

ARSC Newsletter

Association For Recorded Sound Collections

Number 129 • Summer 2012

Copyright Workshop Kicks Off ARSC Conference 2012 with Live Webcast

The Education and Training Committee is pleased to report that for the first time, the ARSC workshop was offered online through a simultaneous webcast for those who could not attend the conference in person. Copyright and Sound Recordings, held at the 46th annual ARSC Conference in Rochester, New York on May 16, was a day-long workshop focusing on the challenges of copyright, fair use, licensing, and related issues. The workshop was a great success in both its online and on-site versions, with a total of 80 attendees, including many (particularly online) who would not normally have attended an ARSC conference.



ARSC Pre-Conference Workshop: (L to R): Aaron Bittel ; Peter Hirtle; David Levine ; David Hansen ; Karen Fishman ; Brandon Butler ; Ramon Ricker. Photograph by Michael Devecka

Peter Hirtle, Intellectual Property Officer for Cornell University Library, led the morning session with an in-depth look at look at copyright and related issues including intellectual and performance rights, post-1972 US sound recordings, post-1923 foreign sound recordings, how to determine current copyright status of recordings, and alternatives to the traditional copyright framework.

The workshop's afternoon session included a presentation on fair use from Brandon Butler of the Association of Research Libraries. David Hansen of the UC Berkeley Library Digital Library Copyright Project spoke on the challenge of orphan works in recorded sound collections; David Levine of Stanford's Center for Internet and Society discussed recent legislation, policy and international agreements, including SOPA, PIPA, ACTA and TPP; and Ramon Ricker of the Eastman School of Music rounded out the program with a discussion of copyright and licensing-related experiences from the perspective of a working musician. A lively roundtable discussion concluded the afternoon portion.

Thanks to the dedication of our members, each year the ARSC Education and Training Committee puts on a workshop on a different sound recording-related topic. We would like to expand our offerings beyond the annual conference and perhaps even offer multiple workshops throughout the year. But to do that we need your help. We need folks on the content side as

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Events

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

August 6-11, 2012. Society of American Archivists (SAA) annual meeting. San Diego, California

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

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

September 7, 2012. Fast Forward : The Future of Audio Visual Materials. <http://www.amigos.org/node/1268>

December 4-7, 2012 Association of Moving Image Archivists (AMIA) annual conference. Seattle, Washington

February 27—March 3, 2013. Music Library Association (MLA) annual meeting. San Jose, California

May 15-18, 2013. 47th Annual ARSC Conference. Kansas City, Missouri

Please send notices of events to the editor

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President's Message

Show of hands. How many of you have an iPod, mp3 player, or other portable digital media player? How many have ever watched a video on YouTube - for example a record spinning while the sound track plays a vintage recording? How many have ever heard music on a computer? How many have a smartphone (yeah, they play music too)?

Are most of the hands in the room now up? What interesting times these are! I can't think of a more exciting time to be in the field of audio preservation and study than now. None of these things existed when I joined ARSC back in the 20th century, and they have impacted our field profoundly. Our Tech Committee is talking about "born digital" recordings, the Discography Committee is looking into how to describe and catalog digital music files, and the Education and Training Committee just staged one of its most popular pre-conference workshops ever, on the subject of copyright (a huge issue in the digital age). More than a third of the attendees participated remotely via the first-ever live webcast of an ARSC workshop over the internet. As a matter of fact you can listen to virtually our entire conference on our website a few months after the fact, and see pictures from it on our Facebook page (and soon on the web site too).

I'm truly honored to take the reins of ARSC at such a transformative time. Building on the excellent work of my predecessors (some of whom, like Vince Pelote, David Seubert, Sam Brylawski, Brenda Nelson-Strauss, Jim Farrington, Mike Biel, and Michael Gray remain very active in the organization), my goal is to continue to make ARSC a leader in this new age of audio.

One of the chief vehicles for this effort is ARSC 2.0, an ambitious initiative conceived and organized by Board member David Giovannoni (with my modest input). It is the most thorough, structured, methodical self-evaluation ever undertaken by ARSC, including a professionally-facilitated full-day Board retreat, in-depth interviews with ARSC committee chairs and other leaders, and an upcoming survey of members. We are also talking to and studying other organizations in the music and archival fields to see what, if anything, we can learn from them.

