

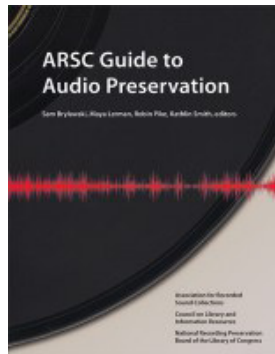
ARSC Newsletter

Association For Recorded Sound Collections

Number 138 • Summer 2015

New ARSC Guide Offers Sound Preservation Advice

The ARSC Education & Training Committee is proud to announce the release of the ARSC Guide to Audio Preservation, officially launched during the ARSC conference in Pittsburgh. E&T Committee members Sam Brylawski, Maya Lerman, and Robin Pike co-edited the volume with Kathlin Smith of CLIR. The Guide, which offers guidance to non-specialists who manage audio collections, was commissioned and sponsored by the National Recording Preservation Board of the Library of Congress. Its preparation and publication are a direct response to one of the recommendations of the 2012 Library of Congress National Recording Preservation Plan.



In nine chapters, the Guide offers basic information and advice on the nature of and need for audio preservation; playback and deterioration of physical and digital file formats; appraisal and prioritization; care and maintenance; description; preservation reformatting; management of digitized audio; the legal context of audio preservation; and disaster prevention, preparedness, and response. It also offers a guide to fair use and sound recordings by library and archives copyright experts Brandon Butler and Peter Jaszi, and a detailed glossary of audio and preservation terminology.

ARSC E&T Co-chairs Aaron Bittel and Karen Fishman would like to thank Maya, Robin, and Sam, and especially CLIR's Kathlin Smith, for their dedicated organizing, managing, and editing work that brought the Guide from idea to publication in the short span of a year. We would also like to thank the Guide's many authors for their excellently-written contributions, which provide expert advice in remarkably straightforward and succinct chapters. Finally, we would like to thank the NRPB for funding the Guide's creation.

More information is available in CLIR's press release: <http://www.clir.org/about/news/pressrelease/audio-preservation-guide>. The Guide can be downloaded as a PDF for free, or purchased in print for \$30, from <http://www.clir.org/pubs/reports/pub164>

Events

July 13-16, 2015. ICA Audiovisual Archives in University and Research Institution Archives conference. Chapel Hill, North Carolina

August 17-21, 2015. 4th Symposium of the ICTM Study Group on Music Archaeology. Biskupin, Poland

August 20-22, 2015. 35th Reel Thing Technical Symposium. Los Angeles, California

September 27-October 1, 2015. International Association of Sound and Audiovisual Archives (IASA) annual conference. Paris, France

October 2, 2015. Europeana Sounds International Conference. Paris, France

March 7-9th, 2016. Sustainable Audiovisual Collections through Collaboration, CCAAA/ SEAPAVAA Joint Technical Symposium. Singapore

May 11-14, 2016. 50TH ANNUAL ARSC CONFERENCE! Bloomington, Indiana

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President's Message

We've just wrapped up a terrific forty-ninth annual ARSC conference in Pittsburgh, and now that it's time for us to look ahead to the fiftieth in earnest, I'm excited to report—in case you haven't already heard—that we'll be making a symbolic return to the same place where first annual conference was held back in 1967: Bloomington, Indiana, home of the flagship campus of Indiana University. Attractions at the university itself include the Archives of Traditional Music and the Media Digitization and Preservation Initiative, and nearby you'll find Bill Monroe Music Park, Brown County State Park, an impressive selection of brewpubs and wineries, and plenty more besides. Apart from all that, Bloomington has also been my own home for upwards of twenty years, so I'm delighted to have this opportunity to invite you all to my neck of the woods and to help repay the hospitality I've enjoyed from generous ARSC conference hosts in the past. So start making your plans to come to Bloomington—we'll show you a good time!

In the Fall/Winter 2014 issue of the Newsletter, I noted that Barry Ashpole will soon be stepping down as editor of ARSC Journal after serving in that capacity for an unprecedented twenty-one years. The search committee charged with identifying Barry's successor heard from some highly qualified applicants. I'm now pleased to announce the appointment of Sarah Bryan as our new Journal editor. You may already be familiar with Sarah's work as Executive Director of the Old-Time Music Group and Editor-in-Chief of the Old Time Herald. The Journal will be in good hands going forward.

In my last President's Message, I mentioned the Board's recent authorization of a new Online Media Committee to oversee and coordinate ARSC's electronic communications as a coherent whole. Kim Peach and Sandy Rodriguez have since taken on the co-chairpersonship of this new committee, in which Will Chase has also been centrally involved. The OMC has hit the ground running and is off to a solid start with—among other things—a set of guidelines for ARSC video production, something we'll be seeing more of in months to come. Coming aboard as Social Media Editor is Charlie Dahan, Associate Professor in the Department of Recording Industry at Middle Tennessee State University. Also joining the OMC is Amy Dygert, Copyright and Information Policy Adviser for Syracuse University Libraries. Meanwhile, the search is on for a new listserv administrator to succeed Bryan Cornell, who has lately resigned after many years in that position.

