. When he distributed these tapes, he did not ask the bands for permission, an act which displeased some musicians and brought into question the

ethics of selling tapes rather than exchanging them. Tapes were not created with authenticity to the original recording in mind but rather the need to circulate the materials as much as possible as an act of opposition against the state.

The audio archivist at Libri prohibiti was active in cataloging the STCV collection. She recalled a time when she entered metadata about a punk cassette. She was familiar with the band and their music, but while creating the record she noticed that the songs listed on the inlay were not actual songs by the band and were new song titles assigned by Cibulka. She uncovered this issue throughout the collection and deduced that while Cibulka made the effort to include as much information as possible, it was not all completely reliable and therefore should not be recorded in the catalog.[48]

The source information is not dependable and neither is the option that such information will be available, even if it is falsified. As outlined previously, inlay text varies throughout the collection and sometimes a tape will have no information while others are included with detailed text. A tape with no back inlay might only include the band name or a concert recording with no date on the front. Identifying the content of the tapes and creating records is an item by item process for the archivists. On some occasions, there is a series number that shows how many copies of a single tape were made there, but there is no indication of the generation of a tape. The tapes are not master recordings and are often mixes from multiple tapes. It is impossible to know the generation from which a tape in the collection was dubbed; perhaps a part of a single tape was made from a tape several generations in while the other part was made from a master recording taken by Cibulka, thus leaving the tape with both low and high fidelity. Generational loss is a primary preservation issue for the collection since most of the tapes

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[48] Vrbova, Anna.

have passed through several copies, the master recordings are rarely retrievable, and even if the master recordings were retrievable then the compilation element of the tape would be impacted, as the master tape would become its own item.

VI. Processing

When Libri prohibiti processes an audiovisual collection into the archive, the items are grouped into 7 format categories and 7 subject categories. While the STCV collection is exclusively made up of audiocassettes, the content can fall under any of the subject categories. Audio collections are additionally grouped by record label or distributor and identified by a two-letter abbreviation. Each tape in the STCV collection is identified by "st".

Identifier	Format
0	Text Attachments
1	Files
2	CD
3	Videocassette
4	Audiocassette
5	Open-Reel Tape
6	DVD
7	Digital File (MP3, WAV, WMA)

Identifier	Subject
D	Domaci (Homemade)
S	Samizdat (Selfmade)
H	Hudba (Music)
O	Ostani (Other)
M	Mluvene slovo (Spoken Word)
E	Exil (Exile)
Z	Zahranicni (Foreign)

Labeling:

Libri prohibiti physically organizes audiocassettes by collection and each tape within a collection has its own identifiers. A tape in the STCV collection includes 7 identifiers that describe the format, subject, collection, type, as well as an assigned item number. Below is an example of one tape and the identifiers that are written on the tape case and on stickers attached to the tape container.

Identifier	Meaning
4	Audiocassette
DSH	Homemade, Selfmade, Music
St	STCV
1804	Unique Item Number
2	Collection Level Item Number
NAHR	Audio Type
297	Database/Catalog Number

Classification

In order to classify a tape from the collection, the archivist is required to know the subject, and more precisely the origin of the recording. However, with limited and unreliable documentation about the performer or recording location the archivist has to research the content in order to place the item in the appropriate category. In addition to lack of documentation about the recording, the archivist has to determine how to

characterize a tape within the nuances of the subject words assigned for classification, such as whether a tape can be considered samizdat. Gray areas surrounding classification of underground cultures in the Eastern Bloc affect scholars who are trying to fit the event within the social-historical context and archivists who are trying to place the item within the physical historical catalog.

VII. Database Records

Libri prohibiti uses the ISIS/MAKS database software to manage the collections. ISIS (Integrated Set of Information Systems) is a UNESCO developed software package that was released in 1985 and is capable of handling variable length records and field level information retrieval.[49] Libri prohibiti has numerous databases using ISIS to manage the range of formats within their collections. The databases are divided into sections for documents, literature and monographs, and audiovisual. and then further divided into subsections based on subject. There are 5 databases for the audiovisual holdings including sound documents, list of recordings, video, Czech TV (recordings directly from the main Czech television station), and lectures and seminars.

A singe database record for a tape from the STCV collection includes description dependent on what information is available. A sample record from a tape within the STCV collection with mid-level source information includes the following fields:

- Database/catalog number
- Type
- Name of band/compilation

49 United Nations Educational Scientific and Cultural Organization. "ISIS," last modified March 1, 2011, http://portal.unesco.org/ci/en/ev.php-URL_ID=2071&URL_DO=DO_TOPIC&URL_SECTION=201.html.

- Name of the recording

- Date of recording

- Number of items

- Format

- Number of songs on each side

- Mono or stereo

- Dolby

- Watt

- Generation

- Content (song list & duration)

- Keywords

- Sign (type – catalog number)

- Cataloger

- Date of catalog entry / last worked on

As previously mentioned, not all available source material is added to the record due to unreliability and the inconsistency regarding the amount of information. A typical record for the STCV collection will include descriptive metadata about the band, concert/album/recording title, date, and song list with running time. Some tape inlays in the collection include long summaries about the band or concert. However these descriptions are not added to the record. While this decision is made based upon the unreliability of the information, the preservation of the text is an issue. The paper inlays have not been scanned and are folded inside the tape containers and overtime the paper will start to disintegrate and tears and yellowing may occur at the creases of the folds.

Adding the information to the record helps to preserve the inlay0 as a separate item and the information, though sometimes falsified, is important to retain.

Descriptive metadata is also used to develop keywords which is one of the primary search options in the ISIS database in addition to catalog number. Keywords for a tape from the STCV collection may include such terms as *rock, underground, experimental music*, and *alternative* music. Gray areas of classification similarly affect record creation, as they do processing and labeling. Keywords are determined based on bands and content. Decisions on genre are left up to the archivist. Decisions on what terms to use for keywords present an issue for access. For instance, if a researcher seeks materials on a band he/she considers underground but the archivist has labeled it alternative, keyword search will not function to aid findability. Additionally, if the band name does not appear in the title and only in the song list designated in the content field, it may be more difficult to find a specific recording. In many cases, the archivists include multiple keywords for a record. This increases search findings yet diminishes specific results.