It turns out that there is a lot ARSC is doing right. The ARSC Journal, under editor Barry Ashpole, is first class; this Newsletter, under editor Franz Kunst and his predecessors, has made enormous strides; our annual conference has nearly doubled in attendance over the last decade, while remaining modest in cost compared to those of other associations, and it is rated very highly by attendees. (If you haven't been to one recently, you don't know what you're missing.) Our grants, awards and copyright work have also attracted much attention. But there's more that we can do, particularly in the areas of internal communication, marketing ourselves to the world, taking full advantage of new channels of digital communication, and being fully responsive to the changing needs of our members--archivists, collectors, scholars and audio engineers alike. If you want to expound

ARSC Newsletter

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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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on what you would like to see ARSC do more of, get in touch with David Giovannoni or me. Your leadership is listening.

Finally, remember that ARSC offers great opportunities for individuals to make a difference in our field. The copyright reform work that some of us have been pursuing would not have been possible without the support of the association. Working within the Tech Committee, Bill Klinger has designed and produced a state-of-the-art storage container for fragile wax cylinders. Years ago a small group of archivists got together under the ARSC umbrella, formed the Associated Audio Archives, and produced the first major union catalog of 78 rpm recordings held by five major institutions (the Rigler-Deutsch Index). If there's something you'd like to see done in the field, that isn't getting done satisfactorily, ARSC can provide a platform and support mechanism to help you achieve that goal. Speak up.

There are also open positions in which you can participate in ARSC's work. Currently we are looking for an advertising manager (who will be paid a commission on sales), a finance chair to work with the Treasurer on books and budgets, a knowledgeable representative to the international Coordinating Council of Audiovisual Archives Associations (CCAAA), and an expert web programmer. Any hands?

It's an exciting time for ARSC and I hope you'll join me in thanking those who have already contributed so much to the association, and to our field - and join us.

In the spirit of new technology, here is the first Newsletter "QR Code". Scan it with a reader on your smartphone or tablet and it will take you directly to the ARSC committee page where you can learn more.



Tim Brooks, president



"What did the Simpsons do wrong?" Peter Hirtle at the podium, Aaron Bittel and Mark Hood monitoring the web stream. Photograph by Karen Fishman.

Continued from p.1

much as on the delivery side. If you have skills in organizing, communicating, planning, managing web pages and social media, technical expertise, or anything else (we won't ask you to teach, unless you want to) and are interested in being more involved in ARSC, please get in touch.

Karen Fishman kfishman@loc.gov

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ARSC Newsletter Submission Deadlines

- No. 130, Fall 2012 – November 10, 2012 (advertising, November 1, 2012)
- No. 131, Winter 2013 – February 10, 2013 (advertising, February 1, 2012)
- No. 132, Summer 2013 – June 10, 2013 (advertising, June 1, 2013)

Feedback From New ARSC Mentoring Program

ARSC held its Newcomer/Mentoring reception, on Wednesday, May 16, at the Eastman School of Music, Rochester, New York. I received interesting, thoughtful feedbacks from both mentors and mentees, which will help ARSC, going forward, to create an even more effective mentoring program. Here are some comments from our Newcomers/Mentees:

“I found the program to be extremely helpful, especially as someone who is new to the field of audio archives and also a new ARSC member! I am very thankful to you all for putting this mentor program together! It completely exceeded my expectations... I got more out of it than I ever anticipated. Both my mentors were super helpful and generous with their time, encouragement and support. I met with my mentors on a few different occasions, both formally and informally. I got to hear about their career path to getting where they are and they offered encouragement and support for my own path. They helped introduce me to other good people to know, given my interests ...”

“The program did meet my expectations. The mixer before the reception was particularly good. I found it was a great setting to chat with a range of people beyond just the mentor/mentee pairings. The program got me talking to people...and allowed me access to experts that were willing to lend some time...”

“Having two mentors allowed me to meet more people and learn about more institutions. The mentors took very different approaches to working with me, so I think having two mentors is very effective...”

In answer to question: ‘What was the most effective aspect of the program?’, one mentee said: “Having someone there at the very first (and even before that through e-mails).”

“I thought it was a good program. I liked how casual it was.”

“I thought it was great that we met at the very beginning of the conference... It helped me get started meeting people and served as a good introduction to the association.”

The mentors were also enthusiastic about meeting with their mentees, and introducing them to the great diversity and expertise within the ARSC community.

We would like to encourage more ARSC veterans to serve as mentors next year. I can guarantee that if you

do, the experience will be very rewarding. I know, because I served for the first time, as a mentor this year, and really enjoyed meeting my mentee and facilitating her research needs. She and I are going to keep in touch, and I will be continuing to assist her in any way that I can. Very rewarding experience for both of us!

