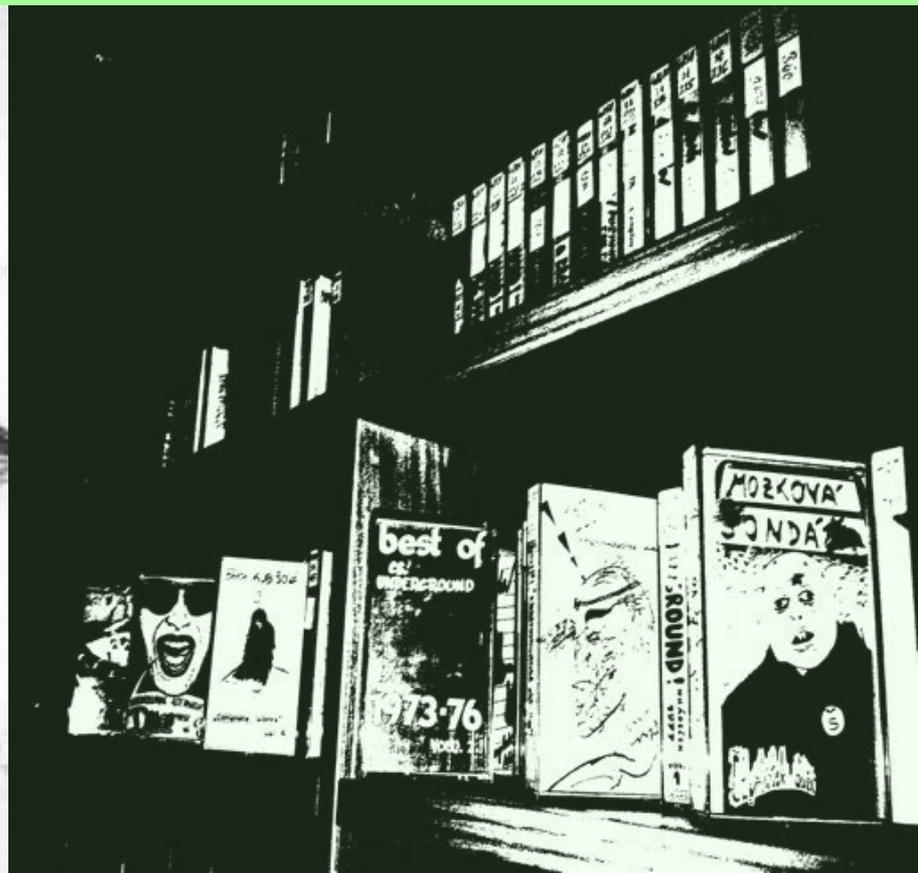


I will count on revolution
I will stay all the night

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



Allie Whalen
Moving Image Archiving and Preservation Program
New York University
2015



Tag vagyok

És a felezer

I'm a member of a group
Of a rock'n'roll group
And in the world I'm the greatest

I'm a member of a band
Of a rock and roll band
And in the world the most talented

I'm a member of a land
Of a rock'n'roll land
But I'm from another damned country

I'm a member of a world
Of a rock and roll world
But I'm as fuckin' strange as can be

1 Goddam It's fuckin' bloody and
All the people are so sick
And I only meet fools to work it out

2 I just wanna get me a gun
'Cause I see the rubble to run
and I don't wanna think it over

X I'm not a sociologist
I can't get a scholarship
To be a dissident agitator

4 I'm a rebel with a hundred reasons
I'm an enemy of yours
I'm got the rights but I got the reasons

2 I will counter-revolution
I will stop all the motion
'Cause I'm sick and tired of their pretty progress

X I don't wanna give myself a chance
I wanna destroy by chance
I wanna be a real rock'n'roll event

4 I HATE THE BOMB... I DON'T WANT TO SEE THE
I'm a ROCK AND ROLL REVOLUTIONARY AND I HATE THE BOMB
AND I HATE KILL MYSELF TO THE BOMB

X I'm a member of a group
Of a rock'n'roll group
And in the world I'm the greatest

X I'm a member of a band
Of a rock and roll band
And in the world the most talented

X I'm a member of a land
Of a rock'n'roll land
And they have no power to cause and kill me

A I'm a member of a world
Of a rock and roll world
and I'm called by men's signatures to save me

E I'm a member of a band
Of a rock and roll band
and in the world the most talented

X I'm a member of a group
Of a rock'n'roll group
and in the world I'm the greatest

X I'm a member
I'm a member
I'm a member
I'm a member



Communism

Socialism

underground

alternative

unofficial

**parallel
culture**

**second
culture**

opposition

dissidence

exile

samizdat

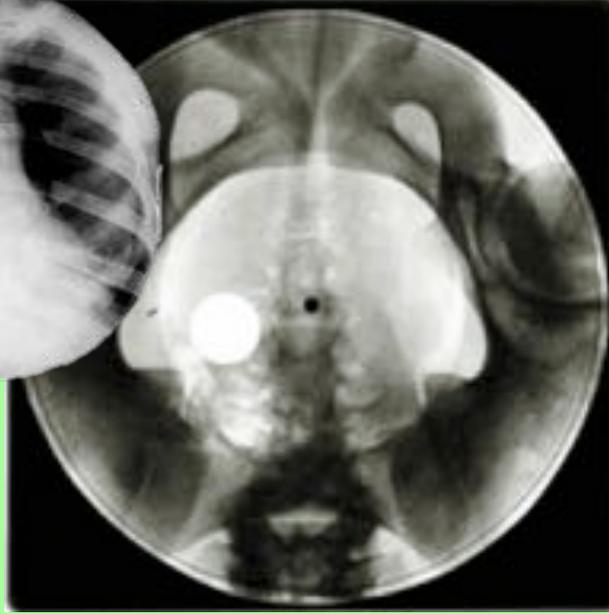
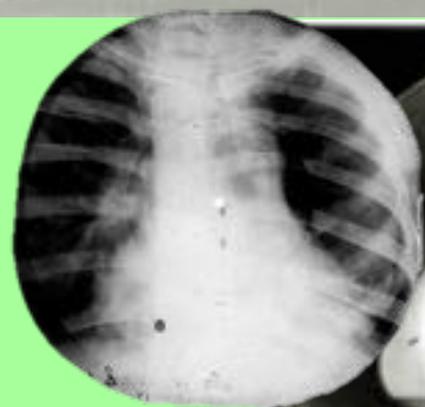
tamizdat

**parallel'noe
kino**

radizdat

magnitizdat

roentgenizdat



Parallel Structures of Society

Second culture as a means of an unofficial alternative life world

Creative Constriction

“the paradoxical situation whereby suppression generates new opportunities for creative action.”

–Trevor Hagen



“‘Second culture’ rapidly came to be used for the whole area of independent and repressed culture, that is, not only for art and its various currents but also for the humanities, the social sciences and philosophical thought. This ‘second culture’, quite naturally, has created elementary organizational forms: samizdat editions of books and magazines, private performances and concerts, seminars, exhibitions and so on.” –Vaclav Havel

Film & Video

Series, Amateur, Experimental,
Documentary

Exhibition

Private Studios,
Secret Exhibitions



Literature

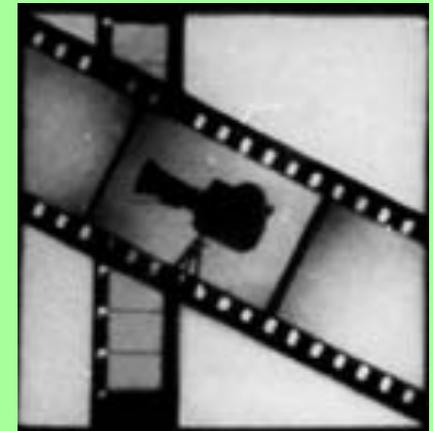
Books, Magazines,
Zines, Periodicals

Music

Noise, Punk, Rock n’ Roll, Folk,
Experimental Sounds
Performance: Theatre, Dance

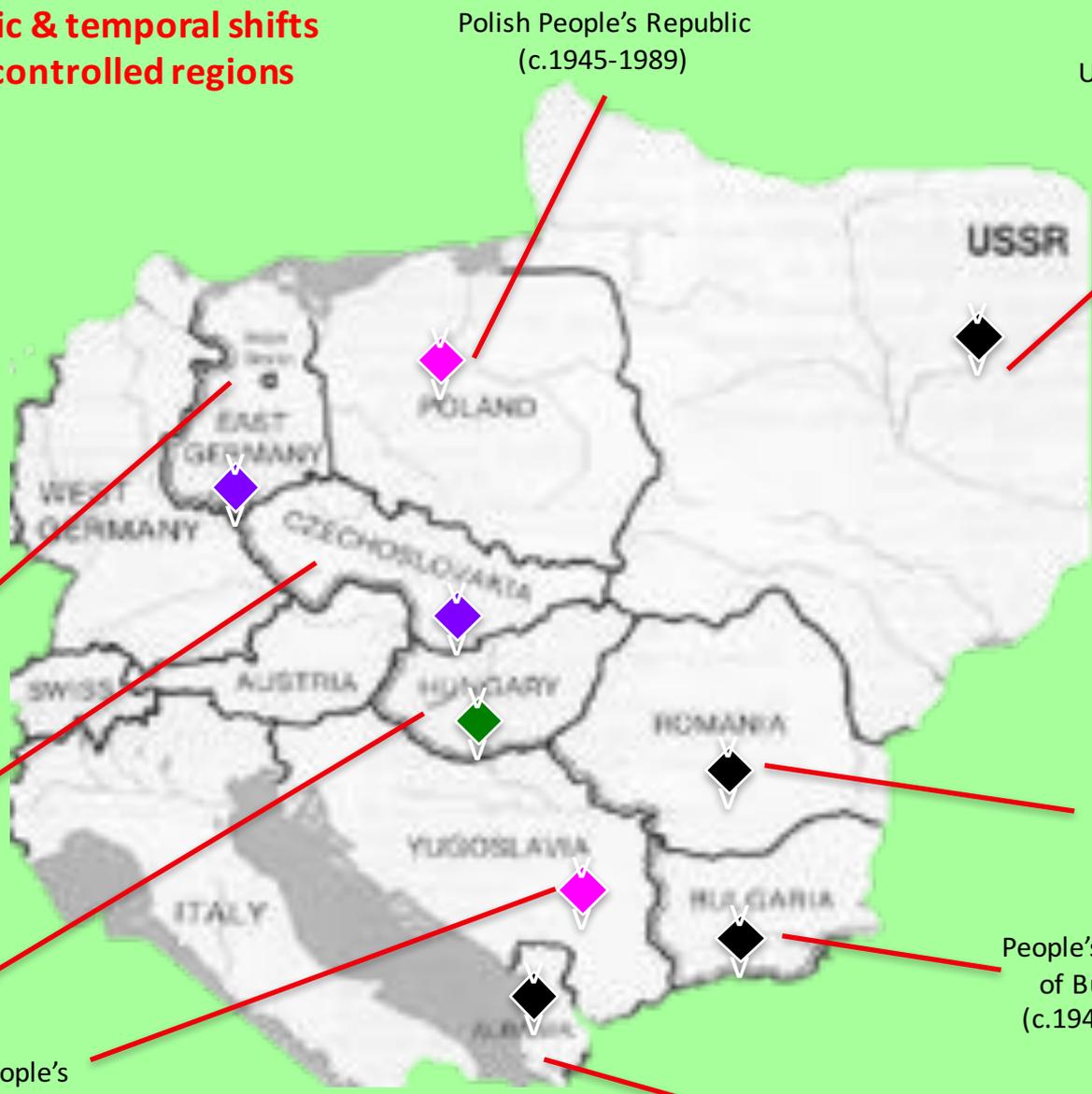
Radio

Western Broadcasts,
Nontraditional Broadcasts



Levels of State Restrictions on Art, Music, & Culture

geographic & temporal shifts
in state controlled regions



Polish People's Republic
(c.1945-1989)