Have you tried searching for ARSC Journal articles on our website lately? If you have, you might have noticed that ARSC conference audio is now discoverable through the same search interface (<http://www.arsc-audio.org/journal-index/findrecords.php>)—and not just the conference audio that has been posted online each year since 2008, either, although that's all included. A methodical project to reformat older ARSC conference audio is now underway, courtesy of George Blood Audio/Video/Film, and you'll already find recordings of some presentations online from the 2004 conference in Cleveland. Check it out!

In a stroke of good timing, the Saturday of the Pittsburgh conference coincided with the publication of the ARSC Guide to Audio Preservation (<http://www.clir.org/pubs/reports/pub164/>), a book-length introduction to

ARSC Newsletter

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

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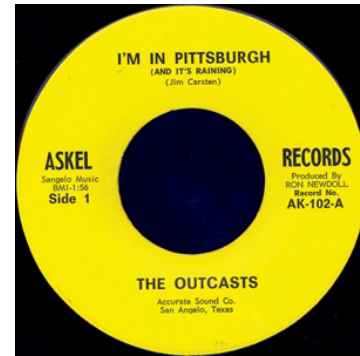
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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of The Association for Recorded Sound Collections.

audio collection management prepared under the auspices of the Education and Training Committee with support from the Council on Library and Information Resources and the Library of Congress. Intended to address the needs of non-specialists who are responsible for managing collections of recordings without being able to rely on in-house professional preservation expertise, the Guide fills an important gap in the literature and is a contribution of which ARSC can be justly proud. Our thanks are due to Sam Brylawski, Maya Lerman, and Robin Pike, the chairs of the Audio Preservation Guide Subcommittee, as well as to all the authors and others who have helped bring this important project to fruition over the past few years.

Patrick Feaster, ARSC President



ARSC Election Results

First Vice-President/President-Elect: Matthew Barton

Second Vice-President/Program Chair: Will Chase

Secretary: Danielle Cordovez

Treasurer: Steven Ramm

Members-at-Large: Jenny Doctor and Martin Fisher

Judge - Recorded Classical Music: Jon M. Samuels

Judge - Recorded Popular Music: Matthew Barton

Judge - Recorded Jazz: Dan Morgenstern

Judges-at-Large: Cary Ginell and Dick Spottswood

Photograph by Michael Devecka.

Travel Grants in Pittsburgh

The ARSC Conference Travel Grants Committee was pleased to award four grants to young professionals attending their first ARSC conference in 2015. Receiving grants for the 49th annual conference in Pittsburgh were Jane Gilvin from the NPR Library in Washington, DC; Emily Hilliard from Smithsonian Folkways Recordings in Washington, DC; David Lewis from the Birthplace of Country Music Museum in Bristol, VA; and Jennifer Vaughn from the Belfer Audio Archive, Syracuse University Libraries, Syracuse, NY.

Travel grants are designed to encourage ARSC members to attend their first ARSC conference, reach out to college students and professionals in the early stages of their careers, promote mentoring and professional development opportunities, advance scholarly research and publication, and support ARSC members who desire to participate more actively in the association. Additional grants will be awarded for the 50th annual conference at Indiana University in Bloomington, IN, on May 11-14, 2016.

The committee appreciates support from the ARSC Board and ARSC membership. The committee especially thanks the Savada Family for their generous contribution in memory of longtime ARSC member Morton J. Savada and his wife Lila Savada.

Louise Spear

Chair, ARSC Conference Travel Grants Committee

2015 ARSC Research Grants Awarded

The ARSC Research Grants are awarded annually to encourage individual research and publication on sound recordings. This year's awards include three historical / ethnographic studies of topics as diverse as recordings of natural sounds, the use of sound recordings in pantomime and similar live performances, and the role of ethnographic recording in cultural diplomacy and nation-building in Latin America. One biographical study will fund travel for study of archival recordings of musician and composer Sun Ra.

The Research Grants Committee, David Breckbill, Suzanne Stover, and Suzanne Flandreau, made the following awards:

A grant of \$1000 to Craig Eley, Wisconsin Public Radio, to fund archival research at the Rare Book and Manuscript



Travel Grant recipients (L to R, Back to Front)- Emily Hilliard, Jennifer Vaughn, David Lewis, Jane Gilvin.
Photograph by Michael Devecka.

Library at Cornell University, the archives at the American Museum of Natural History, and the Center for Folklife and Cultural Heritage at the Smithsonian Institution, for a book project, tentatively titled *Field Noise: Sound, Nature, and Technology in the Twentieth Century*. This project is a critical cultural history of commercially released environmental sound recordings, from vaudeville-style animal imitations at the turn of the century through New Age recordings of whale songs in the 1970s. More than just historical curiosia, these records impacted a range of cultural movements and technological practices, including environmental politics, ornithological science, film and radio sound effects, and avant-garde composition.