Sara Velez

Coordinator, Newcomer/Mentoring Program



David Hall, 1917-2012

David Hall was among the charter members of ARSC, as well as serving as president and lifetime Honorary Member. Sara Velez contributes a short remembrance:

I was the last curator of the Rodgers & Hammerstein Archives of Recorded Sound to have worked and trained under David. When he retired from R & H, our staff was deeply saddened to see him go. I found David to be truly a force of nature, passionate in everything, both his likes and dislikes, but especially in his love of music, and sound recording. He was a walking encyclopedia of the record industry, having an incredible memory for people, places and dates.

One of the qualities that I loved the most about David, was his childlike enthusiasm for life in all its aspects. We used to have wonderful conversations about music, musicians, performances, recordings etc. He was truly a champion of many musical genres, especially American and Scandinavian music.

I last spoke to him by e-mail about two years ago, when I retired from the Library. I was feeling somewhat blue. David wrote me back the most comforting note, almost as a father would answer a child. I would like to end my reminiscence of David with this quote that he sent me, which would appear on his headstone. It is taken from the 2nd Quartet “East Coker” of T.S Eliot’s “Four Quartets”. “For us there is only the trying. The rest is not our business.”



ARSC Conference Travel Grants recipients. From left to right: Derek Jackson, Laurie Lee Moses, Will Chase, and Kelley Martin, with ARSC Past President Vincent Pelote.

ARSC Conference Travel Grants

ARSC Conference Travel Grants support members who have not previously attended an ARSC conference, but desire to participate more actively in the Association. Grants include complimentary registration for the conference and pre-conference workshop, as well as reimbursement of travel expenses up to \$750.

This year the Committee received 21 applications from a variety of strong candidates from throughout the U.S. and other parts of the world. Awardees for the 46th annual conference in Rochester are as follows:

- Will Chase (Sound Archivist, State Archives of Florida, Tallahassee)
- Derek Jackson (MSLIS student, Simmons College, Boston)
- Kelley Martin (Library Information Specialist, Marr Sound Archives, University of Missouri, Kansas City)
- Laurie Lee Moses (Archivist & Digital Librarian, Center for Black Music Research, Columbia College, Chicago).

Louise Spear

Chair, Conference Travel Grants Committee

2012 ARSC Preservation Grants Awards

The ARSC Preservation Grants Committee is pleased to announce the recipients of the Grants for Preservation of Classical Music Historical Recordings. The program for these grants was founded in 2004 by Al Schlachtmeyer and the ARSC Board of Directors, to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

Pittsburgh Symphony Orchestra

The Pittsburgh Symphony Orchestra receives \$10,000 to support a pilot audio preservation project to digitize a selection of its historical audio recordings, which date from 1971 to the present. This initiative is based on findings from an A. W. Mellon grant project to inventory and survey the Orchestra's archival holdings, and develop policies and priorities to deal with this archive. Most of the recordings were made after the Orchestra moved to Heinz Hall. Among the recordings are 2500 tapes of various types containing rehearsals and concerts, including notable premieres of scores by J. Harbison, K. Penderecki, A. Previn, and C. Theofandis.

Longy School of Music, Cambridge, MA

The Longy School of Music receives \$10,000 to assist in funding its project for digital preservation transfer of recordings of classical music performances by the School's faculty, including Roman Totenberg and Irma Rogell. The recordings feature important guest performers, such as Artur Balsam, Anner Bylsma, D'Anna Fortunato, Claude Frank, Lillian Kallir, Anthony Newman, Virginia Pleasants, Jaap Schröder, and Daniel Stepner.

For more information about the Grants for Preservation of Classical Music Historical Recordings, visit

<http://www.arsc-audio.org/preservationgrants.html>

The deadline for receipt of applications for the next grant cycle is December 15, 2012.

Richard Warren Jr.,

Chair, Grants Committee

ARSC Research Grants Program

The Association for Recorded Sound Collections (ARSC) Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

Both ARSC members and non-members are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects which form part of a job. Grant recipients must submit documentation of their expenses before reimbursement, and funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication by ARSC. Recipients are encouraged to submit articles about their projects to be considered for publication in the ARSC Journal.

Applications for an ARSC grant should include

1. A summary of the project (one page maximum), with samples of the work attached if possible,
2. A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum); please include a column or prose summary to indicate what funds have already been committed to this project & the sources of such funds and what proposals for funds are pending (from what sources, for instance, foundation name, location, and specific dollars requested and for what purpose).
3. A curriculum vitae,
4. An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent in the form of four copies on paper and one copy in Microsoft Word to Grants Committee Chairman Richard Warren Jr., Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, U.S.A. (richard.warren@yale.edu). The deadline for receipt of applications is the last day of February of each year.

