

ARSC Newsletter

Association For Recorded Sound Collections

Number 128 • Winter 2012

It's Lilac Time in Rochester: Conference Program Update

The lilacs will be blooming, the wine will be flowing in the Finger Lakes, and the labels will be plentiful at the 46th annual ARSC conference in Rochester, New York. Our local host, the Eastman School of Music, currently employs two ARSC past presidents so we can rest assured that our needs will be well met. Make plans now to attend!



Rochester Falls, by Gerry Szymanski

On Wednesday May 16, the Education and Training Committee will be sponsoring a star-studded pre-conference workshop on Copyright for Sound Recordings. Those not attending the workshop will have the opportunity to tour the Image Permanence Institute's facility on the RIT campus, scheduled for May 16 from 3-5:30pm (a small transportation fee applies). The conference will officially kick off with the opening reception on Wednesday evening at the Eastman School of Music's Miller Center Atrium, a few blocks from the hotel. Festivities begin at 7:00pm and will continue until 9:00pm. A special orientation and mentoring program for newcomers and first-time conference attendees will also be held at the Miller Center prior to the main reception. Read more about the workshop and our new mentoring program inside.

All conference sessions will be held at the Radisson Riverside Hotel in the heart of downtown Rochester, beginning May 17 with the opening plenary session and concluding May 19 with the Awards Banquet. Registration packets will be mailed in mid-March; meanwhile, the conference website (www.arsc-audio.org/conference) has been updated with everything you'll need to plan your trip, from travel information to preliminary schedules to conference registration forms and a link to Radisson's online ARSC reservation page. Please note that you may pay for registration with a credit card this year, but the completed forms must still be submitted via mail, email or fax to the conference registrar. Complete instructions are in the registration packet. We're also planning to start a room-share list and possibly a ride-share list for those seeking to economize, and we anticipate that attendees will also be forming carpools to hit the local record stores.

The program committee received an exceptionally large number of presentation proposals this year, truly an extravagance of riches. Attendees will have an

(Continued on p. 3)

Events

March 15, 2012. ARSC New York Chapter meeting. New York, New York.

April 12-14, 2012. Stanford University, Reactions to the Record Symposium. Stanford, California

April 19, 2012. ARSC New York Chapter meeting. New York, New York.

May 16-19, 2012. 46th annual ARSC Conference. Rochester, New York

July 22-27, 2012. International Association of Music Libraries, Archives, and Documentation Centres (IAML) annual conference. Montreal, Canada

October 6-11, 2012. 43rd Annual Conference of the International Association of Sound and Audiovisual Archives (IASA). New Delhi, India.

October 8th-12th, 2012. 13th International Society for Music Information Retrieval Conference (ISMIR). Porto, Portugal

Please send notices of events to the editor

Contents

2012 ARSC Conference	pages 1, 3, 4
President's Message	pages 2-3
Pre-Conference Workshop	page 4
Conference Orientation/Mentoring	pages 6-7
New York Chapter News	page 8
Copyright Committee	page 5
Membership Questionnaires	pages 9-10
News and Jobs	pages 8, 11-15
New ARSC Members	pages 16-17

President's Message

I can hardly believe that this is my last President's Message as my two year run as ARSC president will end at the conclusion of the Rochester meeting in May. I will be handing over the leadership to my friend and colleague Tim Brooks, who held that honor back in the early 1980s. When I agreed to run for the office I had no particular agenda other than to make sure the organization remained financially healthy and continued to do the things it does best (e.g., publishing newsletters and a journal, administering grant money, holding annual meetings). I am happy to report that ARSC is still financially sound in spite of the drop in membership. Barry Ashpole, ARSC Journal editor, still puts out a quality periodical that we can all be proud of. ARSC had a very successful conference in Los Angeles and Rochester looks like it's going to be a winner as well. We did accomplish some additional things that I'm proud of, including the publication of our first on-line membership directory. We now have a web editor in Kimberly Peach who is doing a great job updating the ARSC website. In the fall of 2011 the board (as well as a number of past ARSC presidents) held a retreat as part of what is being called ARSC 2.0 to examine our organization and make it work better for our membership. I'm sorry to say that during my presidency we also saw the resignation of Recordings Review Editor Gary Galo and I also must sadly announce that after eighteen years serving as ARSC's Executive Director, Peter Shambarger is stepping down. I just want to say that since 1994 Peter has done a herculean job as Executive Director and has been an absolutely indispensable member of the organization. I cannot tell you enough what Peter has meant to ARSC and to me during my two years as president. I can truly say without exaggeration (and I think I speak for every past president since Peter became Executive Director in 1994) that I couldn't have done this job without him. Happily, he has volunteered to stick around until we can find his replacement. In Peter's own words: "ARSC is an institution that I care deeply about. Although I am stepping down as Executive Director, I hope to remain active in ARSC affairs for many years to come."

Past president David Seubert has been ARSC's representative to CCAAA during his presidency and mine. CCAAA is the Coordinating Council of Audiovisual Archives Associations, composed of eight organizations whose memberships have custody of audiovisual archives. You can find the website here: <http://www.ccaaa.org/>. CCAAA is an official UNESCO NGO which gives us (CCAAA and ARSC) standing at various international functions such as WIPO, International Committee of the Blue Shield, et.al. David has decided to resign as ARSC's representative. I thank him for the great job he has done ensuring that we had an international presence. Besides looking for volunteers to become Executive Director and CCAAA representative, we are also looking for individuals to head two of our five standing committees, so anyone who would be interested in chairing the Finance Committee or the Chapters Committee please contact either me (pelote@rulmail.rutgers.edu) or Tim Brooks (tbroo@aol.com).

ARSC Newsletter

Issue 128 Winter 2012

The ARSC Newsletter is published three times a year, in July, November, and February. Submissions should be addressed to the editor. Submissions by email are encouraged.

