

ARSC))))))) Newsletter

Association For Recorded Sound Collections

Number 121 • Fall 2009

We're Jazzed About ARSC in New Orleans!

The 44th annual ARSC conference will be held May 19–22, 2010, in New Orleans, and if you haven't been there in recent years—or ever—you should not miss this opportunity to experience one of the most culturally vibrant and welcoming cities in America. Members of the Board and Local Arrangements Committee checked out the venue and surrounding area in October and came away amazed at what the city has to offer today. Our conference site will be the historic and atmospheric Chateau Bourbon hotel, a pre-Civil War landmark that originally housed the city's largest department store. Located in the historic French Quarter, it borders Canal Street on the east and lively Bourbon Street on the south, and is also near the trolley line. A block of rooms has been reserved at the special conference rate of \$129 single/double, and the rate is available for several days prior to the conference if you want to come early.

In addition to a full and varied conference program (still being assembled), attendees will be able to experience all the delights of the city, many within walking distance—the historic architecture and party atmosphere of the French Quarter, the eclectic culture of the Arts District, or nearby Congo Square, now the site of Louis Armstrong Park and the Mahalia Jackson

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ARSC 2009 Preservation Grant Award Winner Announced

The Detroit Symphony Orchestra

The ARSC Preservation Grants Committee is pleased to announce the recipient of the Grant 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.

The orchestra was awarded \$10,000 for its Detroit Symphony Orchestra Archives Audio Preservation Project.

This project assists in preserving and re-housing the historical recordings of the Detroit Symphony Orchestra. Additionally, the project helps make these recordings accessible to scholars and members of the public.

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Events

May 19–20, 2010. **44th Annual ARSC Conference, New Orleans, LA.** <http://www.arsc-audio.org/>

March 21–24, 2010. Music Library Association Annual Meeting, San Diego, CA. <http://www.musiclibraryassoc.org/>

May 2–5, 2010. Joint Technical Symposium 2010, Oslo, Norway. <http://www.JTS2010.org>

May 14–15, 2010. British and Irish Sound Archives (BISA) Training Day, Bothwick Institute for Archives, University of York. <http://www.bisa-web.org>

May 20–23, 2010. 128th AES Convention, London, UK. <http://www.aes.org/>

August 10–15, 2010. SAA/COSA Joint Annual Meeting, Washington DC. <http://www.archivists.org/>

November 1–6, 2010. AMIA/IASA Joint Annual Meeting, Philadelphia, PA. <http://www.iasa-web.org>

Please send notices of events to the editor.

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President's Message/Important Dues Info

For the past five years, ARSC has passed deficit budgets. On average, our projected deficit has been about \$10,000. Thanks to better-than-expected conference attendance and contributions from members, we typically have erased this deficit by the end of the year, but nonetheless, ARSC has an ongoing structural deficit—our budgeted expenses exceed our expected income every year. ARSC is financially healthy, but ensuring the long-term fiscal health of the organization is one of my duties as President of the Association. We are a small organization, and it is a mistake to repeatedly pass deficit budgets with the expectation that conferences will always make money and erase this deficit.

ARSC is a membership organization that charges dues to carry out a variety of programs that help accomplish our educational mission of furthering the study and preservation of recorded sound. ARSC dues are not a \$36 journal subscription. The journal is a component of fulfilling ARSC's mission, but the organization is what the members bring to it, not what we get in the mail every few months. The dues should reflect the real expenses of the activities that the organization's members want ARSC to be engaged in, and we are no longer able to pay for that with the current dues rates.

ARSC revised its bylaws this summer in part to give the Board more flexibility in setting the Association's dues. At the spring membership meeting the members asked to be consulted before the Board voted on a dues increase. The bylaws were changed to incorporate a 60-day comment period for any dues increase. (In the past, a dues increase had to be voted on by the membership.) In accordance with the bylaws, the Board is now asking for feedback on a possible 2010 dues increase, to be voted on at the end of January.

The year I joined ARSC, 1998, was the last time that ARSC raised its dues, to the current \$36. Our expenses have risen since then. Postage, printing, and administrative costs continue to rise. We now offer travel grants to promising young members to attend the conference. We have successfully led a lobbying effort in Washington for copyright reform. Our conference sessions for the past two years are all available online for free. The first 25 years of the journal are available online, again for free. All of this costs money and it has been largely paid for by donations and conference profits.