ARSC New York Chapter Call For Proposals

ARSCNY, the New York City chapter of ARSC, is planning its next season of programs, which are usually presented on the third Thursday of each month at the Sonic Arts Center at CCNY, located in Stewart Hall, 140th and Convent Avenue.

Meetings commence at 7:00 PM and last until 9:00 PM. One-hour or two-hour limits for a program pertain to whether there will be one scheduled speaker or two at any given meeting.

If any ARSC members plan to be in the New York area at those times and would be interested in presenting a program, please e-mail dennisdrooney@gmail.com with your proposal and whatever technical support it requires.

We plan to close the schedule by early July. The sooner your proposal is received, the sooner it will be considered.



Recordings by Donna Summer, Prince and Dolly Parton to be added to Library of Congress National Recording Registry

The voices of former slaves, the sounds of Native American culture, the creative wordplay of Sugarhill Gang's "Rapper's Delight," Donna Summer's electric 1977 hit, and the only surviving recording of a stage icon are among the sound recordings selected for induction into the National Recording Registry of the Library of Congress. Marking the 10th anniversary of the registry, Librarian of Congress James H. Billington today selected 25 sound recordings that will be preserved as

cultural, artistic and/or historical treasures for generations to come.

“America’s sound heritage is an important part of the nation’s history and culture and this year’s selections reflect the diversity and creativity of the American experience,” said Billington. “These songs, words and natural sounds must be preserved for future generations.” Under the terms of the National Recording Preservation Act of 2000, the Librarian, with advice from the Library’s National Recording Preservation Board (NRPB), is tasked with selecting annually recordings that are “culturally, historically, or aesthetically significant” and are at least 10 years old. The selections for the 2011 registry bring the total number of recordings to 350.

The selections named to the registry feature a diverse array of spoken-word and musical recordings—representing nearly every musical category—spanning the years 1888-1984. They cover a great breadth of sounds and music, ranging from the first commercial recording and the authoritative voice of journalist Edward R. Murrow to the innovative music of Hawaiian Sol Hoopii and the novelty of the all-women’s jazz band International Sweethearts of Rhythm.

Nominations were gathered through online submissions from the public and from the NRPB, which comprises leaders in the fields of music, recorded sound and preservation. The Library is currently accepting nominations for the next registry at the NRPB website (www.loc.gov/nrpb/).

As part of its congressional mandate, the Library is identifying and preserving the best existing versions of each recording on the registry. These recordings will be housed in the Library’s Packard Campus for Audio Visual Conservation in Culpeper, Va., a state-of-the-art facility that was made possible through the generosity of David Woodley Packard and the Packard Humanities Institute, with benefaction from the U.S. Congress. The Packard Campus is home to more than 6 million collection items, including nearly 3 million sound recordings.

Founded in 1800, the Library of Congress is the nation’s oldest federal cultural institution. The Library seeks to spark imagination and creativity and to further human understanding and wisdom by providing access to knowledge through its magnificent collections, programs and exhibitions. Many of the Library’s rich resources can be accessed through its website at www.loc.gov.

2011 National Recording Registry (Listing in Chronological Order)

Edison Talking Doll cylinder (1888)

“Come Down Ma Evenin’ Star,” Lillian Russell (1912)

“Ten Cents a Dance,” Ruth Etting (1930)

“Voices from the Days of Slavery,” Various speakers (1932-1941 interviews; 2002 compilation)

“I Want to Be a Cowboy’s Sweetheart,” Patsy Montana (1935)

“Fascinating Rhythm,” Sol Hoopii and his Novelty Five (1938)

“Artistry in Rhythm,” Stan Kenton & his Orchestra (1943)

Debut performance with the New York Philharmonic, Leonard Bernstein (Nov. 14, 1943)

International Sweethearts of Rhythm: Hottest Women’s Band of the 1940s (1944-1946)

“The Indians for Indians Hour” (March 25, 1947)

“Hula Medley,” Gabby Pahinui (1947)

“I Can Hear It Now,” Fred W. Friendly and Edward R. Murrow (1948)

“Let’s Go Out to the Programs,” The Dixie Hummingbirds (1953)

“Also sprach Zarathustra,” Fritz Reiner and the Chicago Symphony Orchestra (1954)

“Bo Diddley” and “I’m a Man,” Bo Diddley (1955)

“Green Onions,” Booker T. & the M.G.’s (1962)

“Forever Changes,” Love (1967)

“The Continental Harmony: Music of William Billings,” Gregg Smith Singers (1969)