A grant of \$325 to Brian Lefresne, University of Guelph for airfare to Chicago to consult Sun Ra recordings at the Creative Audio Archive. By the late-1960's jazz musician, philosopher, and poet Sun Ra (1914-1993) had achieved a degree of notoriety within the worlds of jazz and musical avant-gardism for his multidisciplinary concert stagings known as myth-rituals, his philosophical musings and verse that became the foundation for AfroFuturism, and for his independently owned and operated record label El Saturn Records. The Sun Ra/El Saturn Collection as part of the Creative Audio Archive in Chicago, Ill. offers a unique

set of sources documenting these activities. This archive, which was assembled by Ra's longtime business manager Alton Abraham (1927-1999), consists of approximately 600 analog tapes of recorded audio of rehearsals, live concerts, public lectures, interviews, musical fragments, and sketches by Sun Ra. These tapes, in addition to containing a wealth of musical performances, provide unprecedented documentation of Ra discussing his musical compositions and reciting his poetry in first-person and unmediated accounts and have yet to be critically interrogated. The information uncovered will be incorporated into Lefresne's doctoral dissertation.

A grant of \$875 to Byrd McDaniel, Brown University, for travel to the Center for Popular Music at Middle Tennessee State University to conduct research on sound recordings related to musical pantomime in the early 20th Century in the United States. The Center's recorded music, taped lectures, oral histories, and recorded interviews provide insight into the music and perspectives involved in certain pantomime practices, in which music and choreography were developed to represent certain ideas about how music affects and enhances the body. This research will contribute to an article-length history of pantomime troupe performances and a broader dissertation project that connects historical pantomime practices to contemporary practices that configure sound recordings for new embodied contexts, such as lip-synching battles, karaoke, and air guitar competitions.

A grant of \$800 to Amanda Minks, University of Oklahoma, for travel to the Library of Congress in Washington, D.C. to conduct research for her book project, *Hearing Heritage: Music, Statecraft, and International Organizations in the Americas*. In the 1940s, the Library of Congress collaborated with international organizations such as the Inter-American Indian Institute and the Pan-American Union to increase collections of music recordings from Latin American countries, often in tandem with politically motivated cultural diplomacy. This built on earlier efforts to expand what counted as American music and to preserve it through collections of recordings that symbolized regional, national, or universal culture. Minks will review collections of recordings and documents in the Archive of Folk Culture and the Music Division of the Library of Congress to advance her inquiries into the use of music, technology, and sound in the networks and negotiations of national and international cultural policy.

ARSC Newsletter Submission Deadlines

No. 139, Fall/Winter 2015 – November 10, 2015

(advertising, November 1, 2015)

No. 140, Spring 2016 – February 10, 2016

(advertising, February 1, 2016)

No. 141, Summer 2015 – June 10, 2016

(advertising, June 1, 2016)

2015 ARSC Preservation Grants Awarded

The Preservation Grants Committee of the Association for Recorded Sound Collections has made the following grant for the 2015 award year:

National Library of Serbia: \$5500 for digital preservation of cassette tape recordings of opera performances recorded by Professor Husnija Kurtovic between 1969 and 1989, chiefly at the National Theatre in Belgrade. The performances featured international stars, including Placido Domingo, Grace Bumbry, and Nicolai Gedda, but starred many more local and Eastern European performers, making the collection interesting as a potential source for studies in performance practice. As part of the grant agreement, the National Library will place the completed data files with ARSC, and at the Library of Congress and the British Library, guaranteeing widespread access.

The ARSC preservation grants are intended to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations. For further information see the ARSC website at www.arsc-audio.org/committees/grant-programs.html.



ARSC Video Subject of Takedown Notice; and Sneaky Dealings in Canada

The Copyright and Fair Use Committee has dealt with several interesting issues recently, on behalf of ARSC.

ARSC has begun to post videos of lectures given at the New York Chapter on an ARSC YouTube channel, and plans to post more such videos, including some from the national conference. This is part of our outreach, publicizing ARSC worldwide, and drawing attention to the importance of historical audio. One of the first videos posted was a two-hour talk by bandleader Vince Giordano about how he created music for the hit TV show *Boardwalk Empire*, which is set in the 1920s, using authentic 1920s recordings as a guide. Almost immediately an automated computer program employed by Sony Music, Universal Music Group and others detected that recordings they claimed to own were played during the lecture, and fired off messages to YouTube demanding that the entire video be blocked worldwide. YouTube complied.

The ARSC Copyright and Fair Use Committee, which includes two attorneys, examined the video and determined that the use of copyrighted audio was solidly within the rules for fair use. The recordings were clearly being used for commentary and analysis, only excerpts were played (usually a minute to a minute-and-a-half, with Giordano sometimes talking over the music), and the video was non-commercial in nature. ARSC thereupon filed a dispute with YouTube, asking that the video be reinstated on fair use grounds. Most of the claimants, realizing what this was, then released their claims, although a few did not. YouTube determined that this was indeed fair use, and restored the video in the U.S.--where you can see it now. (It is highly recommended, by the way, and can be accessed via the NY Chapter page on the ARSC website or directly on YouTube.)

There are several good lessons here. First, fair use is alive and well, and should be vigorously defended. It is essential to scholarly discourse. Second, ARSC presenters should make sure that their use of audio clips is within the letter and spirit of fair use, using only as much as is necessary for legitimate commentary and analysis. To provide guidance co-chairs Kim Peach and Sandy Rodriguez of the new Online Media Committee and Executive Director Nathan Georgitis have developed the "ARSC Video Production Guidelines," which will be circulated shortly. Finally, the Copyright Committee still has work to do investigating



An ARSC YouTube video, as blocked in Germany. Screenshot courtesy of Rainer Lotz.

the status of fair use (or "fair dealing") in other countries, where some ARSC videos are still blocked.