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Claims or other notifications of issues not received must be sent to:

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Finally, I'd like to thank the current members of the board of directors for their dedication all of their hard work and for making my job easier. At the end of every one of my messages I've asked the membership to contact me with any suggestions as to how we can make ARSC work better for you. I've had few emails, but I ask you again to get in touch. ARSC is a volunteer organization that needs its members to be involved and I especially would like to urge the private collectors to step up and run for office and/or volunteer to head committees. I'll be anxiously waiting to hear from you.

Vincent Pelote, ARSC President

Conference Program Update

(Continued from p. 1)

excellent and diverse program to choose from. In addition to the familiar sessions covering many genres of music and technical topics, our program embraces a larger community with presentations on non-music sound recordings and issues in preservation. Thursday will open with a plenary session featuring presentations on the greater upstate New York area around Rochester, including an historical overview of sound recording activity by local raconteur Tim Fabrizio. The Friday plenary session is an overview of research from Rochester's own Image Permanence Institute. Known worldwide for their work on photographs and film, IPI's bibliography of research contains many subjects crucial to the preservation of sound recordings. Among these are an NEH-funded project on sticky shed syndrome, material science research into storage conditions, disaster recovery of audiovisual media and the application of AD Strips to acetate-based sound recordings. On Saturday Patrick Feaster will share his latest findings in *First Sounds* as he continues his research into the dawn of recorded sound; then the Library of Congress will bring us up to date on the National Recording Preservation Plan. Tim Brooks will summarize the findings of the US Copyright Office report on pre-1972 recordings, a report resulting from the lobbying efforts by ARSC!

Other music-related sessions will include presentations on jazz (ranging from Benny Goodman to Miles Davis); folk (from Ireland and America); rock (from bebop through TSOP and on to remixes); and Texas (from Texans to Texas radio). Sessions on non-music sound recordings will feature topics ranging from the Civil Rights Movement to environmental sounds. Those interested in technology can choose from sessions on collections management, in-house project methodologies, and the Technical Committee's presentation on "Why Preservation



Lilacs, by Gerry Szymanski

Can't Wait." Additionally, there will be sessions devoted to early recording history, film sound, and international perspectives. We've assembled a panel of six presentations covering a range of experience and research on sticky shed syndrome, a frequent hot topic on the ARSCList. Friday has been organized with a whole day of programs especially relevant to institutions, with topics ranging from methodology and objects care, through the preservation and role of non-AV primary source materials in sound collections. Sorry folks, but these topics compete with a full line up of fascinating papers on non-technical topics. From the many paper proposals on biographical topics we've selected a group of colorful characters from recorded sound's sordid past. We ask whether these "gentlemen" would be "Worthy of ARSC Membership?" In all there will be nearly 50 presentations. In short, something for everybody, both familiar and new! As your program chair set out to plan the presentations, I must confess, I thought, "finally, here's my chance to schedule the conference so I could be in all the sessions I wanted to see!" Not possible! There are simply too many great papers.

We're also working to include a special evening film screening at the hotel, courtesy of Mark Cantor. The possibility also exists for small group tours of area facilities, and a walking tour of Rochester architecture led by Gerry Szymanski. Our conference takes place during Rochester's renowned Lilac Festival. An ARSC Conference never smelled so good! And, of course, you might want to schedule some extra time in Rochester for sightseeing. Among the top destinations are Niagara Falls and the Finger Lakes wine country, both just a short drive from the city. The hotel has extended our special conference rate for three days before and after the conference in order to accommodate such excursions.

As always, you are encouraged to follow the ARSCList or the ARSC Facebook page, or visit the conference website for the latest news and updated program schedules.

George Blood, Program Chair

Brenda Nelson-Strauss, Conference Manager

Conference Sponsorship and Exhibitor Invitation

The ARSC conference offers an excellent opportunity for vendors to showcase their publications, recordings, equipment, software, and services. By creating a positive, lasting impression on the attendees—many of whom recommend or approve purchases and acquisitions for their organizations—you will significantly broaden your product and brand-name recognition. Conference sponsors and exhibitors will be rewarded with online, on-site, or printed acknowledgements, while major sponsors will receive a number of additional benefits, including advertising in the conference program, free exhibit tables, and inserts in the conference registration bags.

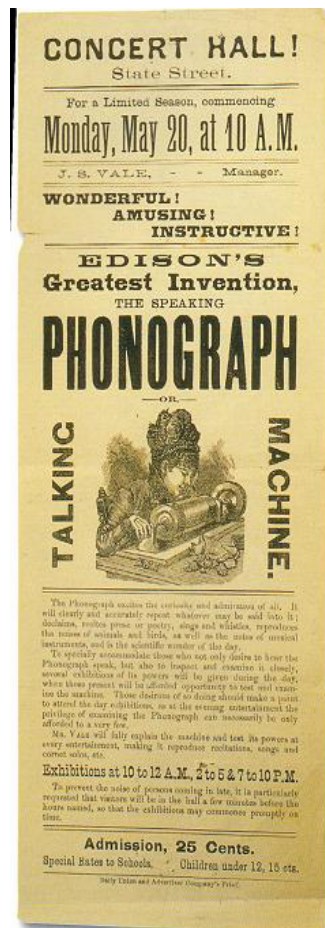
Sponsorship levels start at just \$150; exhibit tables (which include 1 conference registration) start at \$150; and program ads start at \$75 (half page). For additional information, see the conference website or contact:

Callie Holmes (Sponsors & Exhibit Manager) 202-707-5246 caholm@loc.gov

Donate To The Silent Auction

The Silent Auction has become an eagerly anticipated event at our annual conferences. Each year, hundreds of items are offered for sale to the highest bidders, and proceeds help to support the annual ARSC conference. Please consider donating books, CDs, vintage 78 rpm & LP records, music, memorabilia, audio products and services, or any other item that you think will be of interest to attendees. Donations can be sent at any time to Gerry Szymanski at the following address (unsold items will not be returned unless the donor is present at the close of the auction):

Gerry Szymanski
ARSC Silent Auction
Sibley Music Library
27 Gibbs St.
Rochester, NY 14604



Flier from a May 20th, 1878 exhibition of the tinfoil phonograph, courtesy Tim Fabrizio.