ARSC dues are remarkably affordable, given that the organization accomplishes as much as we do. But they must keep pace with our expenses if we are to continue to function as a strong organization. At our fall meeting, the ARSC Board voted to propose to the members a new dues rate of \$40 for individuals and \$65 for institutions. Of course, we are concerned about losing members by raising the dues. In particular, attrition from institutional members (libraries) who may not see the

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ARSC Newsletter

Issue 121 Fall 2009

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

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Special thanks to Jill Breedon for copy editing the ARSC Newsletter.

President's Message

(Continued from page 2)

membership as anything more than a journal subscription may be a problem. Although \$40 and \$65 are the currently proposed rates, we will consider all of your feedback to set the most appropriate dues rates when the Board meets via conference call at the end of January.

Please send me your feedback by January 30. What are your dues worth? What do you want to see ARSC accomplish over the next few years? Please do not hesitate to email me at seubert@library.ucsb.edu or call me at 805-893-5444.

I'm looking forward to your input on this important matter.

*David Seubert, ARSC President
(seubert@library.ucsb.edu)*

2009 ARSC Preservation Grant Awarded to DSO

(Continued from page 1)

The preservation project will begin with audiotape recordings of broadcasts made in the 1950s, which are in danger of deterioration because of age and former storage conditions. The collection includes many performances involving African-American composers and performers, and documents the work of Music Directors Paul Paray, Sixten Ehrling, and Antal Dorati.

With in-kind contributions from the Symphony and its Annual Fund, Save America's Treasures, and the National Historic Publications and Records Commission, the project forms part of the strategic plan of the orchestra's new Music Director, Leonard Slatkin.

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, 2009.

2010 ARSC Conference: Call for Presentations

Proposal deadline: January 4, 2010

The Association for Recorded Sound Collections invites proposals for presentations at its 44th annual conference, to be held May 19–22, 2010, in one of the most fascinating cultural centers in America—New Orleans, Louisiana. The conference will take place at the historic Chateau Bourbon, located in the heart of the French Quarter.

ARSC welcomes presentations on the preservation and study of sound recordings in all genres of music and speech, in any format, and from any period. The enthusiastic audience will be drawn from our community of collectors, historians, musicians, preservationists, and archivists.

In general, we give preference to demonstrations, papers, and panels that are informative, are well organized, and include compelling audio and visual content, presented by people who display a passion about their subjects. Presentations may deal with technical issues such as preservation and archives management or with content-related topics such as discography, repertoire, and artist profiles. This year we especially welcome presentations that showcase New Orleans and the surrounding area and their rich recording heritage.

The deadline for receiving presentation proposals is January 4, 2010. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance by January 31, 2010.

For more information and the Call for Presentations form, visit <http://www.arsc-audio.org/conference/pdf/2010call.rtf>

General conference information can be found at <http://www.arsc-audio.org/conference/>

Tim Brooks, ARSC Program Chair (tim@timbrooks.net)

2010 ARSC Conference

(Continued from page 1)



ARSC Program Chair Tim Brooks in Congo Square at Louis Armstrong Park, October 2009.

Performing Arts Center, which hosts both popular and classical artists. Also nearby is Faubourg Tremé, home to Storyville and one of the oldest black neighborhoods in the U.S. This is where many of the city's early musicians, like Buddy Bolden, Kid Ory, Louis Armstrong, Jellyroll Morton, and King Oliver, were nurtured. A short, inexpensive trolley ride away is the beautiful garden district, with its gracious nineteenth-century homes and tree-lined boulevards, and Tulane and Loyola universities. A free ferry ride across the Mississippi brings you to Algiers, with more historic homes, a jazz walk of fame, and levees overlooking New Orleans in the distance. Of course New Orleans also has a rich recording history, beginning in the 1890s and flourishing in the 1940s and '50s.

New Orleans is also justly famous for its cuisine. During our recent visit we sampled many of the city's gastronomical delights, including a breakfast of beignets and café au lait at the famous Café du Monde, muffuletas and po-boys for lunch, and a dinner at Muriel's on Jackson Square, where a visit to the séance room on the second floor was one of the highlights of our visit. There are many dining options in the neighborhood, and of course the nightlife is always in high gear.