Union of Soviet Socialist
Republics
(c.1922-1991)

German Democratic
Republic
(c.1949-1990)

Czechoslovak Socialist
Republic
(c.1960-1989)

Hungarian People's
Republic
(c.1949-1989)

Federal People's
Republic of Yugoslavia
(c.1949-1989)

People's Socialist
Republic of Albania
(c.1944-1992)

Socialist Republic
of Romania
(c.1947-1989)

People's Republic
of Bulgaria
(c.1946-1990)

Exile | Samizdat | Underground Audio

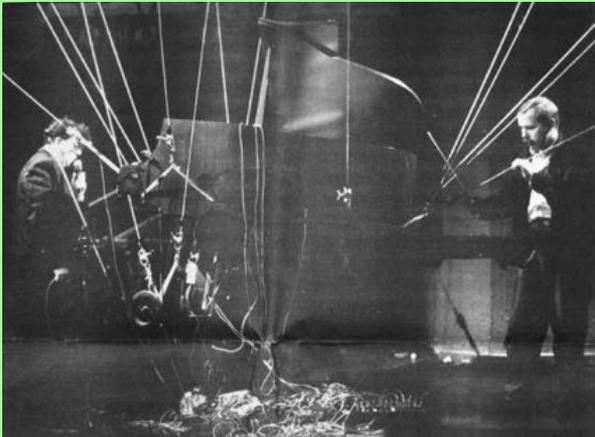
Music – Sounds – Poetry - Spoken Word – Lectures – Seminars

Sounds as proof and memory
of underground life



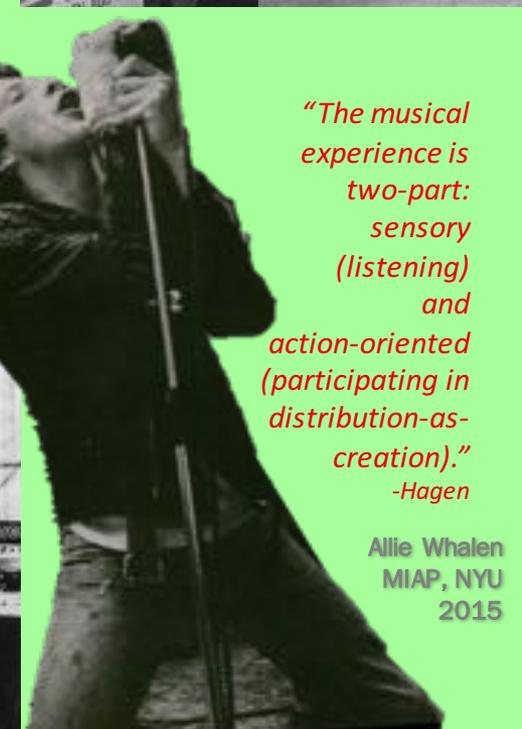
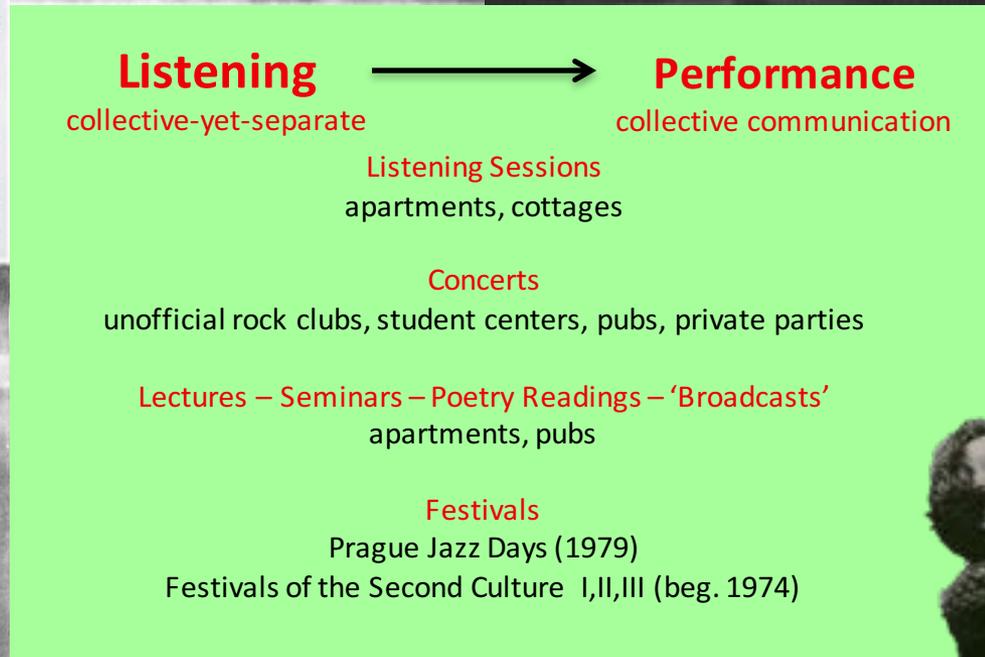
Technology

Listeners



Social-Political Context

quote-Hagen



LETS DO A RADIO.....



"lenka in prison"

"the age at which the disease began"

"Due to the lack of freedom of expression, being punk there [Eastern Europe] meant usually a daily fight against the different kinds of police forces, censorship and all authorities. That also meant that many punks were labeled 'social parasites,' 'drug-addicts,' or 'cultural agents of capitalism,' or were simply sent to a psychiatric hospital (like many regular political opponents), and for a very short time the state forced many musicians either to escape to the West or to change their music to be completely castrated and senseless pop music.

The 'long hairs' became the enemies. Pubs refused to serve them, they were kicked out of school or fired from their jobs. Cops and hostile average citizens beat them up on the streets."

—Filip, MaximumRocknRoll



Capture – Copy – Circulate



Exchange ↔ Communicate

György Galántai, taper and archivist, recording a concert with a Sony tape recorder



ŠAFRÁN © Artes
© Vogue Records © Panton

GENA KASETY 10000
(+kosztv przesyłki)
KONTAKT:
ARGLADIUSE DOROSZELICZ
UL. DURACZA 9 m24
58-309 WALBRZYCH

ARLEKIN Tapes

*PROPANACJA - NA 10 LAT PRZED...
*KOMPANIA KARNA - DLACZEGO TAK DUZO?...
*FARBEN LEHRE - BEZ ŚMIATKA
*DUP4 - "DUP4"
*FIDLAMA FORNO - ULICE JAK STIGMATT
*BEZ LADU A SIŁADU - "E.L.A.S."
*DE PRES - "PRODUCT"
*DE PRES - "ON THE OTHER SIDE"
*HOLD TO: "WARSZAWA"
*HOLD TO: "WHY NOT IN CHAIR?"

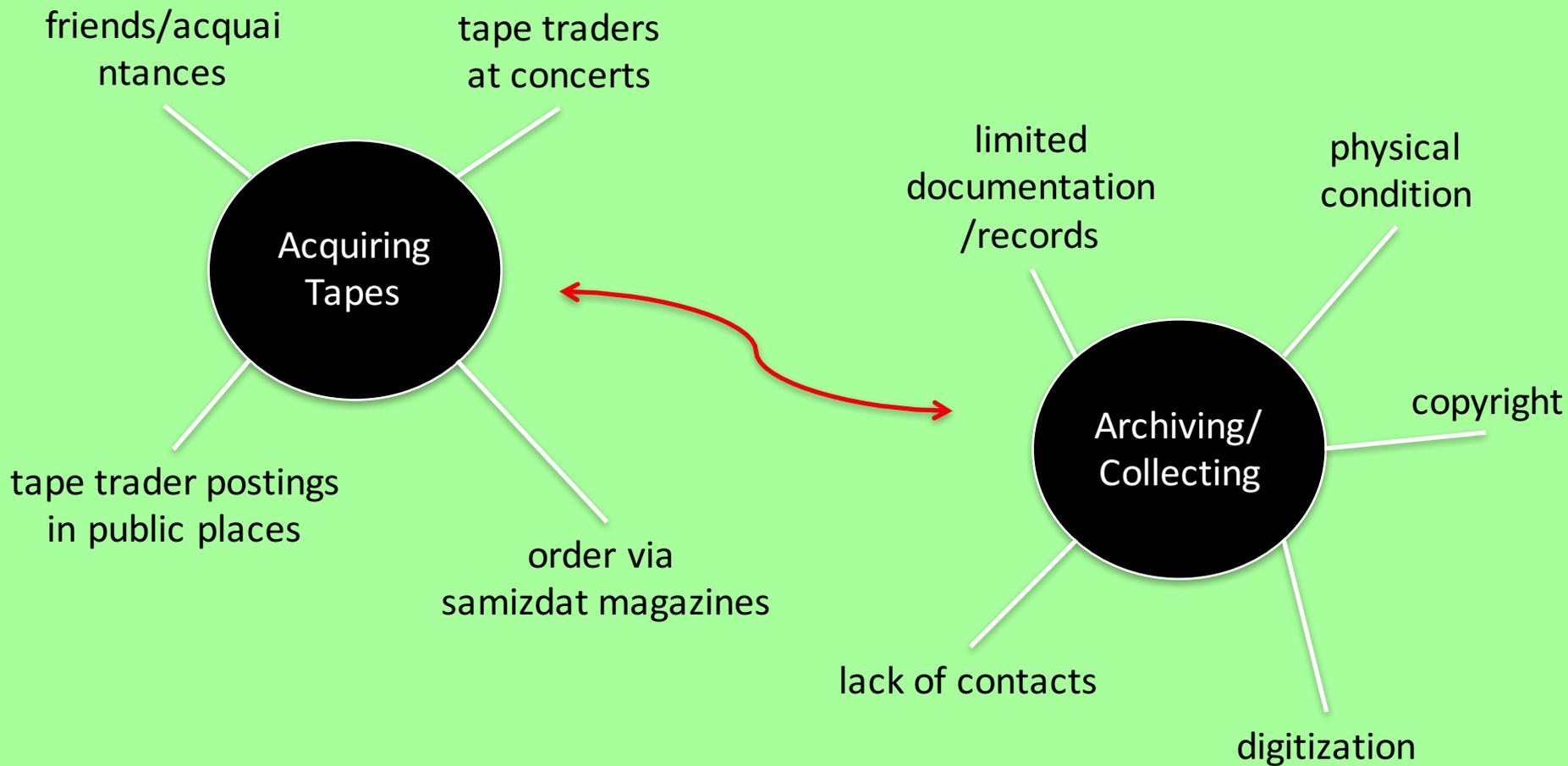
de n Press

KASETY !!!!