In another matter, the government of Canada is literally trying to "sneak through" an extension of the copyright term for recordings there from 50 to 70 years, with no consultation and no debate. The extension was unannounced and was buried in an omnibus budget bill under an unrelated heading. A number of ARSC's Canadian members, including Richard Green and Barry Ashpole, are attempting to rally support to oppose the move. Everyone is urged to support them. Richard will report further on this matter at a later date.

-Tim Brooks, Chair, ARSC Copyright & Fair Use Committee

ARSC Grant Workshop a Success

The E&T Committee presented a pre-conference workshop, "From Idea to Deliverable: Planning and Executing Your Grant-Funded Project" on Wednesday, May 27 at the ARSC Conference in Pittsburgh. Workshop presenters from a variety of backgrounds included successful grant recipients, funders and vendors. The informative presentations focused on the complicated and confusing world of writing grant proposals and completing a grant funded project. The afternoon Roundtable session featured all of the presenters on a single panel, making for a lively and extended question and answer period and allowing for detailed and useful answers to many questions.

Speakers included Jolene Beiser, archivist from the Pacific Radio Archives; Libby Van Cleve, Director of the Oral History of American Music Archive, Yale University;

Jenny Doctor, Director of Syracuse University Belfer Audio Archive; Sandy Rodriguez, Special Collections Metadata Librarian, UMKC; Jesse Johnston, National Endowment for the Humanities (NEH); Nicole Ferraiolo, Council on Library and Information Resources (CLIR); Kellyn Robison and Kate Allen, GRAMMY Foundation; Jessica Thompson, Magic Shop Studio; and Mason Vander Lugt, Northeast Document Conservation Center (NEDCC).

The afternoon also included a tour of preservation vendor Media Preserve's facility just outside of Pittsburgh. Everyone who chose to join this part of the program was treated to a very informative tour of Media Preserve facilities, organized by Bob Strauss. The tour included visits to the audio and video transfer studios and parallel transfer rooms; film labs, quality control and processing areas. Media Preserve staff were on hand to lead the tour and answer questions.

Planning has already begun for the 2016 ARSC workshop, which will be hosted by Indiana University. While it's too early to share details, we can tell you that this will be the biggest (and we hope the best) ARSC workshop yet. Watch for announcements, because space will be limited and this one is sure to fill up fast!

ARSC Member Dave Lewis Honored by Society of Professional Journalists

The Greater Cincinnati Chapter of the Society of Professional Journalists holds an annual awards ceremony to honor outstanding achievements in print and broadcast journalism. On June 18th our own David Lewis was awarded the "Best Commentary" Award in the Audio Communication section for a piece on pioneer recording artist Bob Roberts that originally aired on WVXU-FM December 5, 2014. In citing Lewis for the award, the SPJ wrote that "David's commentary well-supported the segment, and we would really have liked to hear even more from him. The audio samplings of Roberts' work painted a winning portrait of his talent." Lewis was unable to pick up the award at the ceremony, as the same night he was presenting a talk to the New York Chapter of ARSC. To hear the award-winning radio commentary on Bob Roberts, please visit this link:

<http://wvxu.org/post/look-life-late-singer-ragtime-bob-roberts#stream/0>



NOW AVAILABLE! Audio Preservation with

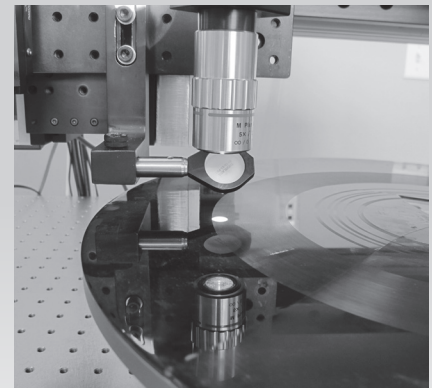
IRENE

IRENE uses digital imaging to safely retrieve sound from rare recordings on grooved media without the risks of stylus contact.

Candidates for this service include:

- Unique or rare wax cylinder or disc recordings
- Media too delicate to play with a stylus
- Broken or damaged media

The IRENE technology was developed by the Lawrence Berkeley National Laboratory in collaboration with the Library of Congress.



IRENE's 2D camera images the grooves on a lacquer disc.



NORTHEAST DOCUMENT CONSERVATION CENTER

For complete information, visit
www.nedcc.org/audio-preservation

Or contact: Mason Vander Lugt, NEDCC Audio Preservation Specialist, mlugt@nedcc.org, (978) 470-1010

WGBH & Library of Congress Announce Public Broadcasting Archive

The American Archive of Public Broadcasting (AAPB), a collaboration between WGBH Educational Foundation and the Library of Congress, launched a new website today at americanarchive.org today, providing the public with access to a collection of American public radio and television content dating back to the 1950s. These audio and video materials, created by more than 120 public broadcasting organizations across the country, have now been digitized and preserved, and will be a resource for scholars, researchers, educators, filmmakers and the general public to delve into the rich history of public broadcasting across America.