“A Charlie Brown Christmas,” Vince Guaraldi Trio (1970)

“Coat of Many Colors,” Dolly Parton (1971)

“Mothership Connection,” Parliament (1975)

Barton Hall concert by the Grateful Dead (May 8, 1977)

“I Feel Love,” Donna Summer (1977)

“Rapper’s Delight,” Sugarhill Gang (1979)

“Purple Rain,” Prince and the Revolution (1984)



Playback Forum Debuts

Playback is a social media network that welcomes anyone with a professional or personal interest in sound and sound recording. The aim is to make this site a vibrant forum where members can connect with like-minded individuals, share knowledge and discuss current topics relevant to the fields of audio recording, composition, archiving, engineering, research and other related areas.

Blog posts, events, videos, photos and group discussions make up the fabric of Playback and we would love to welcome more contributors from the world of sound.

Joining is free and takes just a few minutes to complete, so please feel free to check out the site and join this growing community

American Folklife Center To Present Symposium On Yiddish Radio, September 6-7, 2012

To mark its recent acquisition of the Henry Sapoznik Collection of historic Yiddish radio broadcasts from the 1920s-1950s, the American Folklife Center at the Library of Congress will present a free public symposium on *The Stations That Spoke Your Language: Radio and the Yiddish-American Cultural Renaissance*. Leading Yiddish language and culture experts will join media scholars and Library of Congress specialists to address various aspects of Yiddish-American radio, including its cultural impact and its continued legacy. The event, presented in collaboration with the Hebraic Section of the Library's African and Middle Eastern Division, takes place September 6-7, 2012, at the Library of Congress in Washington, DC.

The symposium is free of charge, but because of limited space registration is recommended. Both online registration and a more complete program will be available shortly. In the meantime, please mark your calendars! For further information, contact: Dr. Nancy Groce, Senior Folklife Specialist, American Folklife Center; phone 202-707-1744; email ngro@loc.com

Black Europe Box Set to be Released

Forthcoming from Bear Family Records in 2013 is a 500-page lavishly illustrated book documenting the sounds and images of musicians and entertainers of African descent who worked in Europe before 1927, from minstrel shows to ethnological documentation, from the earliest ragtime to the emerging syncopated popular music styles and jazz. The LP-sized book, written by researchers Horst Bergmeier, Jeffrey Green, ARSC member Rainer Lotz, and Howard Rye, will be in a boxed set accompanied by 40 CDs including every recoverable recording from the era, commercial or academic, restored by sound-engineer Christian Zwarg. The CDs will include the complete output of the African-American string bands which recorded in London in 1916 to 1922, a unique documentation, recordings of authentic minstrelsy and vaudevillian and pioneer blues harp player Pete Hampton, and the earliest recorded examples of stride piano and rhythm scat singing. From the 20s come important records of the earliest jazz including the complete works of Vorzanger's Band in London and Mitchell's Jazz Kings in Paris. From Africa comes recordings of African languages and folk and religious music including the recordings of Rev. J.J. Ransome Kuti, Fela Kuti's grandfather. Interest can be registered now at no cost for news, updates and subscription details by e-mail to [<black-europe@bear-family.com>](mailto:black-europe@bear-family.com) stating "I want to be kept informed of the BLACK EUROPE project".

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.

Call for Proposals for Fast Forward >> The Future of Audio Visual Materials

Do you have film? Video Tapes? Cassettes? Records? Reel to reel tape? 8-Tracks? How is your institution working with these collections? Amigos announces a call for proposals for our latest online conference, Fast Forward >> The Future of Audio Visual Materials, which will take place online on Friday, September 7, 2012. We are looking for speakers to talk about how they are working with their audio visual collections. Please submit your proposal here: <http://www.amigos.org/node/1268> Proposals are due Friday, July 20, 2012.

If you have any questions, please contact Gina Minks at minks@amigos.org or 800-843-8482 ext. 2825.

The Amigos Imaging & Preservation Service is funded through generous support from the National Endowment for the Humanities.

IASA Offers On-Line Registration

The International Association of Sound and Audiovisual Archives (IASA) 2012 conference "In Transition: Access for All" registration is now available online. <http://2012.iasa-web.org/>

Hosted by the AIIS Archives and Research Center for Ethnomusicology ably guided by Shubha Chaudhuri, this will be one of the most important meetings of recent times. Held in the India International Center, near the tourist resources of Delhi's bustling metropolis, it will be an exciting time for IASA attendees.

The draft programme, online at <http://2012.iasa-web.org/programme>, promises to make for unmissable discussions. The Committees and Sections meetings are jammed full of papers and ready for the detailed discussion that makes these events so valuable.