VIII. Secondary Materials

Official and unofficial magazines functioned in unison with tape distribution. Articles, interviews, and advertisements provide information about tape collections that can be recorded in the database and used for preservation, such as performers, concert locations, and recording and studio equipment. Since 1997, Libri prohibiti has been working on a project to compile a list of music articles in unofficial magazines, the list amounts to fifty-three magazines. Some of the unofficial Czech music magazines include Aktuality, Punk Maglajs, Jazz Stop, and Mikrofon. Libri prohibiti holds some of these

magazines, such as Vokno, a Prague based magazine dedicated to "the second culture and other culture" and Jednou/Revolver Revue, another Prague based magazine with articles about the unofficial music scene.[50]

Secondary materials provide contextual information about the underground music scene from the era. For the STCV collection that source information is compromised by unreliability and inconsistency. Samizdat music magazines may provide the documentation needed to fill in the gaps in catalog records. In addition to Libri prohibiti, other European and international archives hold samizdat music magazines with content related to the STCV collection. For instance, while conducting research at Karta in Warsaw, Poland, I was looking through their collection of punk, hardcore, and anarchist zines and found an article on the arrest of Petr Cibulka for tape circulation.[51]

Libri prohibiti is working to scan and preserve the magazine collection yet the materials are not being utilized for describing the related audio materials. One reason this method of description is not taking place is because archivists do not have time to research unidentified audiocassettes by sifting through magazines. While there may not be the time to immediately implement a process of magazine information to audio records, preservation of the original paper materials should be prioritized since the integrity of the source material information is already in question.

Libri prohibiti also has a robust video collection that is not only important on its own but holds content and context related to the audio collections that can be applied to catalog description, and vice versa. The base of the video holdings consist of VHS recordings of Originalni Videojournal and Videomagazin. Originalni Videjournal was a

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50 Vanicek, Anna, "Passion Play," 150-152.
51 *"Petr Cibulka," Pułapka*,1989.

video magazine shot, edited, and copied secretly on FAMU school equipment. The project was started by František Janouch and Václav and Olga Havel in 1987 to document dissident activities in Czechoslovakia and abroad. In total, it consists of seven regular programs, two thematic programs, and nine special volumes created after 1989.[52] In 2000, Alice Ruzickova composed a master's thesis at FAMU documenting the creation of Originalni Videojournal which is a essential asset to providing contextual information about the videos. Videomagazin was initiated by Karel Kyncl, a popular radio reporter and activist. It documented cultural happenings in the Czech underground. Both of these collections document active dissidents and individuals in the underground network and provide visual documentation in parallel with audio recordings.

5.3 Risks

Format obsolescence is not an immediate problem as long as playback equipment continues to be manufactured. However as analog is phased out and replaced by digital formats, playback decks will become increasingly difficult to obtain and maintain. Magnetic media is dependent on playback devices and the loss of this equipment is the greatest risk for tape.[53]   Risks not apparent through visual inspection also impact the tapes, such as binder hydrolysis or "Sticky Shed Syndrome" caused by chemical changes in the binder due to moisture that results in oxide loss and the separation of the binder and the backing substrate. Sometimes off brand tapes are at greater risk of chemical deterioration and playback issues since the tapes are lower quality. In the case of

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52 "Originální Videojournal."
53 Mona Jimenez and Liss Platt, "Videotape Identification and Assessment Guide," http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf, (2004), 37.

magnitizdat, recordings were made on the most immediately available tapes including brand name and domestic off brand tapes.

      Storage environments are a prominent factor of accelerated decomposition and the audiovisual collection is at risk in its current environment due to unregulated temperature and relative humidity, direct sunlight exposure, and limited ventilation. Digital storage of the collections at the archive is additionally at risk. There is limited intellectual control over audio files although the archivist is currently working to resolve this issue. The storage of video files solely on DVD is a major concern since optical disk is a highly unreliable storage medium. The pre-digitization and digitization processes for video and audio capture do not include cleaning of the tape and device, calibration of the equipment, or signal adjustments.

5.4 Recommendations

      The physical storage of the collections at Libri prohibiti subjects the materials to environmental impact. Environmental factors such as heat, humidity, and water damage play a large role in the longevity of magnetic media, and other types of media as well. The International Organization for Standardization (ISO) recommends a cool, dry storage environment with a temperature of 11-23 degrees C and a relative humidity of 20-50%.[54] One of the collection's most prominent physical issues are tape pack problems which may be increased by high temperatures causing packs to tighten and result in distortion of

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54 Image Permanence Institute, "The Preservation of Magnetic Tape Collections: A Perspective" https://www.imagepermanenceinstitute.org/webfm_send/303, (2006).

the tape backing and permanent dropouts.[55] Storage at high humidity levels can also lead

to higher moisture in the tape pack and result in binder degradation, mold, and increased

stress on tape packs with results similar to the effects of high temperature.[56] The item-

level storage of the tapes is in need of assessment and cracked or dirty cases should be

replaced or cleaned.

Additionally the storage of the paper inlays with the magnetic media puts the

objects at risk. Magnetic media should not be stored within non-archival paper that can

deteriorate and create dust as well as produce gas byproducts leading to degradation. The

tapes have direct contact with the paper materials and the inlays should be removed to

avoid the spread of gaseous pollutants.[57]

There are risks to the physical disk from environmental factors as well as data

degradation stemming from the inability to detect errors due to automatic correction

capabilities of the format. Since Libri prohibiti has taken the initiative to digitize the

audiovisual materials, sufficient and sustainable storage should be evaluated beforehand

so that the files can be maintained post-digitization. Examining the current digitization

workflow alongside best practices would be good starting point leading to later actions to

improve the digital workstation and adjust the workflow according to the capabilities of

the archive. Since the digital video collection is currently stored exclusively on optical

disks, the materials should be housed in archival hard plastic cases, stored upright and

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55 Dr. John W.C. Van Bogart, "Magnetic Tape Storage and
Handling,"http://www.clir.org/pubs/reports/pub54/5premature_degrade.html, (June 1995), Chapter 5.
56 Bogart, "Magnetic Tape," Chapter 5.
57 Peter Z. Adelstein, "IPI Media Storage Quick Reference,"
https://www.imagepermanenceinstitute.org/webfm_send/301 (2009) 7.

vertical, and handled lightly to avoid damage to the polycarbonate plastic layer, although the data layer will degrade well before the polycarbonate layer.[58]

Recommendations for enhancing documentation and description for the STCV collection include increasing communication with individuals from the underground music scene as well as other collecting institutions and utilizing and preserving available source and secondary materials. Interviews with musicians, record label managers, and distributors can provide contextual information as well as technical metadata that can be applied to preservation, such as revealing the types of recording equipment, correcting invented song and album titles, and verifying content when listening to the tracks is possible. One place to start would be to have Mikolaš Chadima, who is currently working on cataloging the open-reel collection at Libri prohibiti, provide metadata on the tapes that he recorded and distributed on his own FIST record label and the releases he produced in partnership with Cibulka. Further, either at the point of acquisition or retroactively, as much information as possible from the donor or seller should be gathered about the materials to increase documentation about provenance and previous preservation actions.

Communication with other archives in the Czech Republic and archives with similar materials can aid in providing additional metadata about the materials and increase access. When Libri prohibiti began managing their collections in 1990, several libraries in the Czech Republic utilized the ISIS database, including the National Library. However, at this point most libraries have moved away from ISIS and switched to software that allows for intersearchability between other archives, libraries, and museums within the country. Libri prohibiti's ISIS catalog remains searchable solely on site.