Pre-Conference Workshop on Copyright and Sound Recordings

The Education and Training Committee will present a workshop on copyright for sound recordings at the 46th annual ARSC Conference in Rochester, New York on May 16-19, 2012, hosted by the Eastman School of Music.

Peter Hirtle, Intellectual Property Officer for the Cornell University Library, will join Brandon Butler, of ARL (Association of Research Libraries), and other speakers providing an in-depth look at copyright, intellectual and performance rights, what can be done with post-1972 US sound recordings and post-1923 foreign sound recordings under Section 108, determining current copyright status using the Catalog of Copyright Entries (CCE) and other tools, and other legal issues in sound archives. The afternoon session will include a roundtable discussion of these issues by panelists from a variety of backgrounds, and a chance for the panel to address questions from the workshop participants.

*Karen Fishman & Aaron Bittel,
Education and Training Committee*

ARSC Newsletter Submission Deadlines

No. 129, Summer 2012 – June 10, 2012 (advertising, June 1, 2012)

No. 130, Fall 2012 – November 10, 2012 (advertising, November 1, 2012)

No. 131, Winter 2013 – February 10, 2013 (advertising, February 1, 2012)

Copyright: ARSC Wins a Round

In March 2009, after more than a year of lobbying and meetings in Washington, ARSC obtained legislation directing the U.S. Copyright Office (USCO) to study the “desirability and means” of bringing pre-1972 recordings under federal law. This would remove them from the control of state law and establish for the first time a public domain for the oldest U.S. recordings (under most state laws there is no public domain, and little provision for preservation or access).

The unique plight of historical recordings had been largely ignored in Washington until ARSC began its efforts in 2008. Entities such as the Recording Association of America (RIAA) strenuously opposed conducting a study. However once the requirement was written into law the Copyright Office conducted its investigation with due diligence and impartiality, soliciting position papers and hearing testimony from all parties. In December 2011 it issued its long-awaited recommendations to Congress (available at <http://www.copyright.gov/docs/sound>).

The bottom line is that USCO has recommended that pre-1972 recordings should be brought under federal copyright, as we advocated. There are many favorable references within the report to the arguments ARSC made and the data it submitted, including the thorough legal analysis prepared by our attorney, Shannon Senn. USCO concluded that federalization would “provide more certainty and, in general, more opportunity than state laws to preserve and make available sound recordings from many decades past.” It also stated that the legal objections offered by record companies were “not insurmountable,” and offered ways in which they could be addressed. The principal recommendations are as follows:

1. Labels could continue to retain ownership of recordings made between 1923 and 1972 until 2067, but only if they registered their claim with the USCO, and kept the recordings in print at a reasonable price. If a recording went out of print, they would lose their rights to it. (The USCO discouraged the use of digital streaming as a way of meeting this requirement.)
2. Labels could retain ownership of pre-1923 recordings by taking the same steps, but for only 25 years after enactment of the law (i.e., if the law was passed in 2012, until 2037).
3. The highly controversial “termination” provision of federal law--whereby artists can reclaim ownership



Sam Brylawski, Peggy Bulger (American Folklife Center), Tim Brooks, Eric Harbeson. Courtesy Andy Moyer.

of certain masters from the recording companies after 35 years--would not apply to pre-1972 recordings. This was a huge concern of the labels.

4. So that there would be no doubt as to ownership of pre-72s, whoever owned the recording under state law at the time of enactment would be deemed to be the owner under federal law. This was also a major concern of label lawyers.

5. All other rights and limitations applicable to post-1972 recordings would apply to pre-1972 recordings, including those pertaining to streaming audio performance rights, fair use, and special exemptions for library and archive preservation and display. Interestingly, the USCO subtly reminded Congress that action is needed on orphan works legislation and an update to library exemptions (section 108).

As you can see, this is not everything we asked for, but it is a lot. The first two provisions allow the labels to retain ownership of many older recordings, at least for a while, but only if they keep them available--use it or lose it. No more “locking away” historical recordings. Moreover, this is effectively an orphan works bill as well. If there is no one to claim an early recording (an estimated 30%-40% of pre-1923 recordings are “orphans”) it would go into the public domain and be available for use free and clear. The registration requirement (something the labels don’t like) would make it much easier than at present to trace what is protected and what is not.

The third and fourth provisions address legitimate concerns of the record labels, and should not have any

(Continued on p. 6)

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significant effect on preservation and access to historical recordings.

As I've noted many times, this is only one round in the struggle for copyright reform to allow preservation and access to early recordings. It will no doubt be a long slog to get Congress to implement these recommendations, while making sure they are not watered down in the process. However we now have the USCO on our side, along with many allies gathered in the process of making our case. The RIAA has had no official reaction to the report, and there are actually some positive aspects for the labels in the USCO's proposal. In one small positive development the RIAA's close ally the American Association of Independent Music (A2IM), which represents smaller labels, has told its members that "this result is favorable" and does not seem inclined to contest it (see <http://a2im.org/2012/01/09/u-s-copyright-office-pre-1972-copyrights-report>).

Our allies in the Historical Recording Coalition (<http://www.recordingcopyright.org>), the Music Library Association, the Society for American Music and the Popular Culture Association, have been most helpful in getting us this far, as have Sam Brylawski, David Seubert, Stephen Wade, and others individually. When we reach the point where Congress is considering a bill we may ask ARSC members to contact their Congressman to apply further pressure.