The IASA community will be there, meeting old friends, making new ones, and expanding the field of sound and audiovisual archives. And if the conference itself is not enough, the location of Incredible India will give you much to see and plenty to do: <http://www.incredibleindia.org/>

Register soon!



ARSC Board of Directors: (L to R) Peter Shambarger, Executive Director; Steve Ramm, Treasurer; Vincent Pelote, Past President; Leah Biel, Secretary; Tim Brooks, President; George Blood, 2nd Vice President/Program Chair; David Giovannoni, Member-at-Large; Sarah Velez, Member-at-Large. Photograph by Michael Devecka

IAML 2012 Montréal, July 22-27, 2012

Register now for the International Association of Music Libraries (IAML) Annual Conference in Montréal - <http://iaml.montreal2012.info/>

Facebook <http://www.facebook.com/aibm.iaml.2012>

Twitter https://twitter.com/#!/aibm_iaml2012

Call for Proposals at AMIA 2012

The Association of Moving Image Archivists (AMIA) Conference Committee invites submissions for session and workshop proposals for the 2012 AMIA Conference in Seattle, WA. We encourage you to participate in the creation of a program that includes a wide variety of topics, cutting-edge discussions of technology, and a balance of theory and practice. We invite new ideas and concepts that may stimulate additional interest, involvement and educational benefits. The AMIA Annual Conference provides an opportunity for a diverse array of professionals to meet, share information and work together through an intensive and cost-effective learning forum for audiovisual preservation and access. AMIA 2012 will be December 4-7, 2012 at the Westin in downtown Seattle. For the Session and Workshop Proposal forms, go to www.AMIAConference.com. If you have questions, please contact us at amia@amianet.org

LKAR Tape Digitization Study

LKAR is the German acronym for 'Integrated Solutions for Preservation, Archiving and Conservation of Endangered Magnetic Tapes and Cylinders'. The project aimed at identifying and characterising the most endangered materials of audio reel-to-reel tapes to help establish a digitisation workflow based on prioritizing endangered materials suffering from vinegar syndrome or binder hydrolysis of polyesterurethane binders.

As we all know, when dealing with original recordings time management during the digitisation is essential. However well aware of this fact they may be, archivists and sound technicians in charge of these collections are usually left alone with the problem. During the project we analysed over 150 tapes of the sound archive of the Ethnological Museum (Berlin, Germany) with ATR-FTIR spectroscopy in order to create a link between tape type, material and degradation signs. The information was later made available online in the form of a browser-based database; if you are interested feel free to contact us.

A partial overview of the final results of the project was published at http://www.spectroscopyeurope.com/images/stories/ArticlePDFs/IR-24_01.pdf. (If you are further interested in the chemistry you can also have a look at <http://www.morana-rtd.com/e-preservation-science/2011/GomezSanchez-13-06-2010.pdf>).

One of the main results of the project was the ATR-FTIR analysis of a representative number of tapes from the archive. ATR-FTIR allows easy differentiation between binder materials such as endangered poly(ester urethane) and the more stable materials poly(ether urethane) or PVC. Thanks to the analysis we could compile a table which allows identifying particularly endangered tape types according to their material composition.

Distinguishing between the different carrier materials was also possible and allowed a certain identification of cellulose acetate. Thanks to the high number of analysed tapes we could test the rule of thumb that links cellulose acetate with translucent tapes, and found out that in fact not all translucent tapes are necessarily cellulose acetate based - and vice versa. An article will be published about the topic in the next few months. If you are interested, however, a small summary of the results was published in the DVD of the ILKAR symposium June last year in the form of a poster; we should have some DVDs left.

With this information, an archive with limited resources could give digitisation priority to the most endangered materials (cellulose acetate base materials, polyesterurethane binders) and digitise them before the known degra-

ation processes make the tapes unplayable. There are of course other things to keep in mind, such as equipment obsolescence or shortage of trained staff - but material degradation cannot be neglected.