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58 http://www.clir.org/pubs/reports/pub121/sec4.html

Updating the database so that Libri prohibiti can connect with other institutions will help bring attention to the archive and advance knowledge about the materials.

Prioritizing and storing source material information and secondary materials at archival standards for preservation is also important to maintaining documentation associated with the audio materials and potential information to add to the database records. These recommendations may not be realistic for Libri prohibiti to enact due to lack of funding and personnel but the archive should consider the risks and use these recommendations to find the best possible solutions within its capabilities.

6. Case Study: Artpool Art Research Center

From 1970 to 1973, György Galántai rented an abandoned church in Balatonboglár, Hungary to be used as an exhibition and studio space for unofficial art and named it "Chapel Studio". A total of thirty-five exhibitions took place at the Chapel Studio including happenings, events, concerts, theater performances, screenings of experimental films, sound poetry readings, and other art that had been banned in Budapest.[59]For four years, artists at the Chapel Studio resisted restrictions enforced by the state-run Association of Hungarian Artists and displayed avant-garde and unofficial art to the in-the-loop public. The police closed the Chapel Studio in 1973 after intimidation, recurring checkups, and arrests. Official surveillance over Galántai's activities would continue into his work with Artpool, as he discovered later in his secret

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[59] Galantai, Gyorgy and Julia Klaniczay, *Artpool: The Experimental Art Archive of East-Central Europe*, Budapest: Erste Stiftung, 2013, 24.

police file.[60] An October 16, 1979 report from the department of the Security Services reads:

> On the basis of a licensed proposal we have since August 1979 been
>
> conducting a secret investigation to uncover and stop the hostile activities
>
> of the artist György Galántai…He continues to operate and expand his
>
> archives established under the title Artpool with no official permission. To
>
> foster the popularity of this he produced thousands of new pieces of
>
> propaganda material and distributed them to his contacts…In addition to
>
> continually building his collection, he has also increased his activities in
>
> regard to organizing exhibitions and various actions.[61]

After the Chapel Studio was shut down, Galántai, with his partner Júlia Klaniczay, started Artpool, an alternative arts archive that began as a mail art network and expanded to become Artpool's Periodic Space that held exhibitions at various venues. The Artpool Archive was founded in 1979 with the mission to collect unofficial and marginal works from Hungary and internationally, including 1970-1980s underground and experimental artwork, literature, music, and video. Artpool continued to carry out these collecting efforts and in 1992 the Artpool Art Research Center was opened and thousands of rare art books, magazines, audio, and more became accessible to the public. Since 1992, Artpool has been supported by the Municipality of Budapest, the Ministry of Education and Culture, and grants from Hungarian foundations.[62]

In reference to the purpose and practice of Artpool, Galántai asserts "The idea

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60 Tumbas, Jasmina, "International Hungary! Gygorgy Galantai's Networking Strategies," *ART Margins*, Massachusetts Institute of Technology, 2012, 91-98.

61 Galantai and Klaniczay, *Artpool,"*107.

62 Galantai and Klaniczay, *Artpool,"*39, 18, 123, 504.

behind the Artpool project is to create an active archive built on specific artistic activities. This differs from traditional archival practices in that the active archive does not only collect material already existing "out there", but the way it operates also generates the very material to be archived."[63] Galántai and Klaniczay continue to collect alternative works from Hungary and around the world as well as organize and document Artpool events and exhibitions, some of which are composed from materials in the archive's collections.

6.1 Collections

The collections at Artpool span from the 1970s to the present with content that stems from a number of Hungarian and international art movements such as Fluxus, sound poetry, mail art, artists' stamps, video art, and performance, conceptual, and installation art. Also included are photographs of 1970s Hungarian art and culture, video footage of theater performances, unofficial art and music magazines independent and experimental films, alternative audio, and posters of underground, avant-garde, and experimental exhibitions, festivals, and concerts.

The total collection at Artpool includes over 500,000 items and is housed at the Research Center, except for the artworks that are kept in a separate storage space on the same street. Artpool holds over 13,000 books and periodicals, 3,000 posters, 15,000 photographs and slides, and about 3,250 audiovisual materials.[64] The paper collections are housed in archival boxes with photographs and posters in flat file drawers while the audiovisual collections are kept in cabinets and on shelves. Artpool continues to process

63 Galantai and Klaniczay, *Artpool,"*16.
64 Galantai and Klaniczay, *Artpool,"*499-50.

and catalog the collections and has completed record creation for about 3,930 items. A large portion of the collections have been digitized and are accessible on the Artpool website, however there is a still much of collection left. Access to the collections is provided for study and research purposes and use of the materials for distribution or other purposes is subject to Hungarian copyright legislation.

Audiovisual Collections

The audiovisual collections are divided into sound and video archives. The sound archive consists of interviews, lectures, performances, banned 1980s punk music, new wave music, sound works and poetry, and contemporary music. The video archive includes the experimental films of *Béla Balázs Studios*, recordings of Hungarian television since 1984, video works, Artpool's recordings of video anthologies, performances, fluxus, actionism, alternative theater, independent films, and reports on festivals.

The audiovisual materials are stored at Artpool and are comprised of 1, 250 audiocassettes and CDs, 200 LP records, 2,000 VHS tapes, and small amount of open-reel tape.[65] The tapes are stored in their manufacturer containers and kept in cardboard boxes and on shelves and in cabinets, except for the open-reel tape that is kept in a bag. Artpool began digitizing the audiovisual collections in 2008 and most of the materials have been digitized; about 1,200 audio items and 1,400 video items have been digitized and the catalog records for digital copies are available on the Artpool website. All of the digitized video materials have been transferred to DVD for access purposes. Use of the audiovisual collections fall under the same educational use permissions that pertain to the

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65 Galantai and Klaniczay, *Artpool,"* 499-50.

entire collection.

6.2 Pseudo Radio: A Preliminary Assessment of the Radio Artpool Collection

I. History

Radio Artpool was a radio "broadcast" comprised of compilations of songs, sound samples, and discussions in arrangements that resembled a radio program. The broadcasts were created to record sounds from the underground art scene and were released from 1983-87. The broadcasts were distributed in parallel with Artpool's 1983-85 samizdat magazine publication AL (Aktuális Levél – topical letter). AL consisted of eleven issues focused on unofficial art with reports, interviews, and photos about events and exhibitions.[66] As Julia Klaniczay says, Radio Artpool was created in an effort to have the same channels of access as the West, like press, printing possibilities, and radio. The mission behind Radio Artpool was to retake the privileges of freedom of expression back from the state and be able to communicate in visual, written, and oral forms.[67] I chose to focus on this collection because it was produced by Galántai, processed into the archive, and digitized.