Tim Brooks, Copyright & Fair Use Committee

ARSC CONFERENCE 2011: FREE ONLINE RECORDINGS

Audio recordings of presentations made during the 2011 ARSC Conference in Los Angeles, California, are freely available online in MP3 format at:

<http://www.arsc-audio.org/conference/audio2011/index.html>

In some cases, PowerPoint slides are also included. For those who joined us in Los Angeles, we hope you'll enjoy this chance to relive the memories and to catch up on the sessions you missed.

For anyone who has yet to attend an ARSC conference, here's a good opportunity to find out some of what you're missing.

Conference Newcomer Orientation/ Mentoring Program

If you will be attending your first national ARSC meeting in Rochester, the Association for Recorded Sound Collections would like to welcome you by giving you an opportunity to participate in the ARSC Conference Mentoring Program. On the attached Mentoring Registration Form, please sign up to be a Mentee (Newcomers) or a Mentor (ARSC veterans). Also on the form, please indicate your specific areas of specialization/interests (Both Mentees and Mentors).

Mentors should be prepared to answer questions about the makeup of ARSC, including diversity of ARSC membership; ARSC Committees; ARSC publications which offer opportunities for newcomers to write articles, book/record reviews; ARSC awards; ARSC Conferences. Mentors and mentees could attend certain conference sessions together, share a meal, meet with other ARSC colleagues who have similar interests.

All first-time attendees will be invited to a welcoming gathering, which will be given May 16, 6:30 pm, at the ARSC opening reception, Eastman School of Music Atrium. The first-time attendees will then be introduced to ARSC Board Members, followed by mentor/mentee match-ups. During the reception, mentors could then show their mentees around, and begin introducing them to ARSC colleagues.

REGISTRATION DEADLINE FOR MENTORING PROGRAM: April 16, 2012.

Please be sure to fill out the registration form for the ARSC Newcomer Orientation/Mentoring Program on the following page, and send back to me via e-mail or snail mail. Also, if you have any questions, please contact me, as well. All my contact info is below.

We look forward to welcoming you all in Rochester, May 16-19, 2012, for what I'm sure will be a stimulating and entertaining conference. You may contact me here:

Sara Velez

200 West 93rd St. Apt. 4A

N.Y., N.Y. 10025

redgades@yahoo.com

*Sara Velez, ARSC Conference Newcomer Orientation/
Mentoring Coordinator*

ARSC CONFERENCE NEWCOMER ORIENTATION/MENTORING REGISTRATION FORM**Name:****Mailing Address:****Phone:****E-mail:****Institutional Affiliation:****Position:****I am interested in being a:** **MENTOR during the 2012 ARSC annual meeting in Rochester, NY** **MENTEE during the 2012 ARSC annual meeting in Rochester, NY**

I am a **Student** **Intern** **Para-professional** **Librarian** **A/V Archivist**
 Sound engineer **Musician** **Discographer** **A/V Collector** **A/V Producer**
 Retired **Other (Please specify):**

Do you speak another language besides English? **Yes** **No****If yes, which language/languages? (Please specify):****Indicate the areas in which you work or are most interested:** **Administration** **Education/Training (audio/visual)** **Archives/Special Collections (A/V)** **Facilities Design/Equipment (A/V)** **Cataloging/Bibliographic Control (A/V)** **Media/AV Centers** **Collection Development/Management** **Preservation/Conservation (A/V)** **Copyright Concerns** **Record Collecting (audio/visual)** **Digital Resources and Collections** **Record Production (audio/visual)** **Discographic Research** **Reference/Public Service (audio/visual)** **Other (Please specify)**

ARSC New York Chapter News

MARCH 2012 Meeting.

7 PM Thursday, 3/15/12 at the CUNY Sonic Arts Center,
West 140th Street & Convent Avenue, New York

“An Archival Phono Preampifier” presented by Gary Galo

Gary Galo will present an overview of an archival phono preamplifier that he recently completed, co-designed by himself and D. Michael Shields. In this presentation, Gary will discuss the technical and functional requirements for an archival phono preampifier, and how his new preamp meets those requirements. A PowerPoint slide show will illustrate the functionality of the preamp, and feature an assortment of photos, inside and out. Vintage recordings recently transferred using this preamp will be played, including examples of 78-rpm laterally-cut acoustics, vertically-cut acoustics, 78-rpm electrical discs, and 33 1/3-rpm lacquer transcription discs.

Gary Galo has been an ARSC member since 1982, a reviewer for the ARSC Journal since 1989, Sound Recording Review Editor of the ARSC Journal since Fall 1995 (stepping down after the Spring 2012 issue), was Co-Chair of the ARSC Technical Committee from 1996-2004, and is a frequent presenter at ARSC conferences. He recently retired after 34 years as Audio Engineer at The Crane School of Music, SUNY at Potsdam, NY, where he also taught courses in music history and audio technology. Not ready to quit completely, he now works half-time at The Crane School. Mr. Galo is the author of over two hundred sixty articles and reviews on both technical and musical subjects, in over a dozen publications. He is a Regular Contributor to audioXpress magazine (www.audioxpress.com), periodically reviews books for Notes: Quarterly Journal of the Music Library Association, has written for the Newsletter of the Wilhelm Furtwängler Society of America, Toccata: Journal of the Leopold Stokowski Society, and is the author of the “Loudspeaker” entry in The Encyclopedia of Recorded Sound in the United States, 1st Edition.

OUR NEXT PROGRAM WILL BE ON APRIL 19, 2012 “An Archivists’ Round-Table” (Panel to be announced)

All ARSC NY Chapter meetings are free and open to the public. Voluntary contributions to help defray our expenses are appreciated!

43rd Annual Conference of the International Association of Sound and Audiovisual Archives (IASA)

From Deutschland to Delhi

The Transition: Access for All

New Delhi, India, 6 – 11 October 2012

On behalf of the AIIS Archives and Research Centre for Ethnomusicology, we invite you to New Delhi for the 43rd IASA Annual Conference.