The website will initially provide access to 2.5 million inventory records created during the American Archive Content Inventory Project. The records will provide information about which public media video and audio materials have been digitized and preserved in the AAPB, indicate which video and audio files are available for research on location at WGBH and the Library of Congress, and highlight the participating stations. Contributing stations' histories, information about significant productions and resources for participating organizations will be available online.

Between April and October, WGBH and the Library of Congress will continue development of the AAPB website. By October, video and audio content will be accessible for the public to stream on the website's Online Reading Room. Curated collections of video and audio by scholars and the AAPB staff will focus on topics of historical significance.

IASA in Paris

Registration for the International Association of Sound and Audiovisual Archives 2015 annual conference, "All for One -- One for All: Common Concerns -- Shared Solutions", is now open and available online. Our 46th annual conference is being hosted 27 September through 1 October by the Bibliothèque nationale de France, in the city of light, Paris, France. Join us for a very full week of informative workshops, tutorials and thought-provoking papers, days of inspiring exhibits and posters, and evenings of musical and social events. For program details, visit our website at: <http://2015.iasa-web.org/en/programme>

Don't procrastinate! Take advantage of early bird rates and register online today.

Survey of Audio Holdings in Collections in the United States

"Quantifying the Need: A Survey of Existing Sound Recordings in Collections in the United States," a recently completed study on the quantity of audio holdings in collections, is now available as a PDF here:

<http://www.avpreserve.com/papers-and-presentations/quantifying-the-need-a-survey-of-existing-sound-recordings-in-collections-in-the-united-states/>

In 2014, AVPreserve and the Northeast Document Conservation Center (NEDCC), with funding from The Andrew W. Mellon Foundation, undertook an in-depth, multi-faceted assessment to quantify the existing audio items held in institutional collections throughout the United States. This was performed in response to The Library of Congress National Recording Preservation Plan and its call for the appraisal of collections, as well as to establish a foundation for articulating the current preservation need of sound recordings in collections nationwide. The goal was to acquire enough trustworthy data to be able to answer questions such as "How many sound recordings exist in broadcast organizations across the US?" or "How many sound recordings exist in archives throughout the US?" Moreover, we wanted to answer more complex questions such as "How many of such items are preservation-worthy?" or "How many have already been digitized?"

Prioritization for digitization is as critical as both funding and timeliness. The foundation for action on all three of these fronts is trustworthy quantitative data. This paper aims to provide such data along with supporting information about the methodologies used in its generation.

Joint Technical Symposium in Singapore

The theme of the 2016 Joint Technical Symposium is Sustainable Audiovisual Collections Through Collaboration. JTS 2016 is organized by the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) and will be hosted by the South East Asia Pacific Audio Visual Archive Association (SEAPAVAA) and the National Archives of Singapore (NAS), March 7-9, 2016. The website is www.JTS2016.org, and there is presently a Call for Papers. Proposals are due by September 19, 2015.

Arhoolie Foundation Receives Grant From Grammy Foundation for Preservation of the Strachwitz Interviews

The Arhoolie Foundation has been awarded a grant of \$12,200 from the Grammy Foundation® Grant Program to digitally preserve, transcribe, and make accessible online, in streaming audio and text transcriptions, approximately 80 hours of musician interviews conducted by Arhoolie Records founder Chris Strachwitz between 1960 and 1984. This one-of-a-kind collection, existing only on original tapes in the Arhoolie Foundation vault, includes conversations with such giants of American music as Flaco Jimenez, Bongo Joe, Luis Acosta, Luderin Darbone, Howling Wolf, Lightnin' Hopkins, Lydia Mendoza, The Staple Singers, Joe Falcon, James Campbell, Clifton Chenier and more.

Jazz on the Radio

The Stanford Archive of Recorded Sound is pleased to announce the acquisition and recently completed processing of the Art Vincent Jazz Collection. The collection features over 800 hours of interviews, broadcasts, and call-in segments primarily created for the radio program Art of Jazz, produced and presented by Art Vincent (1926-1993), Jazz DJ and concert producer. The show aired on radio stations in the New York Metropolitan area between 1961 and the mid 1980s, including WFHA, WJLK, WRLB, and WGBO. In addition to some live concert recordings, the show notably featured interviews with major figures in the jazz world, such as Stan Kenton, Count Basie, Buddy DeFranco, Trini Lopez, Woody Herman, Ray Charles, Frank Sinatra, Lou Rawls, Roy Eldridge, Skitch Henderson, Art Farmer, Duke Ellington, Teddy Wilson, Stan Getz, Louis Armstrong, Gerry Mulligan, Dave Brubeck, Benny Goodman, Stephane Grappelli, Dizzy Gillespie, and many others.

Please see the following blog post on the Stanford University Libraries website for more information <https://library.stanford.edu/blogs/stanford-libraries-blog/2015/03/art-jazz>

GRAMMY Grants

The GRAMMY Foundation® Grant Program is seeking applications to help facilitate the support of music preservation and research projects.

With funding generously provided by The Recording Academy®, the Grant Program awards grants each year to organizations and individuals to support efforts that advance the archiving and preservation of music and the recorded sound heritage of the Americas for future generations, and research projects related to the impact of music on the human condition.