Initially, Artpool planned to have each broadcast compiled by a different person. Galántai created some of the broadcasts while two were made by others.[68] In 1982, Galántai and Klaniczay visited the sound studio of the British sound, visual, and conceptual artist Rod Summers. After this visit, a sound studio was constructed at Artpool with equipment for mixing and dubbing open-reel tapes and audiocassettes.

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66 Galantai and Klaniczay, *Artpool,"*38.
67 Klaniczay, Julia, "Artpool Art Research Center," Interview by author, January 13, 2015.
68 Galantai and Klaniczay, *Artpool,"*80.

Galántai was a devoted taper and recorded much of the material at Artpool himself on two Sony TCM-5000EV portable cassette recorders with a Sony ECM220T and Sony ECM-Z200 microphones.[69] He would set up his recorder and microphone in the crowd of a concert audience and capture the performance.

The Radio Artpool broadcasts were composed of Galántai's original recordings and cassettes that were exchanged with Artpool from around the world. The recordings were adjusted on an equalizer, combined and routed through a mixer, and finally dubbed onto cassette.[70] Copies of the tapes were made on request and Galántai designed an individual cover for each broadcast that was issued with the tape.

II. Content

The Radio Artpool broadcasts were created by theme and each compilation includes tracks based on subject or musical genre. The entire series ranges from ambient and natural sounds to punk and hardcore music. Radio Artpool No. 1 was the first broadcast and includes experimental guitar and synthesizer music, mail music, discussions, and fake radio advertisements. Radio Artpool No. 3 was a concert held over the phone between Budapest, Vienna, and Berlin including a "concerto for hammers" and psychedelic music. Radio Artpool No. 7 was a compilation of songs from Vágtázó Halottkémek (VHK), a Hungarian underground band that created punk and psychedelic hardcore music based on improvisation and the style of ancient tribal repetition.

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69 Klaniczay, Julia.
70 Klaniczay, Julia.

III. Status

The Radio Artpool collection is comprised of 8 audiocassettes and is housed in the Artpool archive. The entire collection has been processed and all of the items in the collection are represented in the FileMaker Pro database with individual records for the original tapes and a field to display the digital version item number. All 8 Radio Artpool tapes have been transferred to .WAV files and files are backed up on two separate external hard drives. The .WAV files are transcoded to MP3 files and uploaded on Artpool's website. They are also transferred to CDs for access. Quality assurance is carried out after the files are transferred to the external hard drives and on CDs before the access copy is provided to a researcher. The tapes in the Radio Artpool collection are used primarily for educational purposes. For other uses, Artpool relies on the Creative Commons principle that enables authors to give public permission to share their works.[71]

IV. Physical Appraisal

A physical appraisal of the tapes was conducted in order to gauge the current condition of the collection and the overall audiocassette holdings. Since the audiocassette collection ranges from recordings made by Galantai, compilations by Galantai, and official and unofficial releases exchanged with Artpool, the assessment is not representative of the condition of the rest of the tapes in the archive. Since official and foreign materials may have been recorded on higher quality tape the current condition may differ from the recordings made by Galantai on off-brand tapes, with personal recording equipment, and outside or in home studios.

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71 Creative Commons, "About," http://creativecommons.org/about.

All of the audiocassettes at Artpool are physically organized by genre and stored entirely in one large cabinet in separate drawers. The drawers are numbered 1-15 and a genre is assigned to each. Each drawer has the capacity to hold up to 75 items and tapes are numbered 1-75 for each individual drawer. Genres exceeding 75 tapes roll over into the next numbered drawer thus restarting the item number back to 1. The current system of physical organization is dependent on a cabinet built into the wall and the corresponding unique identifiers were created based on the amount of room for each drawer in the cabinet. For example, the "80s New Wave Music" genre is designated to 3 drawers numbered VI, VII, and VIII. Each Roman numeral consists of an item count from 1-75. Thus, items "VI.15", "VII.15" and "VIII.15" are all items within the same genre. This system of physical organization does afford any possible growth to the genres in the collection. For example, a tape cannot be added to the drawer I (Sound) because it will roll over into drawer II (Hungarian Poetry).

The Radio Artpool tapes are physically organized within the Artpool Documents genre (drawer XIII). The tapes are arranged in succession according to their unique numbers, which were assigned in order of release date.

Macro and Microenvironments

The temperature and relative humidity of the Artpool building are not controlled and the climate of each room is dependent on the seasons. Radiators, dehumidifiers, and windows are present throughout the building and temperature and light exposure fluctuate accordingly. The audiocassette collection is contained in a closed cabinet and the doors remain shut with limited ventilation and light reaching the materials. The tapes

are housed in plastic containers made by the format manufacturer and a few self-made containers such as painted cardboard envelopes or small beaded bags. The tapes are stored horizontally, spine up in separate drawers divided longitude into three rows by a piece of wood. Each tape case includes the tape and original paper inlays.

Condition

As previously outlined, audiocassettes are protected by their plastic cases and containers yet improper storage can impact the physical state of a tape. Artpool stores their tapes in the same orientation as Libri prohibiti and thus the tapes face the same potential risks to their condition, such as tape pack problems that may eventually lead to signal loss. The 8 tapes that I assessed were all in safe mode, fully rewound with mostly even winds, and clean. While the plastic containers were intact, there were some particulates in the corners and edges that can be lodged in the tape case. Pieces of wood from the cabinet have started to chip off and these particles can also end up in the tape cases and damage the materials. Like Libri prohibiti, acidic paper inlays are kept with the tape inside the tape container. These paper materials will release chemical gases that will impact the physical makeup of the tape and damaging the inlay. Risks and recommendations concerning the condition, intellectual control, and digital management of the collections will be addressed at the end of this study.

V. Source Material Description

The collection includes mid to high-level description on the tape inlays and cases. One tape will usually include information describing the title, date, content, performers,

and summary of the recording. Provenance issues for the Radio Artpool collection are not as complicated as the STCV collection at Libri prohibiti since Galántai and Klaniczay compiled most the tapes themselves and copies were not widely circulated. Artpool considers all of the audiocassette compilations as the masters. However these tapes are not first generation items. They are compilations made from dubs of other original recordings.

The original recordings exist either on other cassette tapes or open-reel tape. The open-reel tapes make up a very small portion of the collection and are stored in a bag at the archive and have yet to be assessed since cassettes are prioritized for preservation. I conducted an item level inventory of the Radio Artpool collection with fields for creator, tape title, inlay text, label and inlay annotations, record date and location, distributor, and series. I did this to compare the available information in the collection to the collection at Libri prohibiti. The tapes do not have extended inlays or additional inserts like those from the STCV collection.