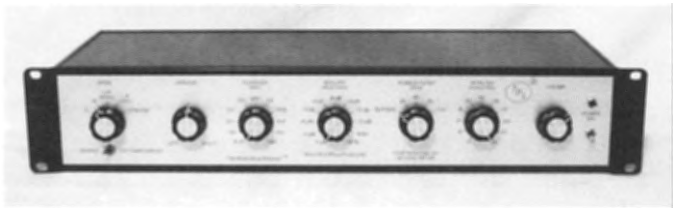
Hosts for the 2010 conference include Tulane University, the Louisiana State Museum, and the Historic New Orleans Collection. We are working to arrange special tours of these sites, including the Hogan Jazz Archive at Tulane. Collectively, they preserve the legacy of European, African, and Caribbean cultures that formed the city's fabulous musical heritage.

The conference kicks off Wednesday, May 19th, with a workshop on Disaster Planning and Recovery for Audio Materials. Morning sessions include a discussion on lessons learned from Hurricane Katrina, a presentation on choosing vendors for recovery work, and a lively roleplay debate between collection managers and cost-conscious administrators. In the afternoon session participants will get their hands dirty learning basic triage and assessment of damaged audio media, equipment, and related materials.

You'll want to stay as long as possible to allow for eating, sightseeing, and soaking up the local music—in addition to the excellent presentations that will be offered during the conference. We hope you will all make plans now to join us in New Orleans.

Submitted by Brenda Nelson-Strauss (bnelsons@indiana.edu) and Kurt Nauck (nauck@78rpm.com), Co-Conference Managers

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2009 ARSC Awards for Excellence

The ARSC Awards Committee is pleased to announce the winners of the 2009 Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, we recognize outstanding contributions, encourage high standards, and promote awareness of superior works. A maximum of two awards are presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality; this year, there were many contributions that met this standard, particularly in the areas of jazz and rock music. The 2009 Awards for Excellence honor works published in 2008.

Thanks to a veritable embarrassment of riches and a number of foreign or self-published works, selecting the winners and contacting authors and publishers took longer than usual. All of the honorees have now been notified, and certificates and one-year memberships to ARSC are being produced and distributed. The winners will also be acknowledged at the awards ceremony at the ARSC national conference in New Orleans in May.

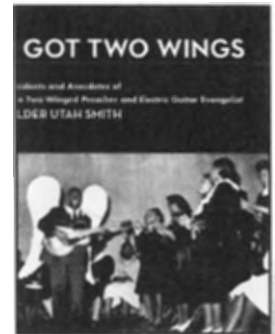
2009 ARSC Awards Committee

Winners are chosen by the ARSC Awards Committee, which consists of five elected judges representing specific fields of study, the ARSC President, and the Book Review Editor of the ARSC Journal. The members of the Awards Committee are:

Robert Iannapollo (Awards Committee Co-Chair)
 Roberta Freund-Schwartz (Awards Committee Co-Chair)
 Brenda Nelson-Strauss (Ex-officio)
 David Seubert (ARSC President)
 Jim Farrington (Book Review Editor, ARSC Journal)
 David Hamilton (Classical Music Judge)
 Kip Lornell (Judge-at-Large)
 Dan Morgenstern (Jazz Music Judge)
 William L. Schurk (Popular Music Judge)
 Dick Spottswood (Judge-at-Large)

Best Research in Recorded Blues, Gospel, Rhythm & Blues, or Soul Music

I Got Two Wings: Incidents and Anecdotes of the Two-Winged Preacher and Electric Guitar Evangelist, Elder Utah Smith, by Lynn Abbott (Case Quarter)



Certificate of Merit:

Texas Blues: The Rise of a Contemporary Sound, by Alan B. Govenar (Texas A&M Press)

Best Research in Recorded Classical Music

Best Discography:

Boston Symphony Orchestra: An Augmented Discography, by James H. North (Scarecrow Press)



Best History:

A Charles Ives Omnibus, by James Mack Burk (Pendragon)

Certificates of Merit:

After the Golden Age: Romantic Pianism and Modern Performance, by Kenneth Hamilton (Oxford University Press)

Sprechstimme in Arnold Schoenberg's Pierrot Lunaire: A Study of Vocal Performance Practice, by Aidan Soder (Edwin Mellen Press)

(Continued on page 6)

Additional information about ARSC, including lists of past ARSC Award Winners and Finalists, may be found at www.arsc-audio.org.