"I had about 5 recording machines, and at that time, that was basically a factory. I could do tens and hundreds of pieces, even though there wasn't a market here that could absorb"

–Petr Cibulka, STCV Records

Record → **Dub** → **Distribute** → **Archive** → **Preserve**





Case Study #1

Libri prohibiti



**Prague,
Czech Republic**

“The library of “prohibited books” arose from the need to collect in one place and to provide wider access to the production of exile and samizdat publishers and thus to fill in one of the “blank spots” of our recent history.” - Jiří Gruntorád

Opened October 1990

Managed by
The Society of Libri Prohibiti

Funded by the Czechoslovak
Charter 77 Foundation and
private donations

Provides access to sources on
foreign and domestic
resistance





Prominent samizdat writer and distributor,

Transcribed original texts

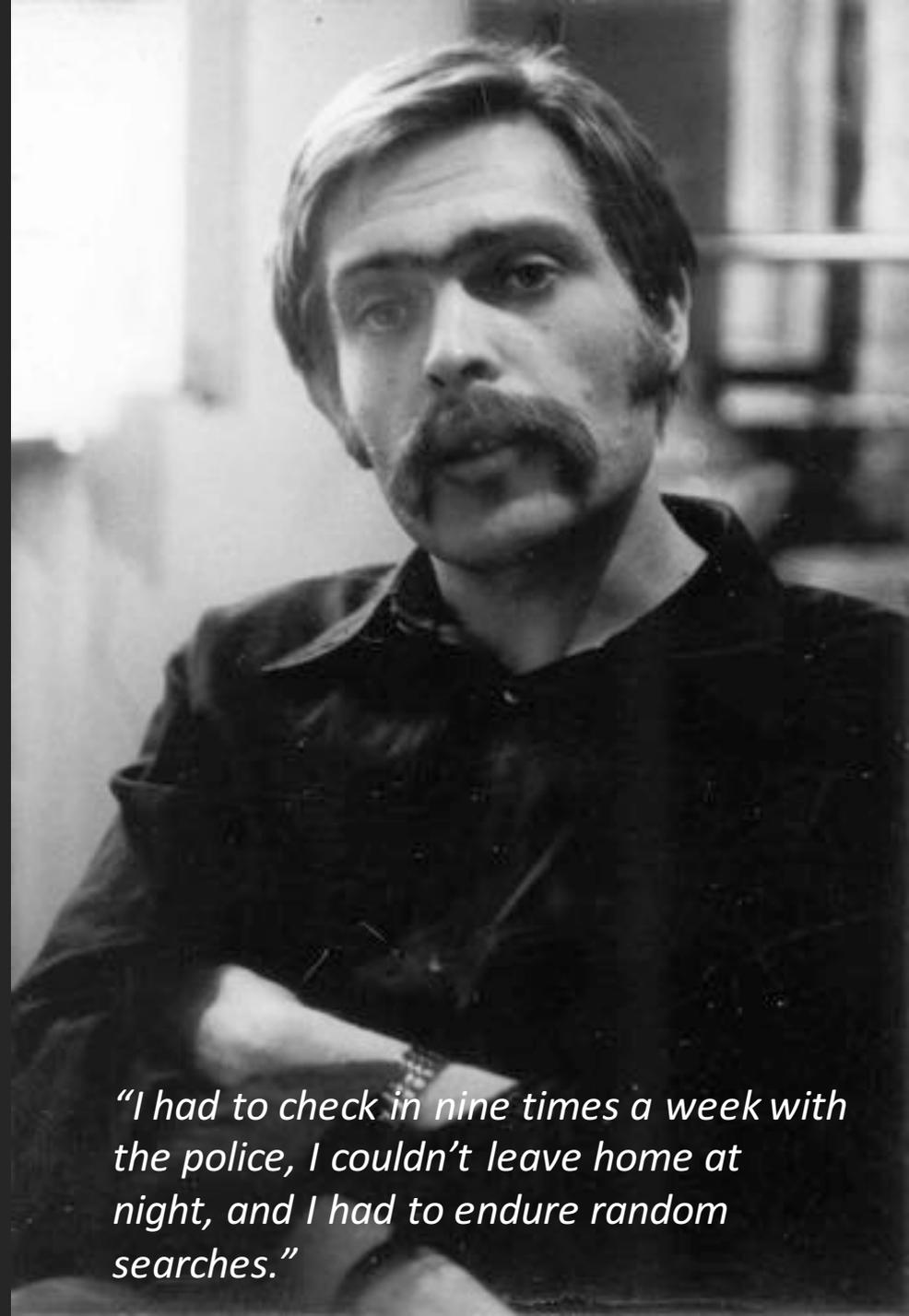
Samizdat magazine,
“Edice Popelnice” (Crematorium Urn)

Signatory of the Charter 77

Arrested in the early 80s

Purchase/Exchange during ‘normalization’

Early Libri Prohibiti = archival copies of Edice
Popelnice & personal samizdat collection

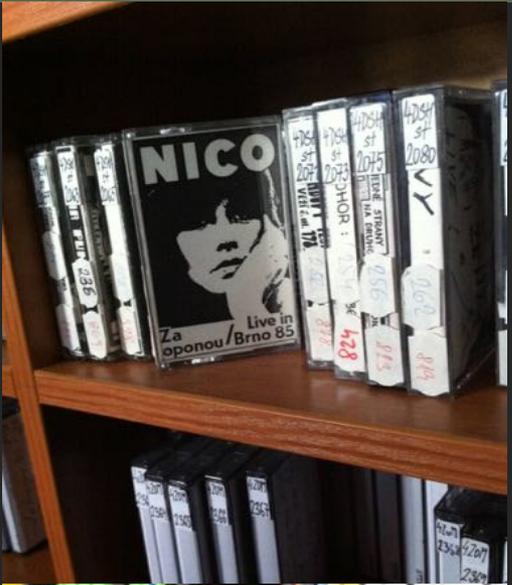


“I had to check in nine times a week with the police, I couldn’t leave home at night, and I had to endure random searches.”

Director, Jiří Gruntorád

Total Collections =
over 37,800 library materials & over 3,100 periodicals

Acquired through purchase, exchange, permanent loan, and gifts.



Documents

Violations

Independent
Initiatives

Unpublished
Works on
activities,
organizations,
correspondence,
etc.



**Samizdat
and Exile
Literature**

Czech Samizdat
Czech Exile

WWI-II Resistance
Foreign Samizdat
Foreign Exile
Foreign Language
Czechs Abroad
Czech & Slovak
Indigenous
Publications

**Audiovisual
Materials**

Nonconformist
Music

Underground
Lectures and
Seminars

Video
Documentaries

Amateur
Videos



Audiovisual Collection

Music

3,000
audiocassettes & ¼”
open reel tapes
1,300 CD-ROMs
220 gramophone
records

Lectures
&
Seminars

980
audiocassettes &
¼” open reel
tapes
50 CDs

Documentary
& Amateur
Videos

700
videocassettes
800 DVDs
External disks

Cibulka Archiv STCV Collection

Total of 484 audiocassettes
Entire collection donated to Libri prohibiti
Entire collection processed and cataloged
Portion of collection digitized



Content:
Czech folk, rock, and punk music
Compilations, live concert & studio recordings





Bootlegs on the Fly

Samizdat Tapes & Cassettes & Videos Preliminary Assessment

*“My motto is:
Lend, copy, distribute!”*



1970-80s recorded, collected, compiled & distributed audiocassettes domestically and internationally

Underground distribution network

- 1970s dub/circulate Western LPs
- 1977-89 recording and distribution
- 1980s STCV releases

Imprisoned 5 times

- 1978: private concerts, recording, & distribution

1980s Cibulka's archive = over 550 recordings

“I had about 5 recording machines, and at that time, that was basically a factory. I could do tens and hundreds of pieces, even though there wasn't a market here that could absorb hundreds of pieces.”