Tape Inlays (Front)

The tapes in the collection include a range of descriptive information on the inlays and cases. The face of a typical front inlay will include a photocopy of a photograph or drawing. Some of the inlays only have an image while others include the title of the compilation such as *Vágtázó Halottkémek* (Galloping Coroners) and *Tompa Utcai Esték / Állózenék & Végződések* (Nights At Tompa Street / Ambient Music & Suffixes). Additionally 3 of the tapes have "Master" written on the label in marker while the remaining 5 have no indication of generation. Galantai designed all of the inlays with

images from the Artpool collection. The designs do not follow a standard set of provided information.

All of the tapes include "Artpool Radio" and the issue number on the outer spine of the inlay. The spine labels include another number that I initially determined to be a series number. However in assessing the master copies I found that 6 tapes had a "1", 1 tape had a "7", and another tape had a "3". Klaniczay informed me that the tapes were not assigned series numbers because so few copies were made, but that all of the master tape inlays should have a "1" and inlays with another number were put there by mistake. However, it seems that these numbers still refer at least to the copy number if not a defined series number.

Information on the back inlay ranges from tape to tape and may include one of the Artpool Radio or Artpool's Audio Archive logos (Galantai designed multiple ones), Artpool's address, the address of the issue's collaborator, the issue title, the date, or an image. Similarly, the content of the extra flap varies including images, summaries, issue titles, or a continuation of the tape face design. "Radio Artpool" is also referred to as "Artpool Radio", just as the associate magazine is titled "Artpool Letter", "Alternative Letter", and "Actual Letter". Different name associations for one item complicate database record creation. Search ability is impacted by the title that an item is recorded under.

Tape Inlays (Back)

The back inlays provide more information than the front. They include typed and handwritten annotations ranging from solely the title to song lists with running times,

performers, and summaries of performances. The text is mostly in Hungarian with the use of some English words and translation. I examined three tapes at low, medium, and high level description to illustrate how the amount of information differs.

- Low: *Radio Artpool No. 4 Természetes Rádió/Natural Radio*

- The inlay includes a Radio Artpool logo, contact address, title of issue in Hungarian and English, and copyright to Galantai, 1983.

- Medium: *Radio Artpool No. 8 A Galantai hangszobrok története/The story of Galantai's sound sculptures.* The inlay includes a song list accompanied by the year(s) of each recording both sides. The bottom states the tape is the "archival copy". This is the only Radio Artpool tape with this indicator.

  - High: *Radio Artpool No. 5 Telefonkoncert/Concert over the Phone* The inlay includes a summary of the process of the broadcast, date and hours of broadcast, recording location at Artpool Studio, and a song list divided by the 3 cities that participated in the concert.

Most of the inlays describe song lists introduced by a number (1, 2, 3…) except for Radio Artpool No. 6 Theme: Hungary that introduces the songs with numbers such as "000", "397", and "277". The latter introductory numbers do not correspond with the running time of the tracks. The compilation was made for the Artpool exhibition, "Hungary Can Be Yours" and it is possible that these numbers connect to the events or objects in the exhibition. However, there is no indication of the meaning of the numbers on the inlays or in the Artpool anthology text or Radio Artpool page of the website.

Tape Case Labels

Each case in the collection has a label with the "Artpool Radio" logo, issue number, and the copy or series number (examined earlier in the inlay section). Each tape is also labeled in marker as a "Master", however, as previously explained, these are second or later generation copies and not physical masters. For one of the tapes, the brand is unknown because the label is covering the logo.

Reliability and Consistency

The collection contains a useful amount of source material that can provide descriptive and technical metadata. Since Galantai recorded a large portion of the audiocassette collection, source information can be obtained by asking him since he continues to work at the archive. However, the design of the inlays function as singular works of art and the information provided on them is not easy to decipher.

The design element of each tape carries over into inconsistencies with the amount of information available, although the amount of information is sometimes related to the content of the recording. For instance, the theme of one tape is sounds while the other is a mix of songs by bands. While it is important to have information about what the sounds are and how the sounds were manipulated by the artist, the thought to add this information might not have been as apparent as adding a band name and song title. Access to the creator is one way to gather metadata about an item and as long as archivists have access to creators and artists, this opportunity to learn and record information should be taken, especially at Artpool where the creators are also the current archivists.

VI. Processing

Galantai and Klaniczay created the Radio Artpool collection and each tape's provenance

has been exclusively linked to the Artpool archive with no undocumented

previous preservation actions or acquisition procedures. When Artpool processed the

collection into the FileMaker Pro database, the creator was present and involved in the

preparation and cataloging of the materials. As previously described, audiocassettes are

grouped according to genre and then assigned a unique identifier within that genre. The

Radio Artpool collection is assigned to the "XIII. Artpool Documents" category.

Identifier	Genre
I.	Hangkölt (Sound)
II.	Magyar Kóltészet (Hungarian Poetry)
III.	Magyar Kóltészet Zene (Hungarian Music Poetry)
IV. V.	Új zene (New Music)
VI. VII. VIII.	Új hullám 80 (80s New Wave Music)
IX. X.	Póstán jőtt (Music via mail)
XI. XII.	Dok (Documents)
XIII.	Dok Artpool (Artpool Documents)
XIV.	Dokumentumok (Documents)
XV.	Dok Platon (Platon Barlangja Documents)

Labeling

Artpool physically organizes audiocassettes by genre and the Radio Artpool collection is

assigned unique identifiers XIII.8-XIII.15. One tape includes 3 identifiers that describe

the genre, assigned number, and digitization status. Below is an example of one tape and

the identifiers that are written on the tape case and on stickers attached to the tape container.

Identifier	Meaning
XIII.	Artpool Documents
12	Unique Item Number
[Red Dot]	Digitized

Classification

Similar to Libri prohibiti, classifying audio recordings by subject or genre requires a content-based and social-historical understanding of the material in order to place items in the correct category. With genre crossovers and compilations, selecting a category to define an item is complicated. For Artpool, this process of decision-making is aided by the involvement of Galantai and Klaniczay, who can provide this contextual information since they were active in the underground community and built the audio collection themselves.

VII. Database

Artpool uses FileMaker Pro to manage the collections. FileMaker Pro provides a customizable program for managing and organizing data with capabilities of field creation and establishing relationships between items.[72] Artpool has 17 databases in FileMaker Pro, such as Bibliographies, Artpool Archive, Bookworks, Galantai Works, and Photo. There are two databases for the audiovisual holdings, Video and Sound Archive.

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72 Filemaker Pro, "Overview," http://www.filemaker.com/products/filemaker-pro/.

A single database record for an audio tape from the Radio Artpool collection includes description logged from the source material along with technical metadata. A sample record of a Radio Artpool tape includes the following fields. The same fields are applied to records for the entire sound archive.

- Search

- Reference

- Author/Editor

- Title/Event

- Date of Event

- Catalog No.

- Original Format

- Digitized Item Number (if available)

- Performers

- Description

- Character (original type of recording, compilation, etc.)