Grant funds have been utilized to preserve private collections as well as materials at the Library of Congress, the Smithsonian and numerous colleges and universities. Research projects have studied the links between music and early childhood education, treatments for illnesses and injuries common to musicians, and the impact of music therapy on populations from infants to the elderly. More than \$6 million in grants has been awarded to more than 300 recipients.

HOW TO APPLY:

A letter of inquiry is required before submission of a full application. To read the guidelines and to submit a letter of inquiry for the 2016 GRAMMY Foundation grant cycle, please visit www.grammyfoundation.org/grants. The deadline each year for submitting letters of inquiry is Oct. 1.

The GRAMMY Foundation Grant Program funds the following areas:

1. Scientific Research Projects: \$20,000 Maximum Award
2. Archiving And Preservation Projects:
 - A. Preservation Implementation: \$20,000 Maximum Award
 - B. Assistance, Assessment And/ Or Consultation: \$5,000 Maximum Award

For more information about the GRAMMY Foundation, please visit www.grammyfoundation.org.

Closure Of England's North West Sound Archive

It was with great regret that the North West Sound Archive Council made the difficult decision to wind up the organisation in 2015.

In doing so, the Council recognised the importance of ensuring, wherever possible, that recordings held at the Archive are preserved for future generations. Most collections have been transferred to appropriate local authority archive service where they will be preserved in controlled climatic conditions and will, in due course, be made available for people to listen to. There will however be no public access to original recordings.

- The recordings have been transferred to other archive services as follows:
 - Recordings relating to the Greater Manchester area to Manchester Central Library.
 - Recordings relating to Merseyside to Liverpool Central Library
 - Recordings relating to Lancashire, Blackburn with Darwen and Blackpool to Lancashire Archives in Preston.

Where there are existing copies of recordings relating to Lancashire these may be accessed in the public searchroom at Lancashire Archives beginning July 2015. Where copies do not already exist advance notice is required and there will be a charge for creating the access copy.

In the late 1970s a public meeting was held in Manchester and, from the support shown, North West Sound Archive was established in 1979 to 'record, collect and preserve sound recordings of the life, character, history and traditions of the north west of England'. After several homes in Manchester, the Archive moved in 1982 to Clitheroe Castle

From these early beginnings, although the recording of oral history was a principle objective, it soon became evident that there were many other sound recordings worthy of permanent retention including dialect, music, local radio and the sounds of the region (textile machinery, railway engines etc.). The Archive, and its collections, continued to grow steadily and by the time it closed in 2015 over 140,000 items were held making it, probably, the largest collection in the United Kingdom outside London.

Preserved, amongst others, were the memories of cotton mill workers, engineers, canal workers, railway workers, colliers, wartime memories, even conversations with prisoners at Strangeways. Important collections include the Survey of English Dialects, Jodrell Bank Radio Astronomy

collection, Manchester Jewish Museum Oral History collection and an extensive collection of 78 rpm shellac gramophone records.

As well as the collection of sound material, another important facet of the Archive's work was the collection of dialect and technical words and terms from the region. The database comprises more than 25,000 words.

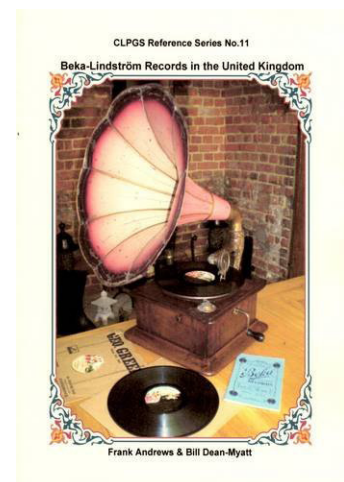
The Sound Archive carried out its own oral history recording programme as well as encouraging organisations, groups and individuals to undertake recording in their own specific field of interest. These projects ranged from a local history society recording general memories of their area to an individual recording memories of a specific industry or workplace. NWSA offered comprehensive training and advice in oral history recording techniques and methodology as well as advice on suitable recording equipment and the various legal aspects involved.

Because the vast majority of oral history recordings were with 'ordinary' people much of what is recorded is necessarily relevant to the study of local and social history. Famous individuals have had their stories well documented through the various forms of media but it is the 'man in the street' whose story needs to be told and preserved in order to capture the essence of the era.

Frank Andrews, 1920-2015

The noted discographical researcher Frank Andrews died on 26th. June at the age of 94. His reputation in this arcane field of scholarship was international in scope and his many publications set standards that provided the bench-mark for all his successors. Frank was born on the 4th. September 1920 in Willesden, North West London, the second child of Katherine and Herbert Andrews: he had an elder sister and two younger brothers. Afflicted by asthma from a very young age he was too delicate to attend the local school and was sent to a special school for children with poor health, where he remained until the age of sixteen.

Tragedy struck the family when, at the age of 12, he lost his father. His mother was left with four children to raise on her own, in addition to which Frank's blind grandfather



also lived in the house. Nevertheless, despite their relative poverty and his ill-health he enjoyed a happy and loving childhood. Because of his poor health he was frequently confined to bed for long periods, but these were not wasted as he became an omnivorous reader and an autodidact. When he left school, where he had risen to be head-boy, he became a messenger boy for a local company after which he was apprenticed to a diamond tool cutter, a job at which he worked until he retired at the age of sixty-five. Through a mutual friend he met his future wife Wyn, whom he married in 1953. She shared his love of music and was in the course of their married life to be the perfect hostess when he entertained the many British and overseas discographers who came to meals or who stayed with them, sometimes for extended periods.