-Cibulka



Mikoláš Chadima

Musician, *MCH Band & Extempore*

Founder of FIST Records

Recorded and distributed bands

Distributed materials with Cibulka

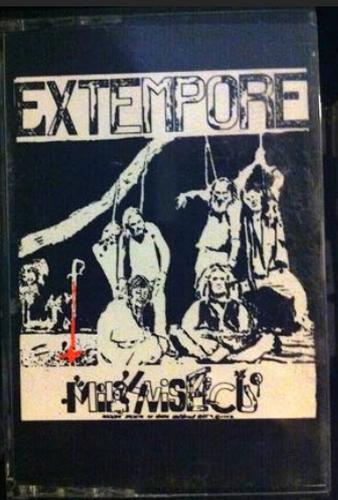
-50 titles from the Czech alternative scene

Linear notes, artwork, labels, information inserts with distribution of tapes

Donated FIST Records collection to Libri prohibiti

Black Point Records, Czech label for reissues

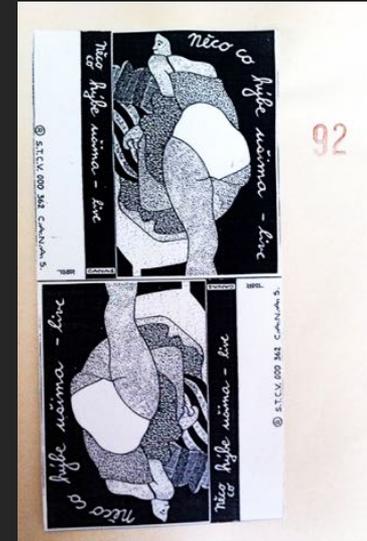
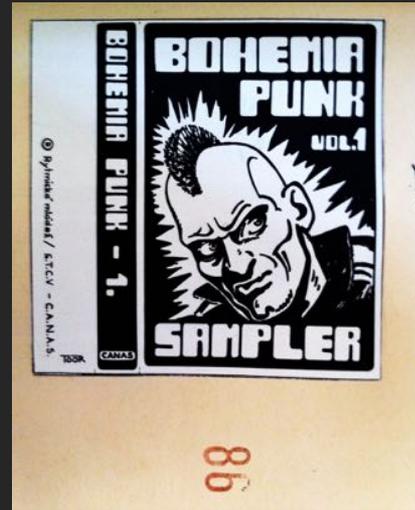
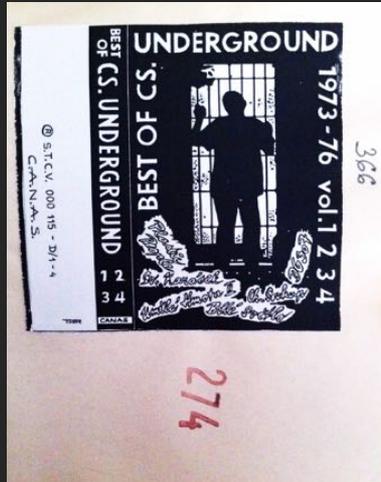
Open-reel project cataloger at Libri prohibiti



Bootlegs on the Fly

Samizdat Tapes & Cassettes & Videos Preliminary Assessment

Tape cover scrapbooks from the StB Secret Police Archives



Bootlegs on the Fly

Samizdat Tapes & Cassettes & Videos Preliminary Assessment

Assessment of 4 cassettes from the STCV Collection

Goals:

- How were the originals processed?
- What information is cataloged in the database?
- What information is available on originals (content & context)
- What secondary materials are available to provide content and contextual information?
- How informative & reliable is the documentation?
- How efficient is the database?
- What are the next steps for enhancing provenance documentation, elevating granularity for catalog records, and preservation

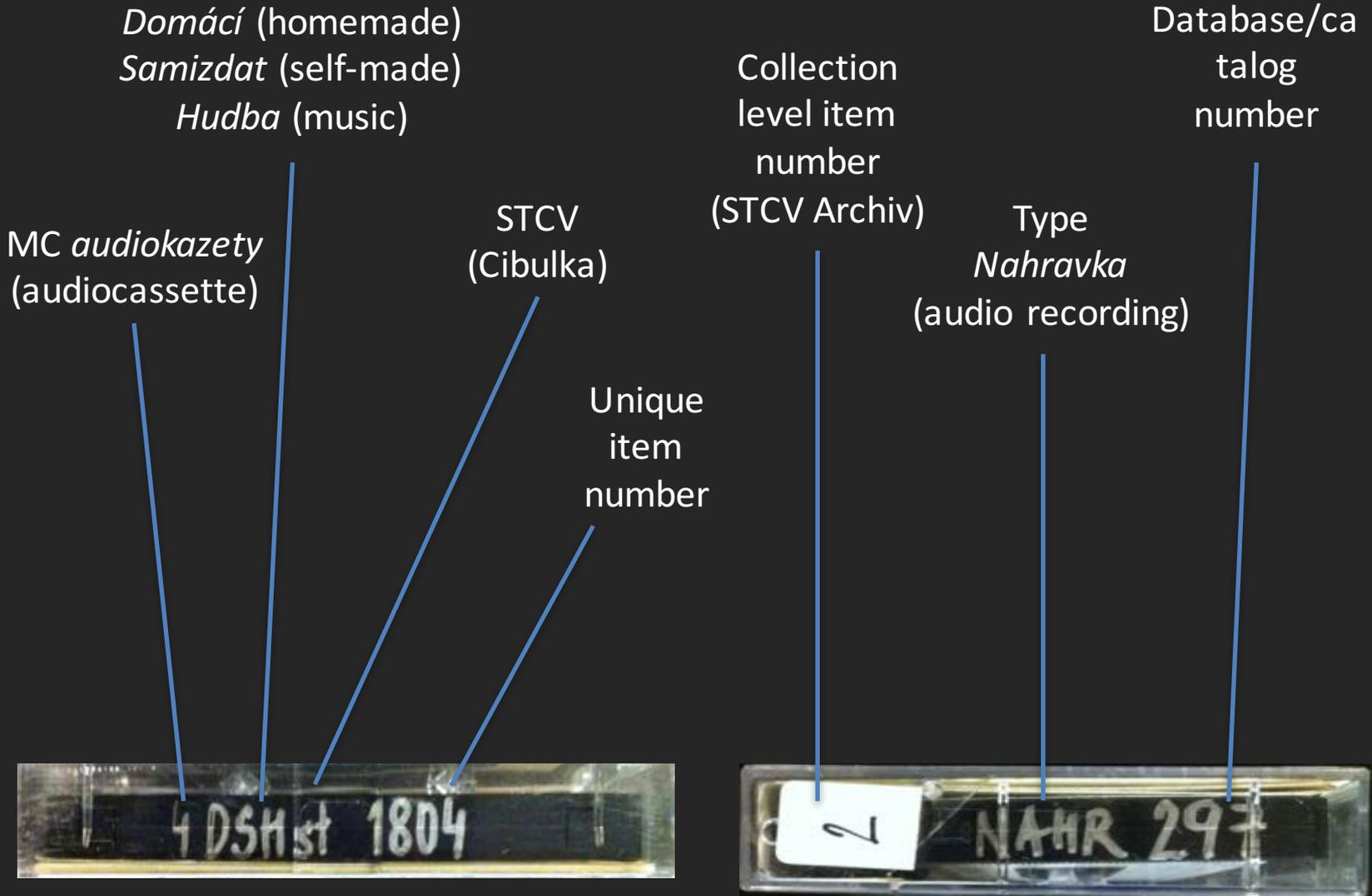
Spreadsheet to assess status of STCV Collection



Bootlegs on the Fly

Samizdat Tapes & Cassettes & Videos Preliminary Assessment

Processing of STCV Collection



Database Evaluation

ISIS

Developed and maintained by UNESCO

Functions & capabilities (search, keywords)

Fields and subfields (MARC, description granularity)

Relationships

Restrictions

Sound documents

List of recordings

Video

Czech TV

Lectures & seminars



5 separate databases for the entire audiovisual holdings

Sample record from the NAHR database

- Database/catalog #
- Type
- Name of band/compilation
- Name of the recording
- Date of recording
- # of items
- Format
- # songs on each side
- Mono or stereo
- Dolby
- Watt
- Generation
- Content (song list & duration)
- Keywords
- Sign (type – catalog #)
- Cataloger
- Date of catalog entry / last worked on

```

ISIS - DOSEMU
Soubor  Upravit  Zobrazit  Hledat  Terminál  Nápověda
656 - NAHR 0656
SKALICE
Skalice [zvukový záznam] : 24.10.87 / ODPAD, DRUHÁ VERZE, DRUHÁ SMĚNA V
KOVOŠROTĚ. -- B.m.n., 1987 (p). -- 1 audiokazeta, A (1-11), B (12-28) : mono,
dolby C ; 2 x 50.
Mahráno v LP z magnetofonového pásku.
Obsahuje: 1. [Ráno] (1:55); 2. [Skutek utek] (2:00); 3. [Kozí zadky] (3:05);
4. [Sebevrah] (3:05); 5. [Peníze] (1:40); 6. [No a co] (1:15); 7. [Pampeliškové
vino] (1:05); 8. [Povyšte] (2:25); 9. [Bez rizika] (2:15) / ODPAD; 10.
Apologie (29:45); 11. [Borovský] (fragment) (1:50); 12. [Borovský]; 13.
Choroba práce; 14. Podmokly; 15. Věneček (1:15); 16. Někdo mě natřel (0:45);
17. Nikdo nic nevidí (1:20); 18. Černošskej lid (2:00); 19. Hrobař (1:55); 20.
Práce (2:20); 21. Kultura (1:45); 22. Má drahá Evelyn (2:20); 23. Vzpamatuj
se, český lide (3:00); 24. Sloni (1:15) / DRUHÁ VERZE; 25. ? (4:45); 26. Konec
defetisty (3:00); 27. Smrti směle vstříc (4:35); 28. Dáblova přízeň (fragment)
(0:20) / DRUHÁ SMĚNA V KOVOŠROTĚ.

rock * underground * experimentální hudba * alternativní hudba
Sign.: 4DOH - 0655
LP: TB - 10.02.1998, TB - 10.06.1998, LT - 25.09.2001, AV - 31.10.2012

( ← - Pokračovat, X - Konec prohlížení) ?
  
```

Pros/Cons

Information from original cassettes

Information on band, performers, date and location of recording, song list, duration, label

...BUT....