ARSC Awards *(Continued from page 5)*

Best Research in Recorded Country Music

Linthead Stomp: The Creation of Country Music in the Piedmont South, by Patrick Huber (University of North Carolina Press)



Certificates of Merit:

Working Girl Blues: The Life and Music of Hazel Dickens, by Hazel Dickens and Bill C. Malone (University of Illinois Press)

Merle Haggard: Concepts Live ... 1968–1976, by Deke Dickerson (Bear Family)

Best Research in Recorded Folk, Ethnic, or World Music



Mexican American Mojo: Popular Music, Dance and Urban Culture in Los Angeles, 1935–1968, Anthony Macias (Duke University Press)

Certificate of Merit:

Lemko Folk Music on Wax Cylinders and American Recordings, 1901–1930, Bogdan Horbal and Walter Maksimovich (self-published)

Best Research in General History of Recorded Sound

Den Talande Maskinen: De Forsta Inspelade Ljuden I Sverige Och Norden [The Talking Machine: The First Recorded Sounds in Sweden and Scandinavia], by Tony Franzén, Gunnar Sundberg, and Lars Thelander (Suomen Äänitearkisto/Finlands Ljudarkiv)

Certificate of Merit:

Sound Media: A Theory of Live Journalism and Musical Recording, by Lars Nyre (Routledge)

Best Research in Record labels



Best Discography:

Montgomery Ward Records: A Discography, by Alan Sutton (Mainspring Press)

Best History:

Revolutionizing Children's Records: The Young People's Records and Children's Record Guild Series, 1946–1977, by David Bonner (Scarecrow Press)



Certificate of Merit:

The Edison Discography, 1926–1929, by Raymond R. Wile (Mainspring Press)

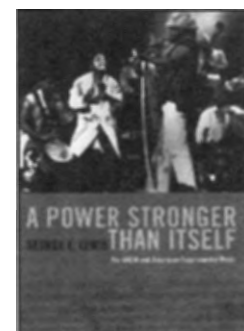
Best Research in Recorded Jazz Music

Best Discography:

John Coltrane Reference, by Chris DeVito, David Wild, Yasuhiro Fujioka, and Wolf Schmalzer; ed. by Lewis Porter (Routledge)

Best History:

A Power Stronger Than Itself: The AACM and American Experimental Music, by George E. Lewis (University of Chicago Press)



Certificates of Merit:

Backstory in Blue: Ellington at Newport '56, by John Fass Morton (Rutgers University Press)

Playing the Changes: Milt Hinton's Life in Stories and Photographs, by Milt Hinton, David Berger, and Holly Maxson (Vanderbilt University Press)

Miles Davis, Miles Smiles, and the Invention of Post Bop, by Jeremy Yudkin (Indiana University Press)

Luck's in My Corner: The Life and Music of Hot Lips Page, by Todd Bryant Weeks (Routledge)

Delightfulee: The Life and Music of Lee Morgan, by Jeffrey McMillan (University of Michigan Press)

Monk's Music: Thelonious Monk and Jazz History in the Making, by Gabriel Solis (University of California Press)

Best Research in Recorded Rock and Popular Music



Sgt. Pepper and the Beatles: It Was Forty Years Ago Today, by Olivier Julien (Ashgate)

Certificate of Merit:

Mondo Exotica: Sounds, Visions, Obsessions of the Cocktail Generation, by Francesco Adinolfi (Duke University Press)

So You Want To Be a Rock and Roll Star: The Byrds Day-By-Day, 1965–1973, by Christopher Hjort (Jawbone Press)

Hot Burritos: The True Story of the Flying Burrito Brothers, by John Einarson and Chris Hillman (Jawbone Press)

Some comments from this year's Awards for Excellence winners demonstrate their significance to authors and publishers:

Bogdan Horbal, co-author of Lemko Folk Music on Wax Cylinders and American Recordings, 1901–1930:

Thank you very much for this excellent news. It's an honor to receive this Certificate of Merit. We are two enthusiasts of Lemko culture and history who do our research in spare time. The book was privately published because no mainstream publisher would ever publish any book on such a narrow topic. Yet this is the topic that we explore and deeply care about. We are very pleased to be among those that have been awarded by such a prestigious organization.