It is a great honour for us and our hosting partners to have you in India for IASA 2012. We are certain that this will be a very stimulating and interesting conference, with the opportunity of meeting old friends as we do at all IASA conferences, but in a location that is quite different, getting to know India through new friends that we hope you will make, and interacting with new challenges.

This will be a very important event for those of us who work in the field of audio visual archiving in India, and we will do our best to make this not only professionally exciting but to have a great time!

We believe that the theme of our 2012 Conference is relevant to all of us, the wider IASA membership and our situation in India. We are at a crossroads (and have been for a while!). It is a period of transition with which we in India as in many other countries are struggling with.

New technologies, changing standards, challenges of digitization, finding financial support for preservation etc. The aim is of course ‘Access for All’ and that is the biggest challenge. As we work towards the conference in the weeks and months ahead we will be finalizing the themes for the conference.

Please find all conference information on the conference website at <http://2012.iasa-web.org/> For any further information or questions please contact the Organising Committee and the conference administrator through enquiries@iasa-conference.com

IT'S TIME TO UPDATE THE ARSC MEMBERSHIP DIRECTORY AND WE NEED YOUR INPUT!

On the other side of this sheet, you will find a questionnaire. Please look at your entry in the 2011 Membership Directory, make any corrections or updates, and return it to the Executive Director. If you only have minor changes and wish to email them to me, you can do so at execdir@arsc-audio.org. If you are a recent member and already returned your new member questionnaire, it is not necessary to resubmit the information.

ARSC now has the ability to send emails to all members. However, in order to do this, it is important that I have your current email address. If you are regularly getting our emails (like recent ones about the 2012 ARSC Conference), then you should be fine. However, each time an email is sent, I get several "failed" messages for incorrect or non-working addresses. We want to be able to reach as many members as possible this way, so it is important to have the correct information. (We promise not to bombard you daily, only when we feel the information is important enough that it cannot wait for the Newsletter. However, if you want to "unsubscribe" to this service, as some have, just send me an email with the word "unsubscribe" and I will remove you from this list.)

In addition, if you have written any books or articles or are working on any research projects NOT mentioned in the last (2011) Membership Directory, please let us know in the spaces below. Thank you for taking the time to go over this information and making the necessary updates. As always, I hope this shared information will serve its purpose as a tool for establishing contacts, aiding research and developing friendships.

Peter Shambarger

Executive Director and Membership Directory Editor, ARSC

If you have written any books or articles that might be of interest to other ARSC members that are NOT already included in the last Membership Directory, please list them below:

If you are currently engaged in any research projects and would like to share them, please list them below:

ARSC Membership Directory Questionnaire

Institution	Account # <input type="text"/>
	Home Phone <input type="text"/>
Individual Member or Institutional Representative	Work Phone <input type="text"/>
	Fax Number <input type="text"/>
	E-mail Address <input type="text"/>
Website	<input type="text"/>

Collection Information

Recording Formats & Items Held **All Recording Formats**

<input type="checkbox"/> Cylinders	<input type="checkbox"/> Cassette Tapes	<input type="checkbox"/> Sheet Music
<input type="checkbox"/> 78s	<input type="checkbox"/> Digital Audio Tape (DATs)	<input type="checkbox"/> Scores
<input type="checkbox"/> 45s	<input type="checkbox"/> Other Digital Media	<input type="checkbox"/> Discographies
<input type="checkbox"/> LPs	<input type="checkbox"/> Film	<input type="checkbox"/> Old Books & Catalogs
<input type="checkbox"/> CDs	<input type="checkbox"/> Videotape	<input type="checkbox"/> Current Books & Catalogs
<input type="checkbox"/> Radio Transcriptions	<input type="checkbox"/> Videodiscs	<input type="checkbox"/> Vintage Phonographs
<input type="checkbox"/> Instantaneous Recordings	<input type="checkbox"/> DVDs	<input type="checkbox"/> Old Audio-Visual Equipment
<input type="checkbox"/> Reel-to-Reel Tape	<input type="checkbox"/> Music Rolls	Other Items <input type="text"/>

Collecting Interests

<input type="checkbox"/> General Operatic & Classical	<input type="checkbox"/> All Genres	<input type="checkbox"/> Rhythm & Blues
<input type="checkbox"/> Orchestral	<input type="checkbox"/> General Popular	<input type="checkbox"/> Children's
<input type="checkbox"/> Chamber	<input type="checkbox"/> Acoustic Pop	<input type="checkbox"/> Later Rock
<input type="checkbox"/> Piano/Other Keyboard	<input type="checkbox"/> Personality/Pop Vocal	<input type="checkbox"/> Early Rock & Roll
<input type="checkbox"/> Violin/Other Strings	<input type="checkbox"/> Show Music/Soundtracks	<input type="checkbox"/> Historical
<input type="checkbox"/> 20th Century/Electronic	<input type="checkbox"/> Comedy/Novelty	<input type="checkbox"/> Broadcasting/Old Time Radio
<input type="checkbox"/> Operatic/Oratorio	<input type="checkbox"/> Military/Concert Band	<input type="checkbox"/> Poetry/Drama/Spoken Word
<input type="checkbox"/> Choral/Cantorial/Church	<input type="checkbox"/> Traditional Jazz/Dance Band/Swing	<input type="checkbox"/> Oral History/Interviews
<input type="checkbox"/> Vocal/Lieder/Art Songs	<input type="checkbox"/> Modern Jazz/Bebop	<input type="checkbox"/> Nature Sounds
Other Classical <input type="text"/>	<input type="checkbox"/> Country/Hillbilly/Western	<input type="checkbox"/> Labels
	<input type="checkbox"/> Sacred/Gospel	<input type="checkbox"/> Folk/Ethnic/World
	<input type="checkbox"/> Blues	
	Other Popular <input type="text"/>	

Collection Size Codes:
a = 1-1000 items d = 10,000-30,000 items
b = 1,000-5,000 items e = 30,000-100,000 items
c = 5,000-10,000 items f = over 100,000 items

Year you or your institution began collecting

Do you... Buy? Sell? Trade?