Inconsistency (none to high level information)

Insert text is unreliable

No contact reference

No information on original source recordings

No indication of generation





Libri prohibiti

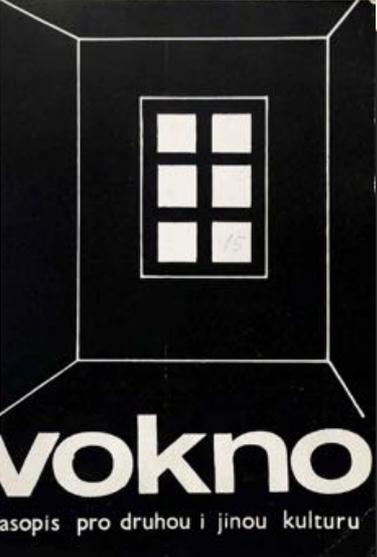
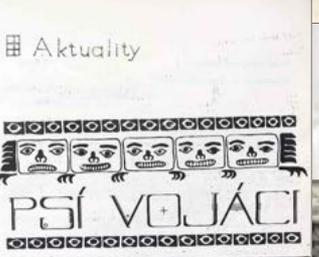
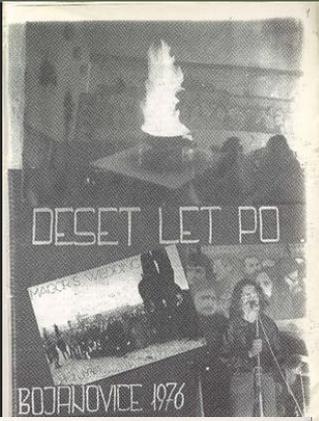
Knihovna \ Library

Bootlegs on the Fly

Samizdat Tapes & Cassettes & Videos Preliminary Assessment

Secondary materials: Samizdat & Exile Music/Art Magazines

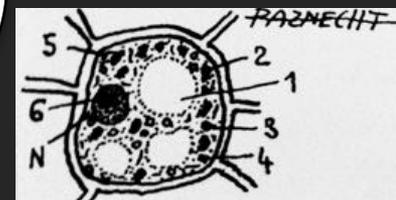
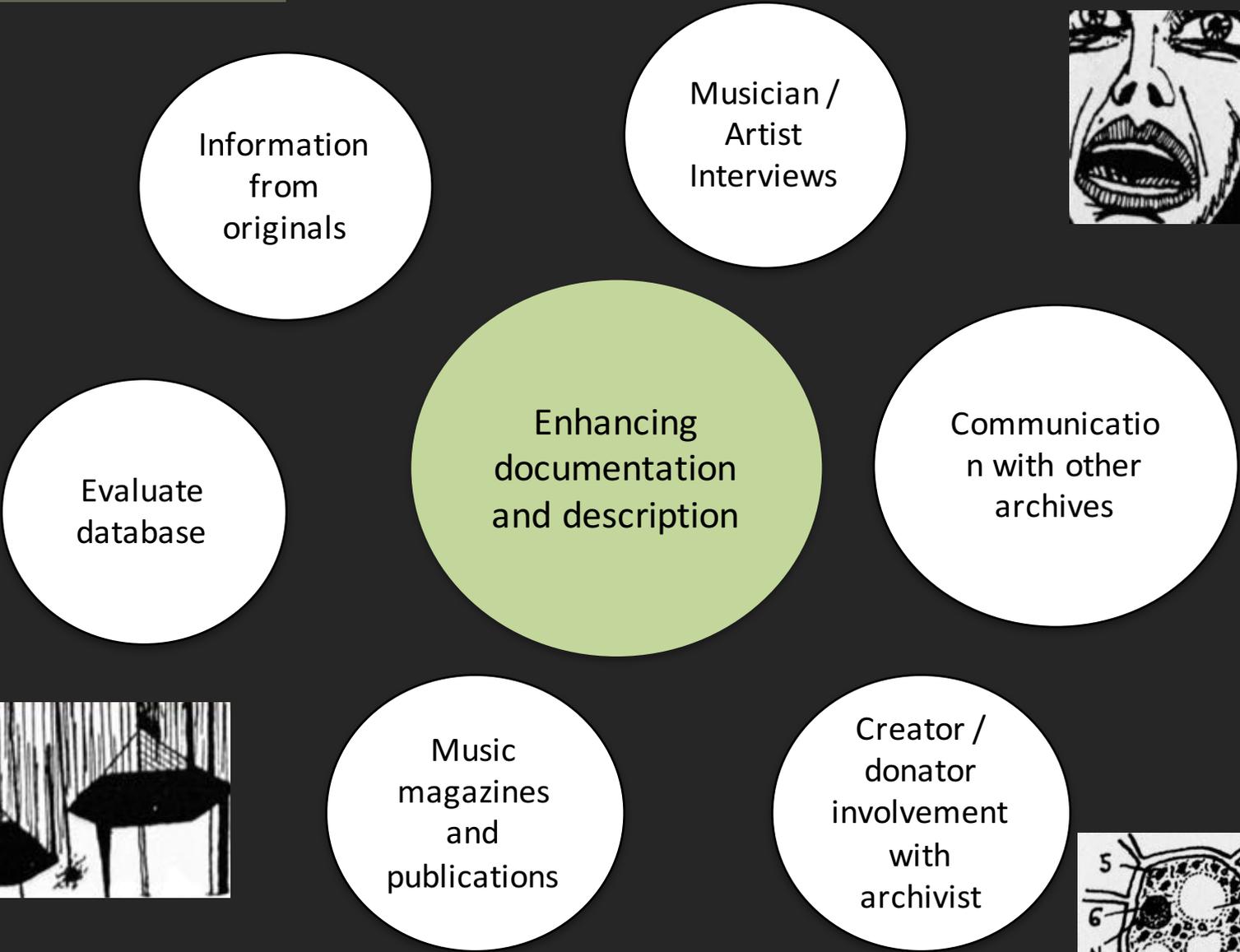
1970-80s



- | | |
|-----------------------------------|---|
| 1. Attack | 2. Az |
| 3. Baj | 4. Bulletin |
| 5. 43/10/88 | 6. Druhá Strana |
| 7. Dušedrt | 8. Elektrobus |
| 9. Extempore | 10. Folkové Noviny |
| 11. Hadr | 12. Host |
| 13. Independent | 14. Informace (in rock) |
| 15. Jazz Stop | 16. Jednou Nohou (later Revolver Revue) |
| 17. Lidové Noviny | 18. Masurkovské Podzemní |
| 19. Mikrofon | 20. Oslí Uši |
| 21. Portýr | 22. Protejčí Podnik |
| 23. Punk Maglajs | 24. Schrott Magazin |
| 25. Revue 88 | 26. Sado-Maso |
| 27. Sklepník | 28. Sračka |
| 29. To | 30. Vokno |
| 31. Voknoviny | 32. Za 2 Piva |
| 33. Zagor | 34. Západočeskej Průser |
| 35. Infligantní | 36. Sol |
| 37. Severomoravská Pasivita | 38. Šuplík |
| 39. TKM | 40. Kaluzná Stropce |
| 41. Slova | 42. Nové Noviny |
| 43. Pevná Hrdá | |
| 44. Jazz Bulletin (jazzová sekce) | * 45. Kruh * |
| 46. Olenské Informace SMH | * 47. Jonáš * |
| 48. Rock 88 | * 49. Rocknoviny * |
| 50. Spirála 87 | * 51. Rockfest * |
| 52. Profily Rock-Festu | * 53. Vlašský Špalíček * |

Bootlegs on the Fly

Samizdat Tapes & Cassettes & Videos Preliminary Assessment





“The term “Artpool” refers to the act of collecting from diverse artistic spheres and endeavors. Keeping pace with the events of the day, its goal has always been to collect and preserve the documents of international and Hungarian artistic movements, and bring to light new projects. -György Galántai

Established 1979

Collect marginal artworks and of Hungarian and international origin

Early Artpool = and Artpool projects & mail art (over 400 since 1979)

Collections building via exchange

Funded by the Ministry of Education and Culture, Municipality of Budapest, and private donors



“The “ACTIVE ARCHIVE” is a living institution that can be interpreted as an organic and open artwork or an activist kind of art practice.” -György Galántai



György Galántai and Júlia Klaniczay

Beginnings

Fluxus artist (mail art, happenings, actions)

1970–1973

Chapel Studio of György Galántai
In Balatonboglár, HU

1979-present

documents and archives





AVH Secret Police Reports

Fired up by the "successes" of the domestic opposition, he is planning the reproduction and distribution of propaganda material that will be similar to a "samizdat office" but will operate "on an artistic basis". His idea is to make several copies of the "most interesting" materials collected in his archives and to then sell them from his own flat. Initially, he wants to reproduce the material using the screen-printing device and photographic equipment that he already owns.

He supports and promotes the ambitions of those of his contacts who act against official cultural policy and are engaged in hostile activities.

046

MAGYAR KÖZTARSASAGI SZOCIÁLISTA PÁRT

Rajzszám: 4154



MAGYAR KÖZTARSASAGI SZOCIÁLISTA PÁRT

Mr. GALÁNTAI GYÖRGY-ARTYÓZ

Birthdate: 1941. VI. 17.

Residence: 1977. XII. 19.

Ullrich

ÉV	ÉRTÉK	ÉV	ÉRTÉK
1978	MKSZ	1981	
1980	MKSZ	1982	
1981	MKSZ	1983	
1982	MKSZ	1984	
1983	MKSZ	1985	
1984	MKSZ	1986	
1985	MKSZ	1987	
1986	MKSZ	1988	
1987	MKSZ	1989	
1988	MKSZ	1990	
1989	MKSZ	1991	

TOP SECRET TOP SECRET TOP SECRET

INTERIOR MINISTRY
III/III-46 sub-division

Authorized by:
János Földesi border patrol major-general
Deputy Minister

TOP SECRET!

Subject: summary of the secret investigation into individual under code name "Painters"

REPORT

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 (XXXXXXXXXXXXXXXXXXXX), who is not a party member and resides at 68/b Frankel László St. in district II of Budapest.

We have established that György Galántai continues to pursue rebellious activities directed against the party's general and cultural policies. He has consolidated his ties with prominent members of the domestic opposition and offered to assist them in their hostile activities.

He continues to operate and expand his archives established under the title Art Pool with no official permission. To foster the popularity of this - this year too - he produced thousands of new pieces of propaganda material and distributed them to his contacts. The printing work was carried out by his friends working in various state printers using materials appropriated from public property. He paid over fifty thousand forints for this. At present, he maintains contact with some three thousand Western citizens mainly through written correspondence. In tandem with his expansion of foreign contacts he is making every effort to draw in young Hungarian artists of the fine arts and to consolidate his cooperation with them. Every time he carries out an action he links up with 150-200 Hungarian citizens.

Due to the very deliberately selected themes, his propaganda materials and calls to action encourage participants to produce "works of art", the hostile content of which is politically objectionable. Consequently, there is an increasing amount of material among the mail sent to the archives with an intended hostile content. In many cases contributors sent in texts, calls for strikes, hostile newspaper articles and pictures sympathizing with public disturbances in Poland and praising the activities of the "Solidarity" movement. In several cases mail has been sent in belittling the leaders of the Soviet Union and of other socialist countries.

In addition to promoting his own activities, Galántai has attracted the attention of his domestic contacts to foreign exhibitions and events and has encouraged them to participate in these. It has been the case that - based on Galántai's efforts - individuals who have answered his calls for various "competitions" were sent competitions from Western countries with a fine arts content of a hostile nature, and also were offered new opportunities for their "art". One such example was the propaganda material initiated and propagated by Suggiero Maggì, an Italian citizen, which urged the production of "anti-violence" works of art linked to Poland. Galántai reproduced this invitation and distributed it among his fellow artists.