Frank and Wyn used to take in foreign students who wanted to learn English and on one occasion in 1969 he and a French student, who was keen on music, went on a visit to central London where they came across an exhibition that was run by the CLPGS (City of London Phonograph and Gramophone Society). The man in charge was Ernie Bayly and what he had to say interested Frank so much that he decided to do some research in to the history of early record companies. This was partly motivated by his Socialist views because he wished to discover for himself just how capitalism worked and record companies seemed to provide a suitable vehicle for this research. For many years he spent every Saturday in the British Museum's newspaper archive at Colindale.

He was also a regular visitor to the EMI Archives where he was granted open access to all their archives, both 'in front and behind' the counter. So familiar was he with their holdings that he helped re-organise them in to a more logical form. The casual encounter with Ernie Bayly at the CLPGS eventually produced forty books and innumerable articles in specialist magazines that have documented the culture of the United Kingdom as recorded on 78-rpm records and phonograph cylinders. His help with information provided is acknowledged in hundreds, if not thousands, of books, articles and sleeve notes produced world-wide. Questions, even the simplest, from anyone would provoke Frank into a lengthy reply, handwritten and often written on the original letter you had sent him. He was always the most generous of men when it came to sharing the fruits of his research,

His taste in music was eclectic, ranging from the music-hall singer Gus Elen to the music of Mozart via barbers shop singing and Deanna Durbin. He also played both the piano and the button accordeon. A great lover of brass bands he, and Wyn, were patrons of Regent Brass, a band based in Brent. Somehow or other he managed to find time to maintain an immaculate garden. A liberal thinker he was also a staunch atheist and very much enjoyed vigorous debate. He received awards from the Association of Recorded Sound Collections and was a Patron of the CLPGS, by whom he was recently made the first recipient of a silver shield named the Frank Andrews Trophy for Research in Recorded Sound.

He leaves a widow and two daughters, Joy and Clare, and four grandchildren. Very sadly his oldest daughter Kay died only a few weeks ago.

Bill Dean-Myatt

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.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.

Save Our Sounds: The British Library's Programme To Preserve England's Sound Heritage

The nation's sound collections are under threat, both from physical degradation and as the means of playing them disappear from production. Global archival consensus is that we have approximately 15 years in which to save our sound collections by digitising them before they become unreadable and are effectively lost.

The British Library is home to the nation's Sound Archive, an extraordinary collection of over 6.5 million recordings of speech, music, wildlife and the environment, from the 1880s to the present day. We need both to ensure that the existing archive is properly preserved, and that there are adequate systems in place for the acquisition of future sound production in the UK.

The Save our Sounds programme has been created to answer this imperative need. It has three major aims: to preserve as much as possible of the nation's rare and unique sound recordings, not just those in our collections but also key items from partner collections across the UK ; to establish a national radio archive that will collect, protect and share a substantial part of the UK's vibrant radio output, working with the radio industry and other partners ; and to invest in new technology to enable us to receive music in digital formats, working with music labels and industry partners to ensure their long-term preservation.

In May 2015, the Heritage Lottery Fund announced that the Library will receive received funding of £9.5 million to help save the nation's sounds and open them up online for everyone to hear.

The funding enables us to digitise and make available online 500,000 rare, unique and at-risk sound recordings from our Sound Archive and other key collections around the country.

From 2017-2022, we will work with partner institutions across the UK to develop a national preservation network via ten regional centres. Together we will digitise, preserve and share our unique audio heritage. We will also run a major outreach programme to schools and local communities to celebrate and raise awareness of UK sounds.

This support from the Heritage Lottery Fund answers an urgent call to save some of our most endangered sounds from being lost forever.

This is an important step in our journey to Save Our Sounds for future generations. You can read more about the

scale of the remaining challenge in our Living Knowledge vision, published in January 2015.

As part of our Save our Sounds project, we undertook a national audit to map the condition of sound archives around the country and identify other threatened collections. Our aim is to create a comprehensive picture of the nation's sound collections with the creation of a UK Sound Directory.

Please get in touch with us if you would like to donate to support this project, or to discuss how you or your organisation can help preserve the nation's audio heritage.

Visit the Sounds website, which includes over 60,000 sound recordings for you to enjoy, covering the entire range of recorded sounds: music, drama and literature, oral history, wildlife and environmental sounds.

There is more information on the Sound Archive on our Help for Researchers pages, including how to order and listen to collection items in our Reading Rooms.

Follow us on Twitter @soundarchive and use the hashtag #saveoursounds. Keep up with the latest news on Sounds through our Sound and vision blog. For further information about the Sound Archive and the Save our Sounds project, contact sound-archive@bl.uk.