Is your collection accessible to researchers?
(Within reason, of course.)

Size of your collection using the codes above Or give us a number

Member Information

Occupation Codes:

pc = Private Collector	cr=Critic/Reviewer	st=Student
in = Institution	de=Dealer	
ir = Institutional Representative	li=Librarian	
ae = Audio Engineer	mu=musician	
au = Author	pa=Professional Archivist	
bc = Broadcaster	rp=Record/CD Producer	

Occupation

Other

If you are a dealer, please specify what you deal in:

Broadcasting Media Librarian Position in Maryland

The University of Maryland Libraries is seeking a Librarian to manage, reformat, and preserve audiovisual holdings at the University of Maryland Libraries, with a major emphasis on special collections in broadcasting. This position will also play a vital role in moving towards more integrated digital services between collections in the Libraries with audiovisual holdings.

The librarian will develop a more cohesive collection management plan for analog and digital audiovisual holdings; identify appropriate metadata to capture; manage access and preservation of newly-created digital assets; maintain professional familiarity with current trends in audiovisual digitization in order to make recommendations for UMD Libraries' best practices; and collaborate with the Digital Conversion and Media Reformatting group to solidify workflows for audiovisual digital conversion. A pilot project will be developed using a sample of audiovisual holdings in order to test the processes developed during the period of this residency.

This position is part of the University of Maryland Libraries Post-Master's Program, a hiring initiative that matches recent post-master's professionals with short-term positions aligned with the Libraries' strategic priorities. Program professionals and the University Libraries each make a 2 year commitment to the position.

About the Collections: The UM Libraries' Special Collections in Mass Media and Culture contain a wide variety of audio-visual resources, ranging from shellac disc recordings of experimental trans-Atlantic radio broadcasts from 1925 to DVD reference copies of Emmy-nominated programs like "Mythbusters". Of special note are the large amounts of audio and video in the collections of NPR, PBS and the Corporation for Public Broadcasting, the hundreds of 16mm kinescopes and thousands of wire recordings in the papers of broadcasting giant Arthur Godfrey and growing holdings of material produced by Washington area outlets like WETA FM and TV, WAMU FM, MD Public TV, and WUSA TV.

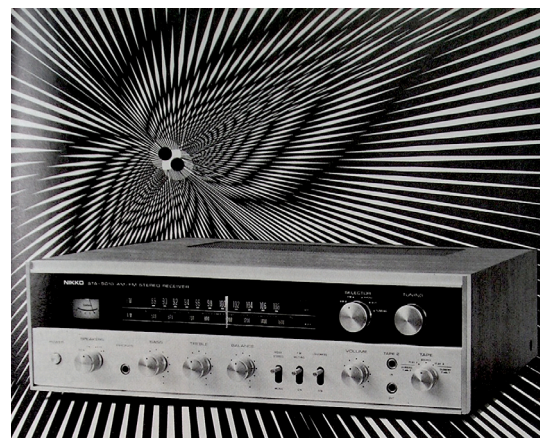
Requirements:

- Master's degree in library/information science (or related discipline, such as film and media preservation, or moving image archive studies) from an institution of higher by the start of employment.
- Knowledge of broadcasting or related disciplines.

- Strong interest in developing a career in academic librarianship.
- Demonstrated interpersonal and experience working in groups and across units.
- Minimum one year of experience with preservation and reformatting of audiovisual materials, particularly with film and video collections
- Professional familiarity with current trends in archival preservation as it relates to audiovisual holdings and with issues surrounding the creation and management of digital objects in sound and visual format
- Ability to work independently as well as collaboratively with colleagues

APPLICATIONS: Electronic applications required. Please apply online at <https://jobs.umd.edu>. No relocation assistance will be provided. You must be legally able to work in the United States; the University of Maryland Libraries will not sponsor individuals for employment. An application consists of a cover letter which includes the source of advertisement, a curriculum vitae, and names/e-mail addresses of three references. Applications will be reviewed as they are received and accepted until March 23, 2012.

The University of Maryland, College Park, actively subscribes to a policy of equal employment opportunity, and will not discriminate against any employee or applicant because of race, age, sex, color, sexual orientation, physical or mental disability, religion, ancestry or national origin, marital status, genetic information, or political affiliation. Minorities and women are encouraged to apply.



Audiovisual Art Archiving Internship in D.C.

The Archives of American Art has is seeking a graduate intern for the summer or fall of 2012 to assist with a project funded by the CLIR (Council of Library and Information Resources) Hidden Special Collections and Archives grant program. Applicants must be students or recent graduates of graduate archival programs who have an interest in audiovisual media, or students or recent graduates of specialized graduate programs in audiovisual archives and preservation with an interest in working in a traditional manuscript repository setting.

The project collections all relate to late 20th century art forms and movements resulting in significant media documentation, so the internship will be of particular interest and value to students interested in contemporary media and art history.

The intern will gain experience working with mixed-media collections and assisting with the development of archival approaches for processing and describing archival manuscript collections that contain large amounts of audiovisual media. The internship is designed to provide hands-on experience with archival processing and handling of archival audiovisual media. Interns will be expected to process a project collection and to write a finding aid to the collection in EAD. Interns may also be assigned additional collection management tasks related to film, video, and/or sound recordings in the project's collections. Interns will work under the supervision of the Audiovisual Archivist.

Intern will be expected to commit to a full-time schedule for ten weeks in the summer or fall of 2012. Intern will receive a small stipend.

Required Skills and Abilities:

Coursework in archival descriptive practices and standards.

Familiarity with obsolete audiovisual media formats.