Patrick Huber, author of Linthead Stomp: The Creation of Country Music in the Piedmont South:

Thank you for the great news. It made my week! I'm honored to have my work recognized by the ARSC (of which I've been a member now for around four years).

Holly Maxson, co-director of the Milton J. Hinton Photographic Collection and co-author of Playing the Changes: Milt Hinton's Life in Stories and Photographs:

David Berger and I are gratified that our work on Milt Hinton and his legacy, in both recorded sound and photographs, has been recognized by an organization like yours. We are looking forward to celebrating Milt's Centennial during 2010, and this award continues to reinforce our sense of his invaluable contributions to the history of American jazz.

Anthony Macias, author of Mexican American Mojo: Popular Music, Dance and Urban Culture in Los Angeles, 1935–1968:

What wonderful news! Thank you so much. I am honored and, despite having written a nearly 400-page book, at a loss for words!

Jeffrey McMillan, author of Delightfulee: The Life and Music of Lee Morgan:

Wow! I'm honored and thrilled at this news! Delightfulee was a labor of love that took many years of hard work to complete and it gives me a great sense of fulfillment to know that my work has been recognized for the ARSC award. Thank you for this news.

Latest Developments in Copyright Reform

The passage of ARSC-sponsored legislation last spring has set in motion an official U.S. government study into whether to bring pre-1972 sound recordings under federal law. Among other things, this would establish for the first time a public domain for the oldest recordings in the U.S. The Copyright Office has two years to complete the study and report to Congress, and has signaled that it intends to conduct a thorough and impartial review. A “principal author” for the study is expected to be named shortly, and will establish the timeline for hearings and public comment.

ARSC’s next major task will be to draft a thorough and persuasive filing to submit as its comment. New Copyright Committee member Bruce Epperson, an attorney, has offered to help with this. ARSC members will also be welcome to submit their own comments. We will let you know when a government website for that purpose is established.

Congress has also asked the Library of Congress develop a “National Recorded Sound Preservation Study and Action Plan” and I am currently working with David Seubert, Brenda Nelson-Strauss, and several others on a task force developing the copyright, preservation, and access recommendations for that plan. This, along with the Copyright Office study and several studies already completed by the National Recording Preservation Board, is building the basis for action by Congress in this important area that affects us all.

In Europe the strong drive by the international record companies for copyright term extension there has stalled. After having been defeated in their attempt to nearly double the 50-year term in Britain in 2006, the companies, with the support of friendly politicians, attempted to obtain term extension throughout Europe by lobbying the European Union parliament in Brussels. However, opposition from both national archives and the public was so strong that the idea has been shelved for the time being. Ten European countries have announced their opposition and Sweden even elected a “Pirate Party” representative to the European Parliament. (The Pirate Party, which calls for copyright and patent reform, is said to be the third-largest political party in Sweden; similar movements have been started in 33 countries, including the U.S., the largest being in Germany). The rotating leader-

ship of the EU is controlled until mid-2010 by countries opposed to term extension, so no action is expected before then. However, at that time the record companies are expected to renew their push for extension, and negotiations on a compromise bill (including a possible “use it or lose it” provision) are ongoing.

Much copyright expansion has been carried out under the guise of “international harmonization” and it is important for those promoting reform to coordinate as well. As part of ARSC’s international outreach, a paper on our proposals was delivered at a conference at the University of Salford, England, in May 2009. Audio of the keynote address and panel on copyright held at the ARSC Conference in Washington, DC, in May is now available worldwide at www.arsc-audio.org/conference/audio2009/index.html. Finally, an article on ARSC’s efforts titled “Only in America: The Unique Status of Sound Recordings under U.S. Copyright Law and How It Threatens Our Audio Heritage” was published in the summer 2009 issue of *American Music*. It is available on the Historical Recording Coalition website, www.recordingcopyright.org, and on my own website. We ask all members to spread the word about our efforts.

*Tim Brooks, Chair, Copyright & Fair Use Committee
(tim@timbrooks.net)*

Library Study Shows Arcane State Laws Threaten Preservation of America’s Aural Heritage

While U.S. lawmakers wrestle with monumental issues such as health care reform, the economy, and two wars, they are also tackling the problems caused by the lack of a national copyright law to protect pre-1972 recordings. The absence of a federal copyright law is inhibiting the preservation and accessibility of much of America’s aural heritage because sound recordings published before 1972 continue to be governed by a confusing array of state laws, common law, and judicial decisions.