Smithsonian's Guidelines for Processing AV Material

The Smithsonian's Archives of American Art has published the complete "Guidelines for Processing Collections with AV Material" on our website. You can download it [here](#):

<http://www.aaa.si.edu/collections/documentation/av>

These guidelines were written and refined during a 3-year grant project (2012-2015) with funding from the Council on Library and Information Resources "Hidden Collections" grant program. More information about that project is available on our project page, including links to all of the finding aids for the 12 collections processed during the project:

<http://www.aaa.si.edu/collections/projects/clir>

The guidelines were intended to help archivists plan and undertake arrangement and description of mixed-media archival collections, or manuscript collections containing archival sound recordings and moving image materials. They include AV-specific guidance for assessment of

collections prior to processing (Chapter 1), expectations and processing strategies for different levels of processing (Chapter 2), instructions for re-housing media and seating it in collection containers (Chapter 3), archival arrangement of mixed-media collections (Chapter 4), describing media in finding aids according to EAD 2002 and DACS (Chapter 5), and links to resources for identifying and dating archival audiovisual formats (Chapter 6).

This document was written for local use at the Archives of American Art, but it is hoped that it will be useful to other repositories. Users of these guidelines will want to make changes to synchronize them with local processing policies, storage practices, descriptive practices, and capacities for playback, digitization, and access. Note that a significant revision of Chapter 5 is anticipated with the release of EAD3 once it is adopted at the Smithsonian Institution. Feedback is always welcome.

AVPreserve Announces New Tools:

AVCC

AVPreserve is pleased to announce the release of AVCC, an open-source web application for the rapid inventory of physical film, video, and audio materials. Developed with funding from the Library of Congress' National Recording Preservation Board – in addition to funding support from the Metropolitan New York Library Resource Council and New York State Documentary Heritage Program for previous versions of the tool – AVCC provides a series of inventory templates and quantitative reports that promote simple and fast documentation and analysis of collections of audiovisual materials.

To register for a free account go to <https://avcc.avpreserve.com/login>. Contact [avcc\[at\]avpreserve\[dot\]com](mailto:avcc[at]avpreserve[dot]com) with any questions. More details are at <https://www.avpreserve.com/blog/announcing-the-release-of-avcc-inventory-collection-management-tool/>

Features of AVCC include:

- Enables teams to work collaboratively and enter data simultaneously
- Data entry templates for film, video, and audio materials featuring controlled technical vocabularies and format specific fields
- Faceted browsing and keyword searching across all fields.
- Ability to create multiple unique projects within an organization, each with its own customized template and controlled access for inventory staff



Brenda Nelson-Strauss with the ARSC Award for Distinguished Service.
Photograph by Michael Devecka.

- Bulk editing of fields to decrease data entry time for information that will be repeated across multiple records
- Full export of all data entered
- Import of existing inventory records
- Graphical reports showing counts by format, base type, reel or disc diameter, acid detection strip readings, film color type, and more
- Scheduled daily backups
- Excel-based reporting

Guide to RFPs for the Digitization of Audio

In association with the ARSC Guide to Audio Preservation, AVPreserve is releasing this Guide to RFPs for the Digitization of Audio, along with recommendations for technical and preservation metadata to collect during the process and a sample spreadsheet to obtain estimated pricing from digitization vendors.

<https://www.avpreserve.com/papers-and-presentations/guide-to-developing-a-request-for-proposal-for-the-digitization-of-audio/>

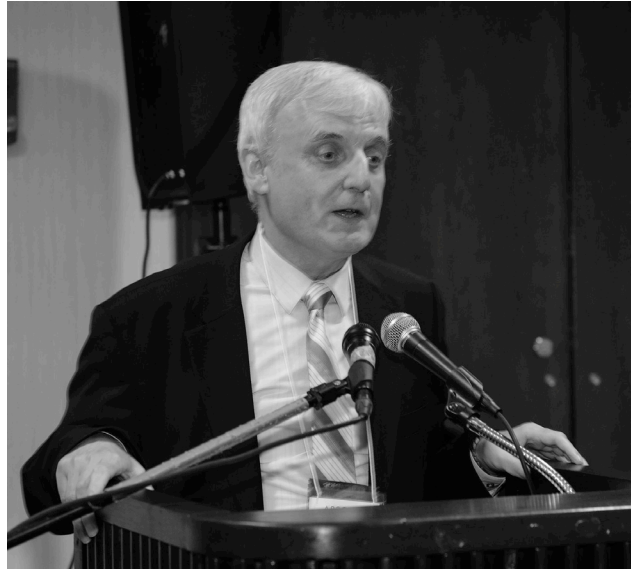
Whether outsourcing or digitizing in-house, collection managers need to be able to define the parameters and specifications for preservation reformatting in order to properly care for their assets and to control and understand the outcomes of the digitization process. Every digitization project and organizational requirements are different; this guide is a starting point for creating an RFP specific to those needs.

New and Returning Members

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



Rainer Lotz accepting Certificate of Merit for Best Historical Research on General Recording Topics for *Black Europe* set by Lotz, Jeffrey P. Green, Howard Rye, and Christian Zwarg (Bear Family Records). Photograph by Michael Devecka.



Peter Martland accepting award for Best Historical Research on General Recording Topics, Best History-Recording History for his book *The British Record Industry, 1888 - 1931* (Scarecrow). Photograph by Michael Devecka.

ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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“City People On Open Air
Fete With Gramophone”
photo postcard, Bulgaria
c.1920s