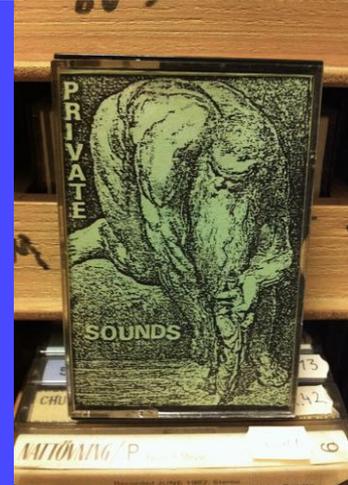
In addition to continually building up his collection, he has also increased his activities in regard to organizing exhibitions and various actions. He has staged several exhibitions from material collected from both Hungary and abroad. His events continue to contain activities consciously directed against the party's cultural policies and the manipulation of the jurying of works of art.

Handwritten notes and diagrams in red ink on a grid background. Includes a map of Budapest with labels like 'KALAZSAR', 'KAPOLNA', and 'KALAZSAR'. A large number '4' is written in the bottom center.



Total Collections:
Over 20,000 paper and audiovisual materials

Acquired through Artpool projects and exchange, donations, & deposits



Video

- Experimental films
- Hungarian TV
- Anthologies
- Performances
- Fluxus
- Actionism
- Alternative theatre
- Independent Films
- Reports

Photos

- 1970s
- Hungarian
- Art & Culture

Sound

- Interviews
- Lectures
- Performances, Banned Punk & New Wave Works
- Poetry

Posters

- Underground
- Avant-Garde, Experimental
- Events
- Exhibitions
- Festivals
- Concerts

Artwork

- Installation
- Artists' stamps
- Public
- Street

Books, Mags, Periodicals

- Catalogs
- Artists' books
- Manuscripts
- Letters
- Clippings
- Invitations



Sound & Video Collections

Music,
Lectures,
Sound Pieces

Video works,
Films,
Performances

1,250 Audiocassettes
& CDs
200 LP records

2,000 VHS
tapes & DVDs



Pseudo Radio

Radio Artpool Preliminary Assessment



Radio Artpool Collection

Total of 8 audiocassettes
Created, processed, and cataloged by Artpool
Complete collection digitized and available for listening on Artpool's website



Content:
Sound documents of underground art and music scene –
mail music, sound art, experimental sound, ambient sounds, street sounds, concerts, talks & meetings, poetry



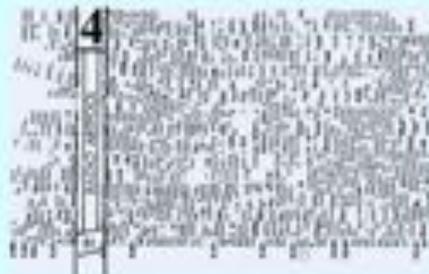
[ARTPOOL RÁDIÓ 1 / RADIO ARTPOOL No. 1](#)



[ARTPOOL RÁDIÓ 2 / RADIO ARTPOOL No. 2](#)



[ARTPOOL RÁDIÓ 3 / RADIO ARTPOOL No. 3](#)



[ARTPOOL RÁDIÓ 4 / RADIO ARTPOOL No. 4](#)



[ARTPOOL RÁDIÓ 5 / RADIO ARTPOOL No. 5](#)



[ARTPOOL RÁDIÓ 6 / RADIO ARTPOOL No. 6](#)



[ARTPOOL RÁDIÓ 7 / RADIO ARTPOOL No. 7](#)



[ARTPOOL RÁDIÓ 8 / RADIO ARTPOOL No. 8](#)

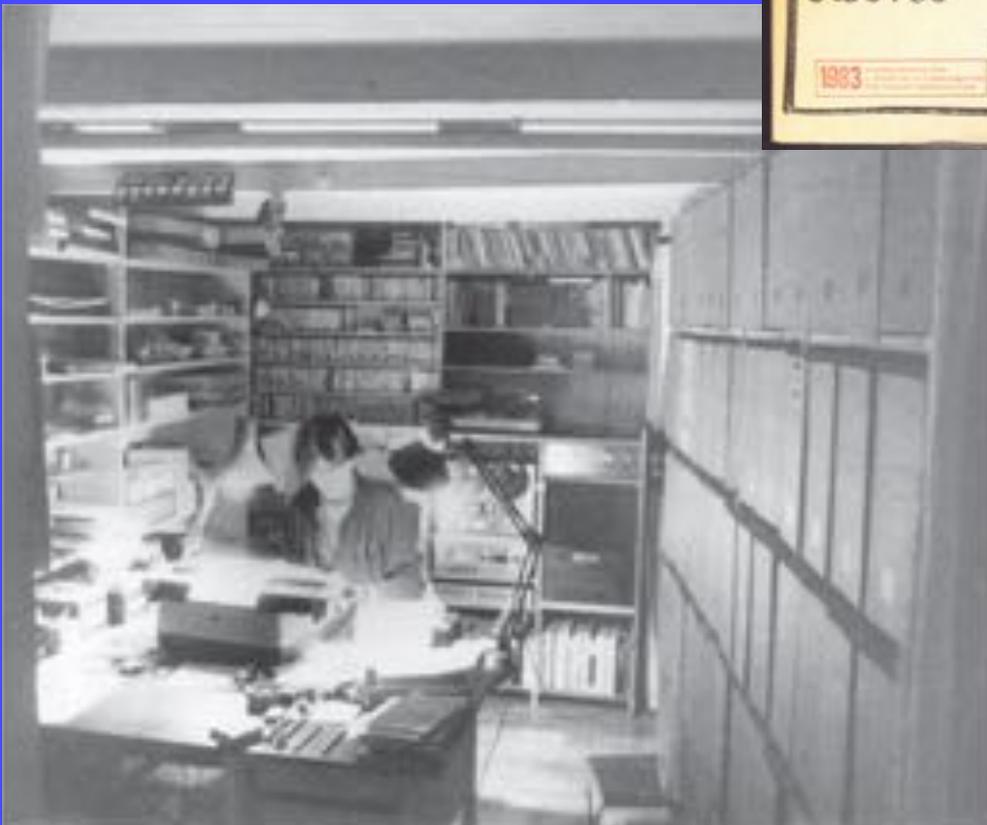
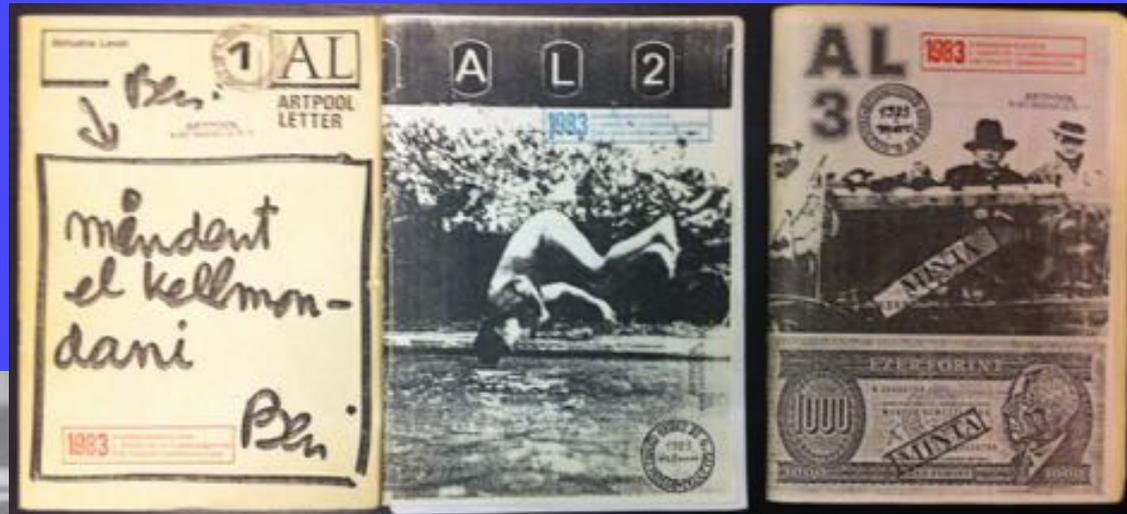


Pseudo Radio

Radio Artpool Preliminary Assessment



AL
Artpool Letter
Alternative Letter
Actual Letter



Published In samizdat 1983-85
Total of 11 issues
400 copies circulated

Content:
Reports, interviews, photos about events
& exhibitions

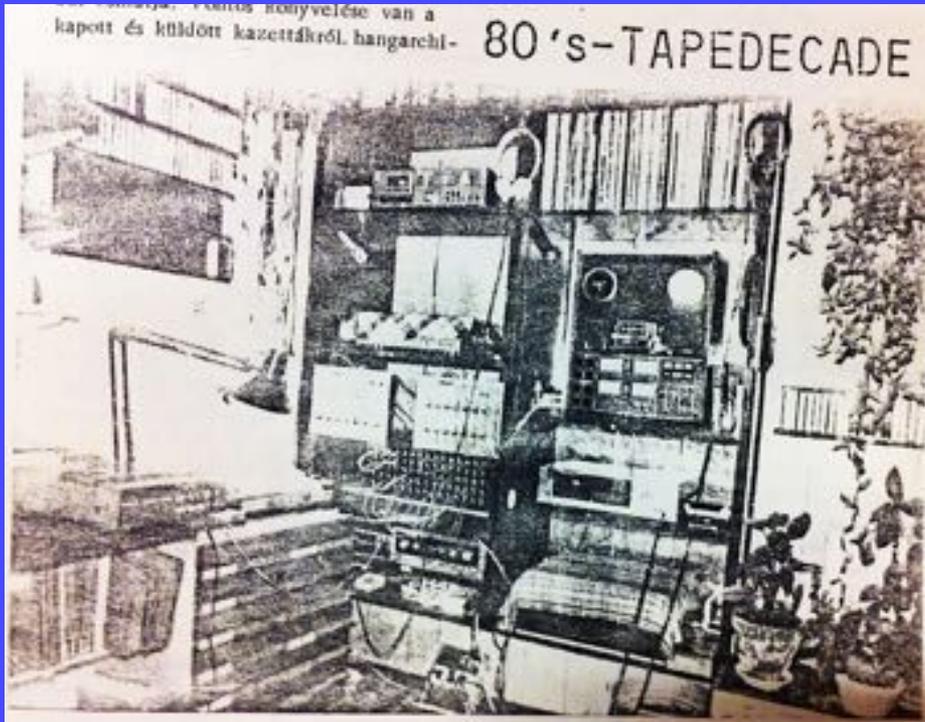
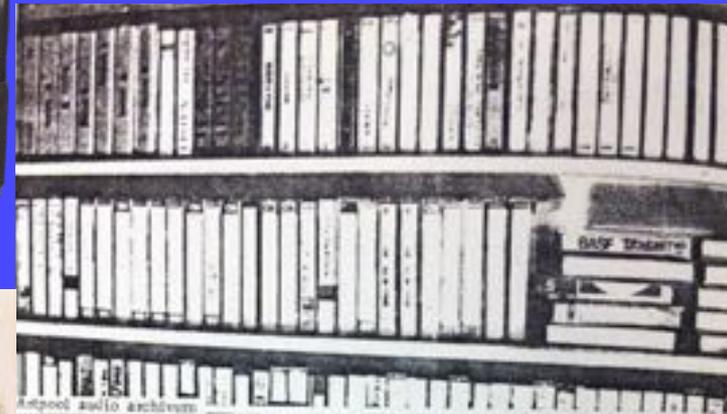
8 issues with Radio Artpool audiocassette
(associated sounds and recordings from
events & exhibitions)

Pseudo Radio

Radio Artpool Preliminary Assessment



Making A "Broadcast"
Record | Mix | Dub | Exchange





Pseudo Radio

Radio Artpool Preliminary Assessment Assessment of 8 cassettes from the Radio Artpool Collection



Goals:

- How were the originals processed?
- What information is cataloged in the database?
- What information is available on originals (content & context)?
- What secondary materials are available to provide content and contextual information?
- How much creator input?
- How informative & reliable is the documentation?