The Library of Congress announced today the release of the fifth in a series of landmark studies commissioned by the U.S. Congress and published by the Council on Library and Information Resources (CLIR) that highlight the challenges facing archives, libraries, and other cul-

tural institutions specializing in the preservation of and public access to historic recorded sound materials. The report examines copyright laws in 10 U.S. states related to sound recordings released before 1972. This is the first in-depth analysis of individual state copyright laws.

“At a time when the responsibility for sustaining America’s recorded sound history and culture is being ever more rapidly transferred to publicly funded libraries and archives, it is vitally important that public policy makers come to terms with the legal barriers that those institutions face in meeting their obligations to preserve and provide responsible public access, while also protecting the rights of copyright owners,” said Associate Librarian of Congress for Library Services Deanna Marcum. Congress has recently directed the U.S. Copyright Office to “conduct a study on the desirability of and means for bringing sound recordings fixed before February 15, 1972, under federal jurisdiction.”

Titled “Protection for Pre-1972 Sound Recordings under State Law and Its Impact on Use by Nonprofit Institutions: A 10-State Analysis,” the study was issued under the auspices of the Library of Congress National Recording Preservation Board (NRPB). It was undertaken for the Library by the Program on Information Justice and Intellectual Property at American University’s Washington College of Law, under the supervision of Professor Peter Jaszi with the assistance of Nick Lewis.

In this study, Jaszi, Lewis, and American University students examine criminal and civil laws in 10 states, as well as judicial decisions and common law, pertaining to sound recordings produced before 1972. They provide a brief history of the formulation of these laws and examine the laws and court cases that limit the extent to which nonprofit institutions can preserve and provide public access to pre-1972 sound recordings. As Jaszi and his students note, state anti-piracy laws alone do not define the legal uses of pre-1972 recordings. Legal uses of these recordings are also affected by common law copyright, unfair-competition laws, rights of privacy, and federal copyright law related to underlying works, such as musical compositions performed on the recordings.

The first two Library of Congress studies on sound recordings and copyright, both authored by Professor June M. Besek of Columbia Law School, explored how the morass of non-federal laws relating to pre-1972 sound recordings adversely affect preservation and public access to these rich cultural and historical resources. This new study can be found online at the CLIR website,

www.clir.org/pubs/abstract/pub146abst.html, and at the website of the National Recording Preservation Board, www.loc.gov/rr/record/nrpb/nrpb-clir.html.

Established by the National Recording Preservation Act of 2000 and reauthorized in 2008, the advisory National Recording Preservation Board (www.loc.gov/nrpb/) is appointed by Librarian of Congress James H. Billington and consists of representatives from professional organizations of composers, musicians, musicologists, librarians, archivists, and the recording industry. Among the issues that Congress charged the board to examine were access to historical recordings, the role of archives, and the effects of copyright law on access to recordings.

Founded in 1800, the Library of Congress is the nation’s oldest federal cultural institution. It 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 and via interactive exhibitions on a personalized website at myLOC.gov. The Library’s collection of sound recordings is preserved at the Library of Congress Packard Campus for Audio Visual Conservation, its state-of-the-art preservation facility in Culpeper, VA, which was made possible through the generosity of David Woodley Packard and the Packard Humanities Institute.

The Council on Library and Information Resources (www.clir.org) is an independent, nonprofit organization dedicated to improving the management of information for research, teaching, and learning. CLIR works to expand access to information, however recorded and preserved, as a public good.

Indiana University Announces Media Preservation Survey Report

Indiana University announces the release of a detailed report on the more than 560,000 audio and video recordings and reels of film on its Bloomington campus. The report not only examines the characteristics and condition of the recordings, but also analyzes their associated preservation challenges. The 115-page report is the result of a ten-month study by a team of archivists, funded by the Office of the Vice Provost for Research. It is available for download at http://research.iu.edu/resources/media_preservation/index.html.