- Date Record Created

- Date Last Modified

As previously mentioned, not all of the tapes in the collection have the same level of information on the originals and the granularity of the records varies accordingly. All of the information available is logged into the record since the information is reliable, unlike the STCV collection at Libri prohibiti. The front of the paper inlay has been scanned for all of the tapes in the collection but it is unknown whether the backs have

also been digitized. The inlays are kept with the tapes in the containers and like the materials at Libri prohibiti, this method of storage puts both the paper and magnetic media at risk.

As previously mentioned, not all of the tapes in the collection have the same level of information on the originals and the granularity of the records varies accordingly. All of the information available is logged into the record since the information is reliable, unlike the STCV collection at Libri prohibiti. The front of the paper inlay has been scanned for all of the tapes in the collection but it is unknown whether the backs have also been digitized. The inlays are kept with the tapes in the containers and like the materials at Libri prohibiti, this method of storage puts both the paper and magnetic media at risk.

VIII. Secondary Materials

Artpool holds numerous unofficial and samizdat music and art magazines created by Galantai and Klanzicay (AL) and individuals and groups around Hungary, Europe, and internationally. Artpool's method of collecting has continued to seek materials that document the underground art scene primarily of Hungary and expanding to other countries. At Artpool, rooms are filled floor to ceiling with books, artist's books, magazines, and more that can be used as secondary materials to enhance record description. Some of the unofficial music magazines in Artpool's collection include *Artpool Letter, Expressio, Uj Holgyfutar, Polifon, Sznob*, and *Villagnezettsegi Magazin*. These magazines include lyrics in Hungarian and English, photographs of performances and bands, exhibition reviews, artwork, interviews, and articles on bands, albums, video

and audio formats, and international music. Artpool is working to digitize their extensive magazine collection that is highly important for future research as well as filling in the gaps for database records. In conversation with the archivist at Artpool, she told me that she often uses the collection to learn about certain items so that she can record their content accurately in the database.

In addition to magazines, Artpool has begun online initiatives to make their material accessible. Through its website and YouTube channel they provide contextual information and video materials that coincide with their audio collections. For instance, the entire Radio Artpool collection can be listened to on Artpool's website, and includes inlay information that has been typed in Hungarian and English with a scanned image of the cassette cover.[73] While preserving preexisting source material such as inlays and images, Artpool is also adding to this documentation by linking parts of the Artpool Radio recordings to the performer or band's current website, related website, or Artpool's YouTube channel. Artpool manages a YouTube channel that provides access to recently digitized videos of performances, lectures, and exhibitions as well as uploads new videos of current events and exhibitions put on by Artpool.

The Artpool website also links to an anthology written in 2013 in collaboration with Galantai, Klaniczay, and Artpool's full time archivist. This anthology provides a comprehensive history of Artpool and its collection. The volume is organized by events and items in the collection and provides further information that can be added to the catalog records. The book is hosted online with embedded links to the item in the catalog on the website or an associated website.[74]

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73 Artpool, "Radio," http://www.artpool.hu/sound/radio/.
74 Galantai and Klaniczay, *Artpool,"*81.

6.3 Risks

The physical risks to the collection are comparable to those at Libri prohibiti including format obsolescence, low quality off-brand tapes, and chemical composition issues detectable through non-visual inspection, such as sticky shed syndrome. Storage environments with outside properties, decomposing materials, and poor ventilation can compromise the physical stability of the tapes, such as the cabinet that stores the tapes. These risks apply to the archive as a whole where direct sun exposure and unregulated temperature and relative humidity can diminish the lifetime of the collections through decomposition. Additionally, if more tapes are acquired into the collection, the current numbering convention will be challenged. Further, the external hard drives that store the archive's digital files should be checked routinely for corruption and quality as well as the optical disks used for access.

Additionally, some of the materials in the collection have been designated as masters although they are not in fact the first generation; this is specifically true for the Radio Artpool collection. While identifying master materials in a collection is good practice, the issue with labeling the Radio Artpool tapes as masters is that these are not the original recordings and are instead compilations of pre-existing recordings. Thus, if an archivist or researcher were to find these tapes without any indicator that they are copied mixes they would assume that they are the first generation recordings when another higher quality earlier generation recording may exist. Generational discrepancies surface another risk for the collection and the archive as a whole in which the two founders retain institutional and collections-based knowledge that has not been fully recorded for future use. The pre-digitization and digitization processes for video and

audio capture do not include cleaning of the tape and device, calibration of the equipment, or signal adjustments.

6.4 Recommendations

Many of the recommendations for the collections at Artpool are aligned with the risks and recommendations for the collections at Libri prohibiti. The archive does not have a system in place to control temperature and relative humidity thus subjecting the materials to potential degradation. Additionally, the audiocassettes are stored in a wooden cabinet that puts the collection at risk of moisture and particles attaching to the tape. The tape cases should be cleaned and rehoused in clean containers, and a new system of physical storage outside the cabinet should be evaluated.

The issue of paper inlays also effects the Artpool collections and these paper materials should be removed from the magnetic media. Since all of the inlays have been scanned the paper materials can be stored along with the other paper collections at Artpool. For secondary materials, such as samizdat music magazines, the next step for preservation would be to make high quality scans.

The digital capture of analog audio and video should be evaluated since Artpool does not have procedures set in place for pre-cleaning of the tapes and devices, calibration of the equipment, or signal adjustments. Examining the current digitization workflow alongside best practices would be good starting point to later actions to improve the digital workstation and adjust the workflow according to the capabilities of the archive.

Artpool has already initiated access through the internet to various formats within their collections including sound, video, and images. The Artpool website contains extensive and granular information and documentation of the collections and links to other institutions, events, and websites related to the materials. The website, similar to the Radio Artpool collection, was designed as its own art piece. For instance, the visually interesting, yet at times disorienting, homepage has images and excerpts of text that when clicked on navigate the user to another page or outside-hosted website. The online catalogs are not entirely searchable and at times an item links to other pages on the website rather than a record. The website is also highly dependent on hyperlinks and flash for videos and with the instability of websites and hosting of video online, these links that are important for context may no longer function. Artpool has already undertaken web archiving procedures and through my project a new initiative to archive the website through ArchiveIT at NYU Libraries is taking place. The Artpool website routinely changes and archiving the site will help to preserve the information from source materials that has been included, videos and images that have been uploaded, related online content that has been linked, and new information that has been recorded.