How efficient is the database?

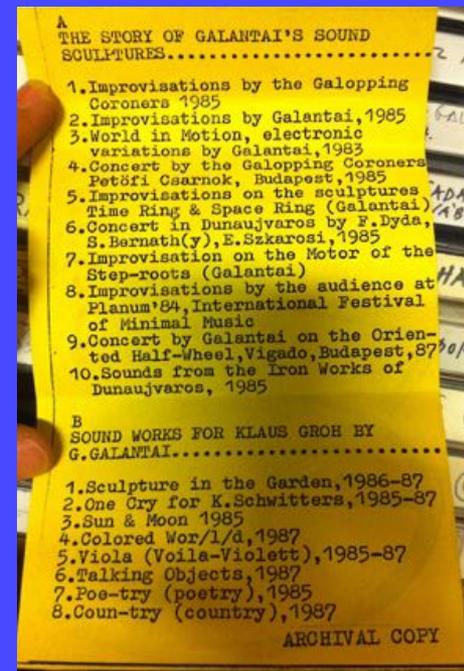
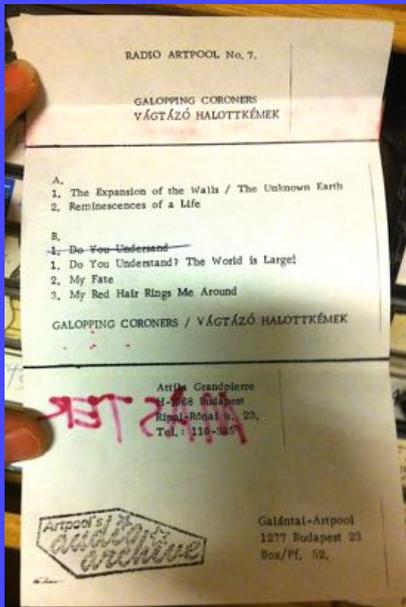
What are the next steps for enhancing provenance documentation, elevating granularity for catalog records, and preservation?



Spreadsheet to assess status of *Radio Artpool* Collection

Pseudo Radio

Radio Artpool Preliminary Assessment



Processing of Audio Collections



HARTA PERFORMING RADIO ART CD 75

M. ZANASI	G. CALZOLARI	INCIDENTIA
G. GI	A. CASIRAGHI	OPUSCULUM
I. LAGO	M. ARRIGNI	M. PIAZZA
C. BERTOLA	D. CALDARINI	G.P. ROFFI
A. VITACCHIO	G. MORBIN	ELIADNA
F. BALLABENI	G. GROTTO	XXXXXXXXXX
D. BRUNI	M. DAL FIORI	A. ROLLO
L. MITI	M. TOTOLA	D. BRAXIANTE
P. TRAMANNONI	R. ROSINI	M. SOLARI
A. AMENDOLA	L. LANCIANO	P. MOUGNO
L. PARRAVICINI		M. TONJTTI
N. FRANGIONE		F. FONTANA



I. Hangkölt (Sound)

II. Magyar Költészet (Hungarian Poetry)

III. Magyar Költészet Zene (Hungarian Music Poetry)

IV., V. Új zene (New Music)

VI., VII., VIII. Újhullám 80 (80s New Wave Music)

IX., X. Póstán jött (Music via mail)

XI., XII. Dok (Documents)

XIII. Dok Artpool (Artpool Documents)

XIV. Dokumentumok (Documents)

XV. Dok Platon

(Platon Barlangja Documents)

Pseudo Radio

Radio Artpool Preliminary Assessment

Processing of Radio Artpool Collection



Catalog #
Collection # & Collection Item #

Digitized



Database Evaluation

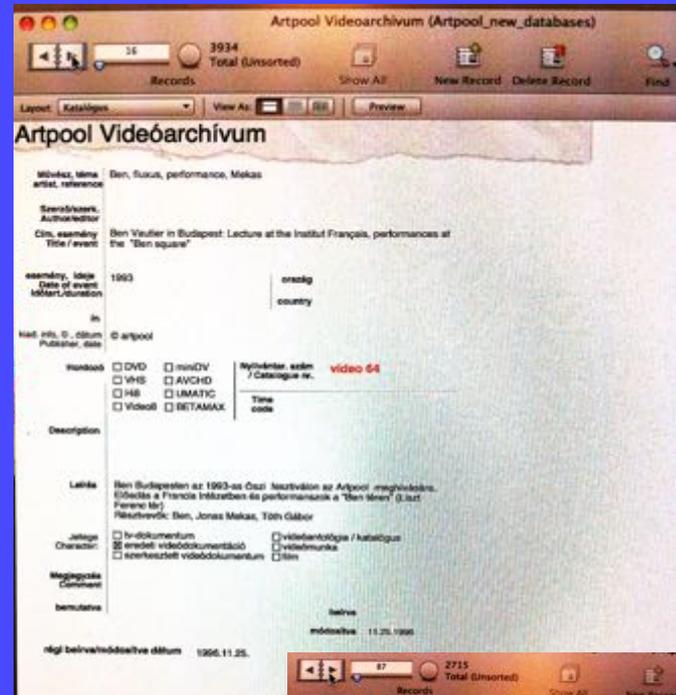
FileMaker Pro

Functions & capabilities

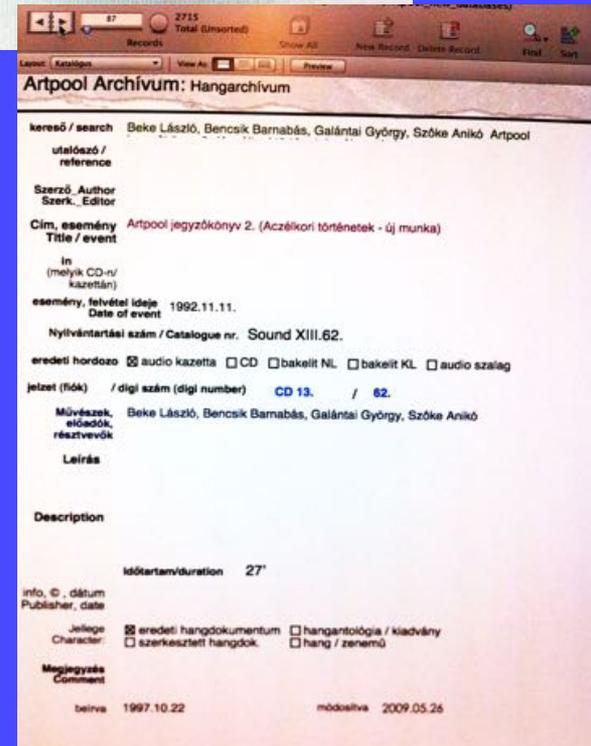
Fields and subfields

Relationships

Restrictions

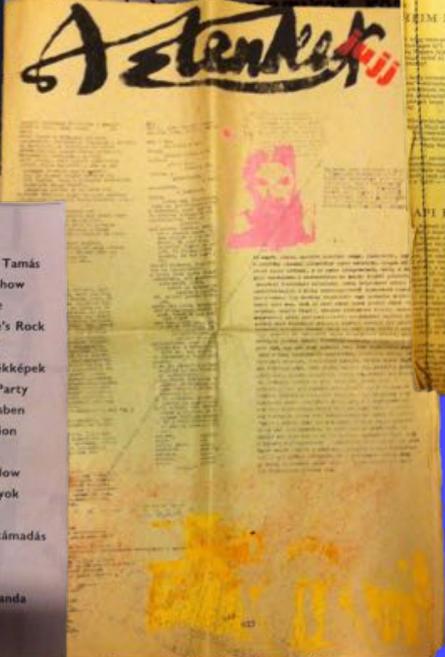
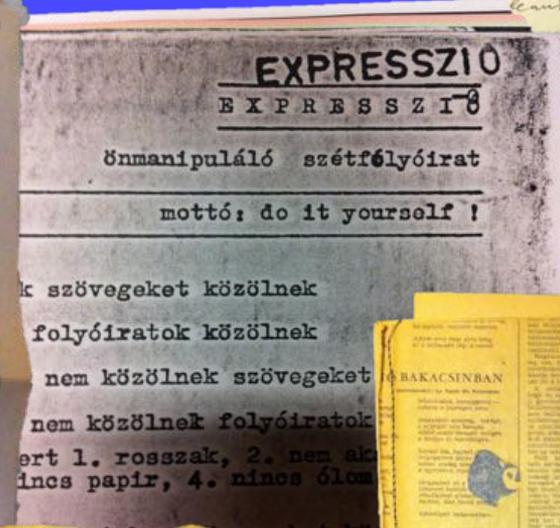
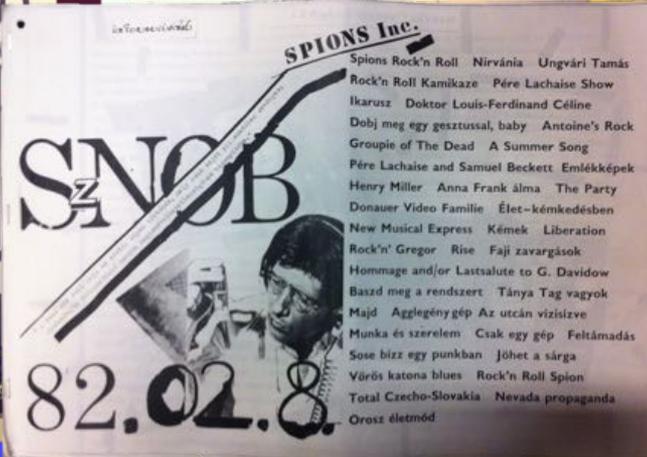
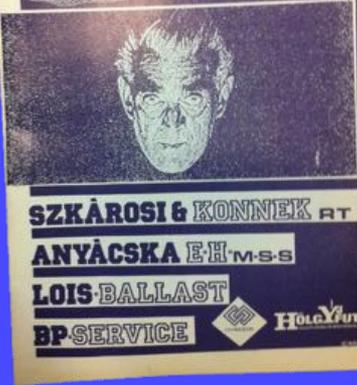