Even though ILKAR came to an end in December 2011 we have not had time to publish all the results and hope to be doing it in the next year or so; if you are interested you can contact us:

- *Katrin Abromeit, conservator: katrinabromeit@gmx.de*

- *Elena Gómez Sánchez, chemist: e.gomez@smb.spk-berlin.de*

- *Albrecht, audio engineer: a.wiedmann@smb.spk-berlin.de*

- *Simon Kunz, conservator: simon_kunz@gmx.de*

Archive of Recorded Sound Hidden Collections Project Completed

The Archive of Recorded Sound has completed the processing of four significant collections under the sponsorship of the Council on Library and Information Resources (CLIR) with funding from the Andrew W. Mellon Foundation which are now ready for use by researchers, students, musicians, and the public. The creators of all four collections have California connections, but their work and influence extended far beyond state borders to distant regions of the world. The four collections that have been organized, arranged, and described in finding aids, which can be viewed on the Online Archive of California, are the Yehudi Menuhin, the Jascha Heifetz, the Lawrence Tibbett, and the Ambassador Auditorium Collections. The processing archivist for the project was Frank Ferko, with assistance from Anna Graves. (<http://www.oac.cdlib.org/institutions/Stanford+University::Stanford+Archive+of+Recorded+Sound>)

Located in the City of Pasadena, the Ambassador Auditorium hosted many of the most highly regarded concert musicians and popular entertainers in the world. From its opening night on April 7, 1974 to its closing in May, 1995, the Ambassador, often called "the Carnegie Hall of the West," presented a veritable who's who of luminaries in the world of music, dance, and popular entertainment. Among those who performed there were Artur Schnabel, Leontyne Price, Victor Borge,

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 arsclist [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.conservations-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.

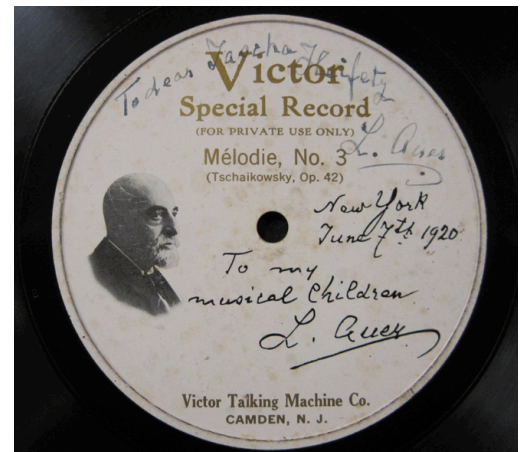
Andrés Segovia, Barbara Cook, the Juilliard String Quartet, the Los Angeles Chamber Orchestra, Yo-Yo Ma, Bob Hope, Marcel Marceau, Claire Bloom, Count Basie, Benny Goodman, Ravi Shankar, the Dance Theatre of Harlem, and many others. The Ambassador Auditorium Collection consists of thousands of documents related to the business, marketing, publicity and promotion operations of the hall as well as photographs (many of which are auto-graphed), posters, concert programs, commissioned original artwork, and perhaps most important of all, hundreds of audio and video recordings of live performances.

Spanning 75 years, the career of Yehudi Menuhin included work as a virtuoso violinist as well as a highly respected conductor. The Yehudi Menuhin Collection, assembled by his family, consists of fifty-four 78 rpm recordings from 1938 through 1950 of Menuhin performing violin works, often accompanied by his sister, Hephzibah.

The Jascha Heifetz Collection, donated by the violinist's longtime friend and record producer at RCA Victor, Jack Pfeiffer, includes not only Heifetz's own performances but also his personal collection of recordings made by other artists. The Heifetz Collection, consisting of over a thousand discs and reels produced from 1911-1972, includes the rare, privately made recording from 1920 of Heifetz's teacher, Leopold Auer, among other treasures.

The Lawrence Tibbett Collection, consisting of 98 records documenting the middle years of the baritone's career, who sang for 27 seasons at the Metropolitan Opera (1923-1950). The collection contains an outstanding performance of a pre-premiere recording of Howard Hanson's *Merry Mount*, from January 1934 and also contains Tibbett's well known renditions of popular songs, such as Rodgers and Hammerstein's "Oh, what a beautiful mornin'" and Harold Arlen's "Accentuate the positive," performed on live radio programs in the 1940s.

For more information and to use the collections, contact the Stanford University Archive of Recorded Sound (soundarchive@stanford.edu; (650)-723-9312; <https://lib.stanford.edu/ars>).



Privately produced Leopold Auer recording, signed by the artist on June 7, 1920, from the Jascha Heifetz Collection, ARS0041.

Grant Will Preserve Rare American Music Recordings

Dolly Parton's first recording is among the items that the Southern Folklife Collection (SFC) in the Wilson Special Collections Library will preserve, thanks to a new grant from the National Endowment for the Humanities.

The \$131,765, three-year grant is called "From the Piedmont to the Swamplands: Preserving Southern Traditional Music." It will help the SFC digitize and make available more than 1,650 hours of rare sound recordings and 4,500 photographs of musical figures from the 1920s to the 1980s.