Artpool has an advantage for expanding catalog description since the creators and artists are the founders, directors, archivists, and curators of the archive. However creator-based description is not being entered into the database and catalog records do not include personal provenance description. Klaniczay remarked that she and Galántai were not active in populating the database records due to lack of time and staff. For collecting institutions, limited time, funding, and staff is a common issue. Artpool has created records based on the needs of researchers when the items are requested. However,

attention to enhancing records routinely rather than on demand is important to carry out while the archive still has the active involvement of the founders who can provide invaluable material and insight on the items and culture from which they came.[75] When it comes to compiling information for catalog description, Klaniczay expressed that archivists are responsible for basic description and researchers should discover further information. While it may seem like a reversal of roles to have an archivist conduct high level research about an item in archive, there are advantages to having granular description provided by an archivist rather than a researcher. For instance, while an archivist is conducting research, he/she may come across other related items in the collection that can aid in the development of keywords and expedite access. Additionally, an archivist may look for information that isn't always the focus of researchers, such as technical and administrative metadata. While I was at Artpool *Galántai uncovered the devices he used to make his original audio recordings and equipment makes and models. These technical specifications can be included in the database record and used to understand the characteristics of the recordings for digitization and preservation.* For special cases such as Artpool, where the creators know unique and important information about the materials and are accessible, the opportunity to record this information can be executed through subsequent volumes about Artpool, interviews, or collaborative record creation and modification.

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[75]Klaniczay, Julia.

7. Conclusion

The archiving and preservation of underground audio recordings has been impacted by the unique practices of production and distribution that developed under the social, political, economical, and technological situation of Eastern Europe from the 1970s to the 1980s. Collections of self-produced and extensively circulated audiocassettes often include minimal evidence about the past life of the item. A general assumption about the provenance of samizdat cassettes is that the tapes were produced in improvised situations such as home studios or at concerts with the most immediately available equipment, and were then dubbed repeatedly and distributed and dubbed again. However, each item has an individual physical history and essence that requires listening to the recording, searching source documentation and secondary materials, and contacting individuals associated with the recording to discover its content, importance, and specifications for cataloging, digitizing, and preserving.

The collections at Libri prohibiti and Artpool Art Research Center deal with issues of missing or unavailable documentation and human contacts, securing funding for collections where the content is unknown, and record creation and catalog description. Similar collections of rare and unheard audio recordings from a historical era of experimentation and cultural growth despite authoritarian repression exist in archives across the world however these private archives dedicated to preserving alternative materials do not receive the same attention as national institutions. This project was conducted to raise awareness about samizdat tape collections, improve preservation practices, and expand access.

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  Hungarian unofficial zine, Artpool Art Research Center

Violent Death. May 1, 1990.
  Polish unofficial music zine, No. 1, Karta Center Foundation

Vokno. 1982.
  Czech unofficial magazine

Appendix 1: Glossary

Underground:
Culture that operates below official culture and includes amateur or untrained musicians, artists, writers, filmmakers, etc.

Alternative:
Culture that is situated on the boundaries of legality; semi-official.

Unofficial:
Culture that has rejected the official system.

Parallel Culture:
Culture that runs parallel, not below or second, to official culture.

Second Culture:
Culture situated below first (official) culture.

Samizdat:
Self-published material created without the permission of state authorities; Mostly text with other formats including tape and film.

Tamizdat:
Material published abroad; officially reprinted/produced samizdat or materials first appearing in the West.

Parallel'noe kino:
Parallel cinema or cinematic samizdat; usually refers to a period of late 70s Russian filmmaking, such as Necrorealism.

Radizdat:
Banned or censored radio broadcasts of music and news that were recorded and distributed on magnetic tape.

Magnitizdat:
Self-produced magnetic tape; usually refers to open-reel tape but can include other magnetic formats.
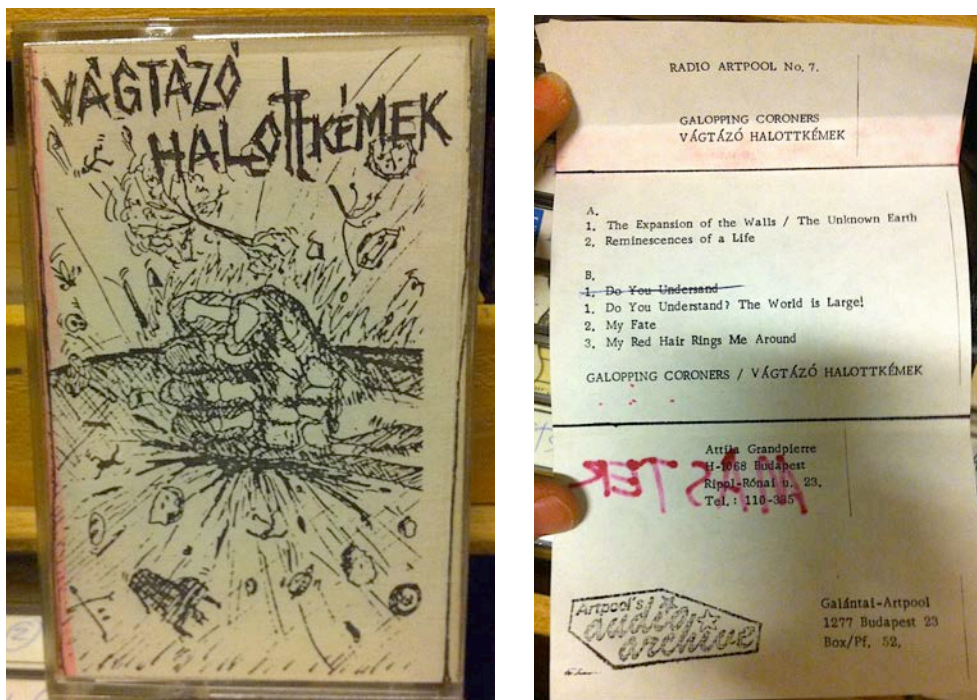
Roentgenizdat:
Self-produced recordings on x-rays, also known as "music on bones".