Preferred Skills and Abilities:

Experience with archival collections processing

Experience using EAD and DACS

Experience identifying and handling archival motion picture film, video, and sound recordings

To apply:

Send a letter of interest, a CV or resume, and an aca-

ademic or professional letter of reference to Megan McShea, Audiovisual Archivist, at mcsheam@si.edu by March 15, 2012. Your letter should indicate when you are available for the internship. Questions may be directed via e-mail to the same address. No phone calls, please.

National Endowment For The Humanities "America's Music" Film Grant To Libraries

- Grant name: America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway
- Deadline: March 14, 2012
- Amount: \$2,500
- Awarding institution: National Endowment for the Humanities<<http://www.neh.gov/index.html>>
- Eligible institutions: Libraries (public, academic, special) and nonprofit institutions or venues related to music or American history
- Program description
- The NEH Small Grants to Libraries and Other Nonprofit Institutions program brings humanities public programming to libraries and other eligible nonprofit institutions across the country.

America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway is a six-week public program featuring documentary film screenings and scholar-led discussions of twentieth-century American popular music. The six sessions focus on these uniquely American musical genres: blues and gospel, Broadway, jazz, bluegrass and country, rock 'n' roll, and mambo and hip hop. The project will provide DVDs of compelling documentary films, discussion guidelines, original essays by eminent scholars, extensive resource guides, and Web support. The project will offer participating organizations training in how to organize, promote, and run the series successfully. All libraries and nonprofit organizations selected to implement the public program will receive grants of \$2,500 for project expenses. Fifty organizations (libraries and other eligible nonprofits) will be selected to receive a grant to present this series of community programs on the history of American popular music. The grantee institutions are expected to offer the programs between January 1, 2013, and December 31, 2013.

For more information, go to <http://www.neh.gov/>

grants/guidelines/SGL_BluestoBluegrass.html The federal grant application process can be quite extensive. If you would like assistance navigating the application requirements, please contact Kathryn Brockmeier at the Nebraska Library Commission by e-mail<<http://www.nlc.state.ne.us/scripts/mail/mail2staff.asp?Kathryn%20Brockmeier>> or phone, 402-471-4002 (toll-free in NE 800-307-2665).

Thomas Edison National Historical Park Releases Early European Recordings

In January, The National Park Service announced the first-time release of twelve historic sound recordings made by Thomas Edison's recording engineer Theo Wangemann on wax cylinders during 1889-1890 in Germany, Austria, Prussia, and France. The recordings include the voices of eminent German historical figures Otto von Bismarck and Helmuth von Moltke, and several performances by important musicians of the period. The sounds are available on-line in MP3-format at: <http://www.nps.gov/edis/photosmultimedia/theo-wangemann-1889-1890-european-recordings.htm>.

On Saturday, February 4, 2012, historian Patrick Feaster, gave a one-hour program about the recordings, titled "Theo Wangemann: The Man Who Made the Phonograph Musical." This presentation explored the life and career of Theo Wangemann, who was arguably the world's first professional recording engineer. Also at the program, collector Stuart H. Miller, M.D. will exhibit a phonograph used by Wangemann in Europe during 1889-1890. The program will be held in the Laboratory Complex at Thomas Edison National Historical Park

Museum Curators first cataloged the damaged wooden box containing the wax cylinders in 1957, found in the library of the Edison Laboratory. In 2005, the National Park Service completed a multi-year project to individually catalog every historic sound recording in the museum collection. Curators noted that the box contained 17 brown wax cylinders in fair and poor condition, several broken with large pieces missing. No title list or other identification survived in the box with the recordings, so the recordings could not be identified until they were heard.

In 2011, the park's Curator of Sound Recordings digitized 12 of Wangemann's 17 cylinders using a French-made Archeophone cylinder playback machine, saving the audio as Broadcast Wave Format files. (Five of the cylin-

ders could not be digitized due to their condition.) Once the audio could be heard, historians Stephan Puille and Patrick Feaster identified the sounds and wrote two scholarly essays, which are included with the recordings on the Thomas Edison National Historical Park website.

Entrusted by Thomas Edison with the task of applying the newly developed wax cylinder phonograph to music, Theo Wangemann oversaw the first regular production of pre-recorded cylinders at the Edison Laboratory in West Orange, New Jersey in 1888-89, ushering in the beginnings of the American musical recording industry. Then, in 1889-90, Wangemann played a prominent role in introducing Edison's invention to continental Europe.

Stephan Puille is a conservator at the Hochschule für Technik und Wirtschaft Berlin (HTW Berlin) - University of Applied Sciences, and a phonograph and phonogram collector who concentrates on early and historically significant items. Patrick Feaster is a researcher and educator specializing in the history and culture of sound media. A co-founder of FirstSounds.org and two-time Grammy nominee, he received his doctorate in Folklore and Ethnomusicology in 2007 from Indiana University Bloomington, where he is currently a lecturer in the Department of Communication and Culture, a member of the Media Preservation Initiative, and an instructor for the School of Continuing Studies.

Thomas Edison National Historical Park is a National Park Service site dedicated to promoting an international understanding and appreciation of the life and extraordi-



New Home for University of Georgia Brown Media Archives

The Walter J. Brown Media Archives and Peabody Awards Collection has taken up residence in its new offices at the Richard B. Russell Special Collections Library Building <<http://www.libs.uga.edu/scl/>>.

2011 found the Brown Media Archives and Peabody Awards Collection in a state of transition as we undertook the massive project of barcoding all of its physical assets for transfer to a new, state-of-the-art storage vault located below the Special Collections Building's main floors. As a result of these efforts, we are poised to provide unprecedented access to materials not previously available to the campus and research community at-large.

An audio technician for the department will oversee the operation of three new audio production suites. Each will be outfitted with industry-standard technology as well as several top end analog pieces. This includes an Ampex ATR102 1/4" tape reproducer from ATR Services, as well as the KAB EQS MK12 Disc Mastering Phono Preamp, expertly hand-crafted by KAB Electro-Acoustics. A complete equipment list will be made available on our web site shortly.