The Parton recording dates from 1960, when the 13-year-old Dolly traveled by bus from Tennessee to Lake Charles, La. There she recorded "Puppy Love" for the Goldband Recording Corporation. The SFC holds the original master tape for the recording.

Other rarities to be preserved include:

- Studio and field recordings of musicians B.B. King, Elizabeth Cotten, Hazel Dickens, Bob Dylan, Iry LeJune, and Tommy Jarrell;
- African-American musician "Boozoo" Chavis's "Paper in My Shoe," the first commercial recording of Zydeco music (1954); and
- Early photographs of the musical Seeger family, whose members include musician and folklorist Mike Seeger and his sister Peggy and half-brother, Pete.

"This grant allows us to preserve national treasures and provide online access to our collections for the first time," says Steve Weiss, curator of the Southern Folklife Collection.

The SFC will use the grant to preserve materials from four of its most significant collections:

Goldband Recording Corporation Collection, 1930–1995. The Goldband Recording Corporation has played a key role in documenting American musical traditions and shaping tastes since 1944. The grant will digitize the Parton recording and an additional 550 hours of recordings and 1,500 photographs from the Goldband collection.

William R. Ferris Collection, 1910s – 2003 – Ferris is professor of history at UNC and a former director of the National Endowment for the Humanities. The Ferris collection, consisting of music and oral history interviews that he conducted in the 1960s and 1970s, is one



Early Dolly Parton publicity photo, from the Goldband Recording collection in the Southern Folklife Collection.

of the most comprehensive archival collections documenting the music of the Delta.

Mike Seeger Collection, 1955–2002 . The Seeger collection contains photographs, interviews, performances, and studio and field recordings that document Southern traditional musicians; Seeger's group, the New Lost City Ramblers; and unedited masters for some of Seeger's commercial recordings.

John Edwards Memorial Foundation Records, 1960–1988. The SFC acquired the collection of the Foundation dedicated to American folk music in 1983. Its photograph holdings document key figures in Southern traditional music, including artists such as the Carter Family and Jimmie Rodgers.

Once digitized, the materials will be accessible online through the UNC Library website.

SCLC Archive at Emory University

The archive of the Southern Christian Leadership Conference (SCLC) opened to researchers and the public at Emory University's Manuscript, Archives, and Rare Book Library (MARBL) on May 1.

The collection of 918 boxes primarily covers the SCLC's activities and business from 1968 to 2007 and includes administrative files with correspondence, reports,

memos, notebooks and meeting minutes, as well as photographs, flyers, and audio and video recordings. MARBL purchased the SCLC's records in 2008, and archivists began processing the collection in 2009.

The SCLC was founded in Atlanta in 1957 by a group of civil rights leaders from across the Southeast that included Martin Luther King Jr., Ralph David Abernathy and Joseph E. Lowery, each of whom also served as president. The organization continues to operate today.

One of the most compelling parts of the archive is the collection of transcripts, audio recordings, and other materials for the radio show "Martin Luther King Speaks," which aired from 1967 to 1979. The program aired speeches and interviews with prominent members of the civil rights movement, as well as with women's rights activists, anti-war activists, and other significant cultural figures. This part of the collection demonstrates SCLC's engagement with a broad array of issues and social movements throughout the 1960s and 1970s.

"We have the edited transcripts of the programs, as well as complete unedited interviews and speeches, plus audio recordings of the programs," says Sarah Quigley, the project's archivist. "Researchers can see all through the editing process how the show was made, and what sorts of topics were being discussed. It's a really rich portion of the collection that people haven't had access to."

The collection also includes planning files, photographs, audio and video recordings that document other major SCLC activities, such as the Poor People's Campaign of 1968, its involvement in the Charleston hospital workers strike of 1969 and the Crisis in Health Care for Black and Poor Americans hearings in 1984, and its Gun Buyback Program in the 1990s.

The processing of the collection was made possible by a Council on Library and Information Resources (CLIR) Hidden Collections grant, funded by the Mellon Foundation. CLIR's Cataloging Hidden Special Collections and Archives grant program is designed to uncover previously inaccessible archival material and make it available to researchers.

An exhibition based on the SCLC materials is tentatively scheduled for Spring 2013. For questions about accessing the collection, contact Sarah Quigley at sarah.quigley@emory.edu or marbl@emory.edu.

New (and Returning) ARSC Members:

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

ARSO

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Portrait of Pilot Officer Eric Douglas (RAAF) with Adelle penguins in Antarctica. Photograph by Frank Hurley, January 1931. Courtesy National Library of Australia