Appendix 2: Tape Inlay Samples
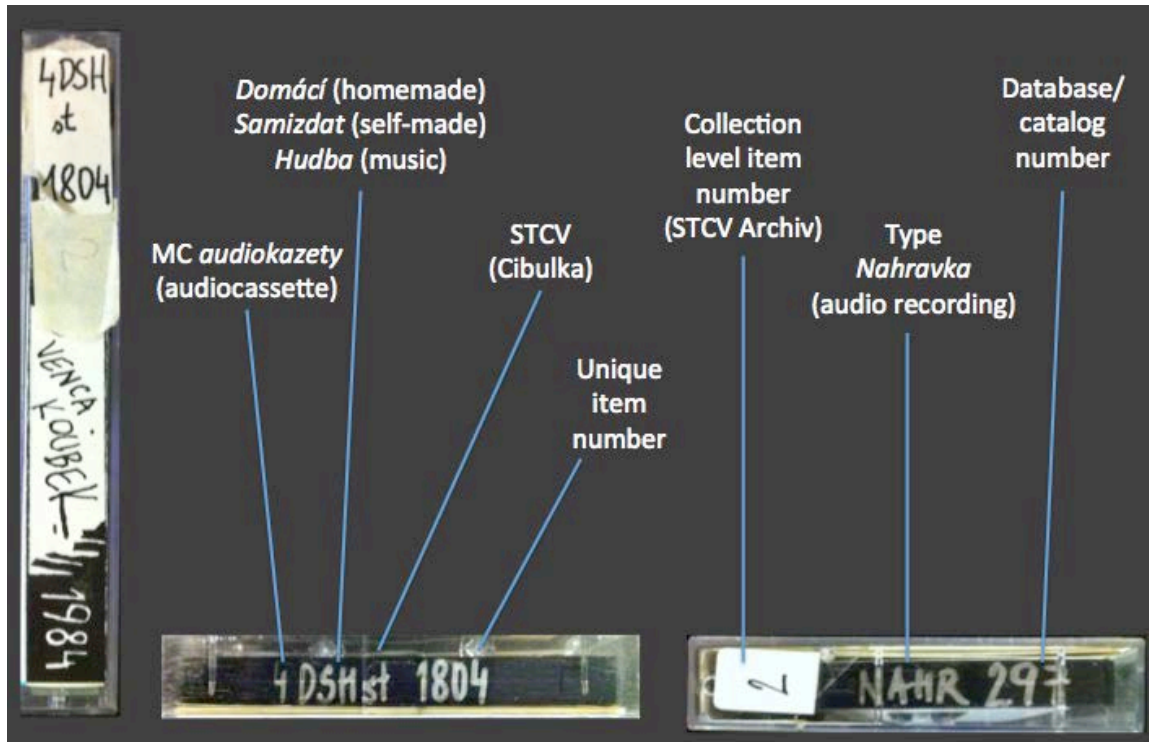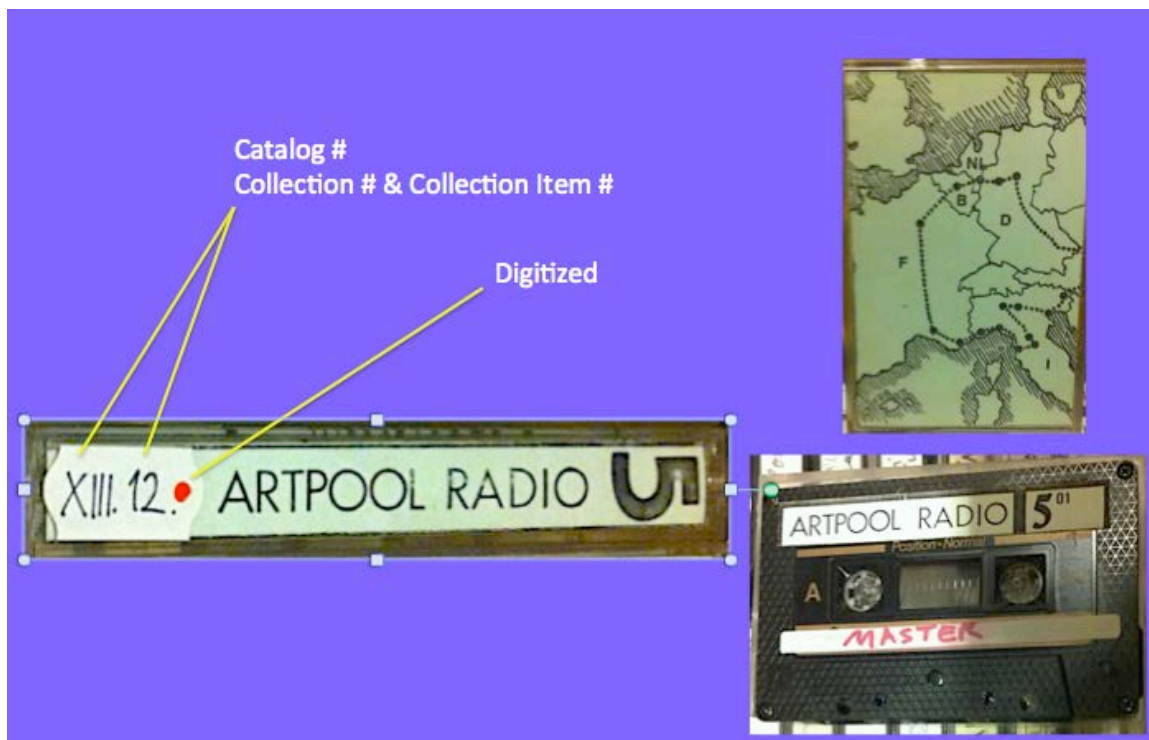a) Libri prohibiti, STCV collection

b) Artpool, Radio Artpool collection

Appendix 3: Sample Tape Identifiers
a) Libri prohibiti

b) Artpool

Appendix 4: Tape Storage
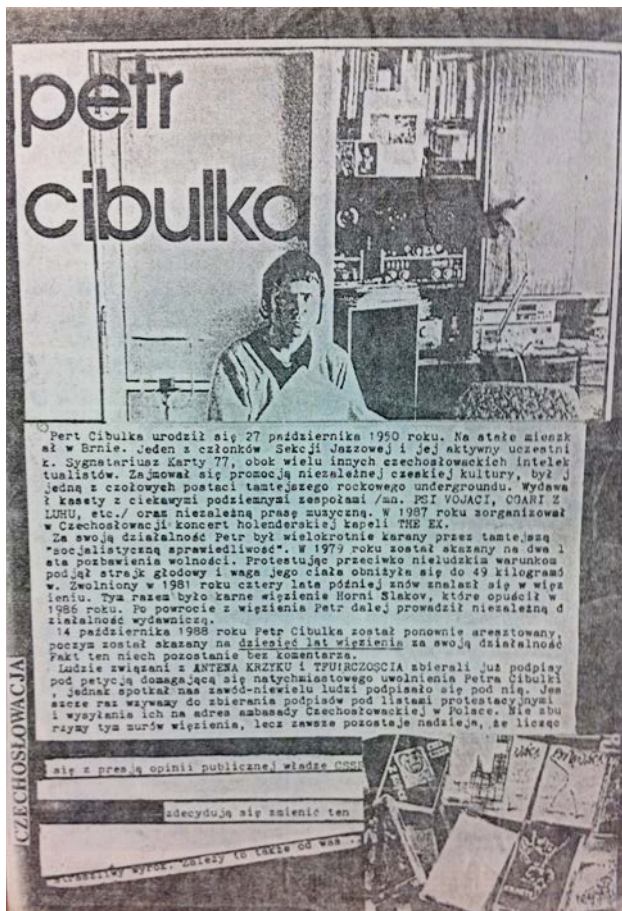a) Libri prohibiti

b) Artpool

Appendix 5: Secret Police Tape Scrapbooks
a) Karta (zine collection), Petr Cibulka arrested for illegal tape distribution

b) Libri prohibiti, StB secret police scrapbooks of the STCV collection