Sound Archive

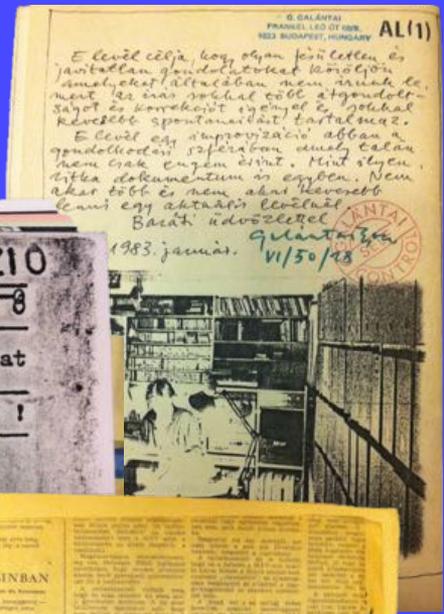


Pseudo Radio

Radio Artpool Preliminary Assessment



Secondary materials: Samizdat & Exile Music/Art Magazines Posters/Flyers 1970-80s





Pseudo Radio

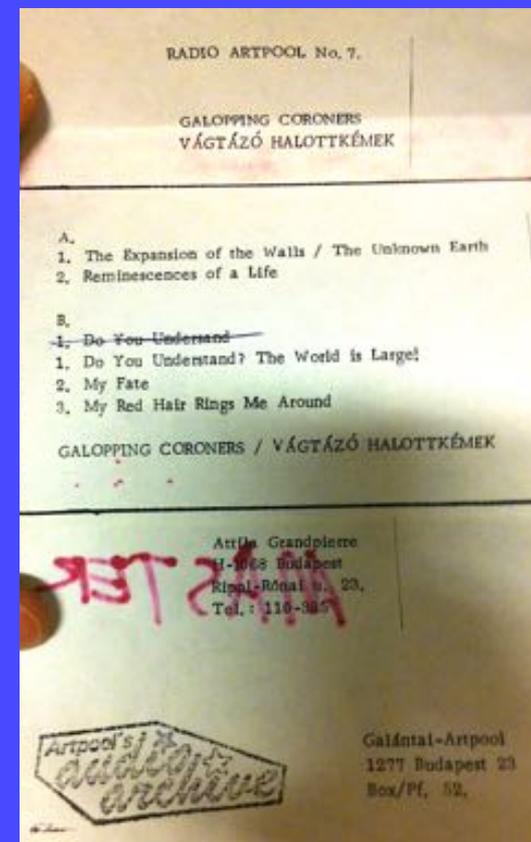
Radio Artpool Preliminary Assessment

Creator Input & Source Documentation

Creators/Artists = Founders/ Directors/Curators

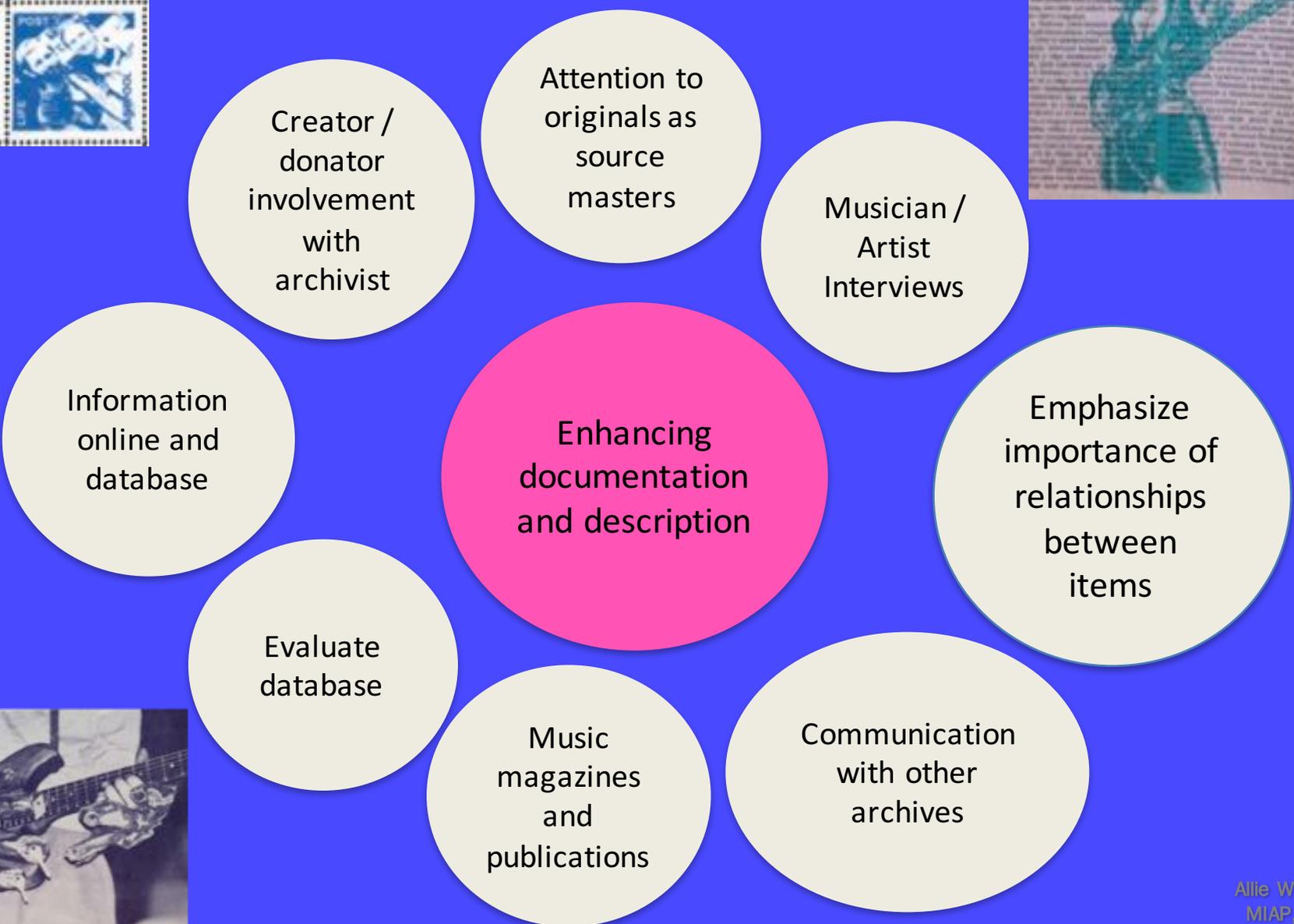
Descriptive, technical, & administrative metadata

Expand description of original recordings mixed into compilations



Pseudo Radio

Radio Artpool Preliminary Assessment



Overall Final Questions, Issues, and Next Steps

- Provide a detailed list of recommendations for how each archive can implement creator input into their cataloging methods
- Examine the functionality and efficiency of each archive's database and make recommendations for improvements or new software
- Address issues of access to materials
- Evaluate current digitization workflows according to best practice standards and compose a recommended digitization workflow for each archive



Photo & Text Sources

- Allie Whalen, *Libri Prohibiti*
Allie Whalen, Artpool Art Research Center
Artpool, *Uj Holgyfutar*, 990/1
Artpool, *Uj Holgyfutar*, 990/2
Artpool, *Uj Holgyfutar*, 990/91
Artpool, *Uj Holgyfutar*, 0/6
Artpool, *Uj Holgyfutar*, 0/4
Artpool Letter, No. 1
Artpool Letter, No. 2
Artpool Letter, No. 3
Artpool, *Expressio*
Artpool, *Polifon*, 1985, No. 3
Artpool, *Polifon*, 1983, No. 2
Artpool, *Polifon*, 1986, No. 4
Artpool, *Polifon*, 1987, No. 5
Artpool, *Polifon*, 1988, No. 6
Artpool, *Sznob*
Artpool, *Sznob*, 08/1982
Artpool, *Villagnezettsegi Magazin*
Artpool: The Experimental Art Archive of Eastern Europe,
http://www.artpool.hu/2013/Artpool_book_en.html
Maximum Rocknroll, 07/2011 No. 338
Maximum Rocknroll, 07/2011 No. 339
Maximum Rocknroll, 11/2014 No. 378
Anna Szemere, *Up From The Underground*
Timothy Ryback, *Rock Around The Bloc*
Miroslav Vanek, *Bil to jenom rock'n'roll?*
Karta Archive, Partyzant, Nr. 2
Karta Archive, Dusznica chaosu
Karta Archive, Shit PPP, Nr. 4
Karta Archive, Potemo? Weno! Nr. 666
Karta Archive, Pulapka
Karta Archive, Linie, Rzecz 10, rok 1989
Karta Archive, Nie Wolnik, No. 2
Karta Archive, Implozja, No. 2
Karta Archive, Implozja
Karta Archive, TFU!RCZOSC, No. 2
Karta Archive, Prosiacek, No. 3
Karta Archive, Apolitik, No. 2
Karta Archive, Violent Death, 05/1990, Nr. 1
Karta Archive, In arlekin arlek, Nr. 1
Vokno, <http://www.vons.cz/vokno-en>
VONS, www.vons.cz
Yegor Letov, letov-020220081518004iw.shtml
Viktor Karlik, <http://www.viktorkarlik.cz/titulni-list-ilustrace-ke-knize-jachym-topol-posledni-dny-parska>
Anna Vanicek, "Passion Play: Underground Rock Music in Czechoslovakia, 1968-1989"
Vaclav Havel, *Living in Truth*, "Power of the Powerless"
Vaclav Havel, *Living in Truth*, "Six Asides About Culture",
Brian A. Horne, "The Bards of Magnitizdat"
Samizdat, Tamizdat, and Beyond
Trevor Hagen, "From Listening to Distribution: Nonofficial Music Practices in Hungary and Czechoslovakia from the 1960s to the 1980s"