As we continue moving and unpacking in early 2012, we would like to welcome visitors to our newly-designed web site, and invite them to explore the expanded content offerings found there. We have established a YouTube channel <<http://www.youtube.com/user/BrownMediaArchiveUGA>> where one may find footage from a wide variety of our collection inventory for your enjoyment.

Stanford University, Reactions to the Record Symposium

From April 12-14, 2012, the Stanford University Department of Music will host its third /Reactions to the Record/symposium, a leading forum for research and practice that engages the legacy of historical recordings. The symposium will highlight work in performance practice, in particular performances inspired by historical models. Presentation topics will encompass cultural studies in performance, methodologies of performance analysis, and performance in historical narrative. Please check the website for information about the program, presenters, concerts, exhibits, and registration. <http://music.stanford.edu/Events/StanfordMusicSymposium/index.html>

Reactions to the Record III

Stanford University

April 12-14, 2011

Sponsored in part by the Stanford University Department of Music, Stanford Institute for Creativity and the Arts, A. Jess Shenson Fund, and the Smith Piano Fund.

ARSClist

The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

Subscribing

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arscist [your name]" and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.



Custom Edison Home Phonograph, adapted by Rochester's Mackie Music Co., circa 1900, courtesy Tim Fabrizio.

US Archives Releases Audio Tape From Air Force One Following Kennedy Assassination

The Raab Collection has donated an original audiotape recording to the National Archives that includes taped conversations on President Kennedy's official airplane, "Air Force One," during its flight following his assassination on November 22, 1963. The conversations were between pilots and other individuals on the flight and various individuals in Washington, DC, on the flight back from Dallas to Andrews Air Force Base. A digitized version of the entire recording is now available online from the following websites:

Government Printing Office (GPO)

Wikimedia Commons

Reference copies of the recordings are also available for on-site researchers in the following National Archives research rooms:

National Archives at College Park, MD

John F. Kennedy Library in Boston, MA

Lyndon B. Johnson Library in Austin, TX

The Raab Collection recently discovered two ¼" open-reel audiotapes containing identical excerpts from the Air Force One flight on November 22, 1963, among the papers and other memorabilia of Army General Chester "Ted" Clifton, Jr. General Clifton served as senior military aide to President John F. Kennedy and had received

the tapes from the White House Communications Agency (WHCA). The original audiotape recording is described as "Radio Traffic involving AF-1 in flight from Dallas, Texas, to Andrews AFB on November 22, 1963."

The conversations were captured by the WHCA, which routed all phone calls and radio traffic. The tape also includes communication between the WHCA and a second aircraft of the Presidential fleet, known as 86972 (by its tail number), which was en route to Tokyo at the time of the assassination with members of the President's cabinet.

The National Archives Lyndon Johnson Presidential Library has a different version of the recording, and is approximately 40 minutes shorter.

Archives of the Israel Broadcasting Authority

I am happy to announce that large portions of the archives of the Israel Broadcasting Authority are now open to listening on the web, after digitization at the National Sound Archive [part of the National Library of Israel]. The materials include mostly Hebrew songs, but also Yiddish songs, religious materials and a limited portion of Israeli concert music. Searching is in Hebrew only. There are currently two available databases, that differ in the original format of the recordings.

1. Recordings from the 1950s [originally recorded on internal non-commercial records] at the Israeli Broadcasting Authority website <http://www.iba.org.il/zemer-ivri/> The complete details of the items appear in the catalog of the National Sound Archives [shelf number begins with K]

2. Recordings from the 1960s and early 1970s [originally on tapes], available directly from the website of the National Sound Archives, The main menu is also available in English, but details are in Hebrew only [shelf number begins with MCD].

Yossi Goldenberg

Head Librarian

Jerusalem Academy of Music and Dance

Jerusalem, Israel

New (and Returning) ARSC Members:

**Names and addresses of new
ARSC members are not available
in the on-line version of the
newsletter.**

In between publication of editions of the *ARSC Membership Directory*, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the executive Director, at 410-757-0488 or execdir@arsc-audio.org, and he will gladly provide you with the most up-to-date information on file.

The ARSC Membership Directory Is Here!

The 2011 ARSC Membership Directory is ready. It can be accessed on-line at the following address:

http://www.arsc-audio.org/publications/ARSC_Membership_Directory.pdf

This Directory IS PASSWORD PROTECTED, for ARSC membership only. If you are a member but forgot the password, you can email me to obtain it. The password will not be year-specific, so updated versions of the Membership Directory may be accessed at this site later.

The Directory is a pdf so you may print off a hard copy if you wish. Otherwise, HARD COPIES OF THE DIRECTORY CAN ALSO BE ORDERED FOR \$5.00 PER COPY FROM THE EXECUTIVE DIRECTOR. A couple of things to remember:

The file will open in a full page window, not a full screen.

Limitations: (As with any printed copy, no text copying is allowed, no change to the text is allowed, and printing is limited to low resolution (150 dpi).

If you have corrections to make and have not already sent them to the Executive Director, you can send them to execdir@arsc-audio.org or by mail: ARSC, P.O. Box 543, Annapolis, MD 21404-0543.

If desired, you can download the most recent version of READER at: <http://get.adobe.com/reader/>

If you have any questions or concerns, please feel free to contact me.

*Peter Shambarger, Executive Director,
ARSC, execdir@arsc-audio.org*

ARSO

Association for Recorded Sound Collections
PO Box 543
Annapolis, MD 21404-0543

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John Cage and Merce Cunningham, Black Mountain College Summer Institute in the Arts, 1953. From the Black Mountain College Research Project Papers, Visual Materials, Box 88, North Carolina State Archives, Raleigh, NC. Courtesy of the North Carolina State Archives.