The Media Preservation Survey report explores degradation and obsolescence issues with many of the 51 analog and physical digital formats held by 80 units on campus. It presents a strong case for the urgent need to digitize audio and video holdings in the near-term as well as immediately secure appropriate storage of motion picture film. The report also highlights the research value of the university's holdings and suggests concrete steps towards the development and implementation of a university-wide preservation plan.

The findings and analysis in the survey report may be useful to universities and other types of organizations with media holdings. Consultants for the report were David Francis, former Chief, Motion Picture, Broadcasting, and Recorded Sound Division at the Library of Congress; Dietrich Schüller, Director Emeritus, Vienna Phonogrammarchiv; and Chris Lacinak, President, AudioVisual Preservation Solutions.

Further information is available on the survey website at the url provided above.

Mike Casey, Associate Director for Recording Services, Archives of Traditional Music, Indiana University (micasey@indiana.edu)

The Joan and Elwood McKee Collection at UMKC

The Joan and Elwood McKee 78-rpm and LP record and reference books collection has now been donated to the Marr Sound Archives at the University of Missouri-Kansas City. The records have been sent gradually to UMKC over the past several years. The last 1,900 78-rpm discs arrived in 2006, and in September 2009, 4,200 LPs and 220 books completed the donation.

Joan and Elwood started collecting operatic records in the late 1940s. They acquired multiple versions of all the Giuseppe Verdi operas and concentrated on performances by great musical artists. They lived in Germany for ten years and were able to obtain a large number of operas and recitals made in the Soviet Union. Joan expanded their collection by more than 500 piano and ballet recordings after their return to America. Their holdings included biographies of musical artists and discographic works in seven languages. The McKee collection significantly enhances the archive's opera holdings, which includes the Fred Calland and Phil Rochlin collections.

The McKees have been active members of the Association for Recorded Sound Collections since 1977. They participated in three large ARSC research projects, and Elwood has reviewed books and CD reissues of historic vocal records in the ARSC Journal.

The Marr Sound Archives are located at UMKC's Volker Campus in the Miller Nichols Library, the university's largest library and home of the general collection, Music/Media Library, and LaBudde Special Collections. For more information, contact Chuck Haddix.

Chuck Haddix, Marr Sound Archives, Miller Nichols Library, University of Missouri-Kansas City (haddixc@umkc.edu)

ARSC Newsletter Submission Deadlines

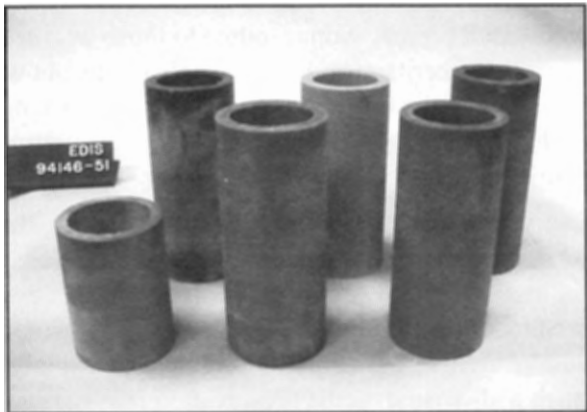
No. 122, Winter 2010 – February 10, 2010 (advertising, February 1, 2010)

No. 123, Summer 2010 – June 10, 2010 (advertising, June 1, 2010)

No. 124, Fall 2010 – November 10, 2010 (advertising, November 1, 2010)

Thomas Edison NHP MARC catalog online

In October the National Park Service (NPS) Library Program loaded the Thomas Edison National Historical Park (TENHP) MARC-format database of recorded sound holdings into the NPS Voyager catalog. The NPS Voyager catalog is available for public searches online at <http://www.library.nps.gov/>.



Group of six experimental brown wax cylinders, each cut with a 400-threads-per-inch long-play groove, circa 1896.

The TENHP database in Voyager includes MARC-format data for the 10,000 cylinder records and 28,000 disc records preserved at Edison's Laboratory in West Orange, New Jersey. The majority of the phonograph records in the collection are Edison recordings made between 1888 and 1929. The collection also includes some Edison-era recordings made by competing companies. The project to create the MARC-format database began in 1995 and was completed in 2005.

To limit a search in Voyager to the TENHP records only, follow these steps:

- Go to the NPS Library Information center, online at <http://www.library.nps.gov/>
- Under "NPS Voyager Catalog," click on "search."
- Choose "Basic Search."
- Click on the list titled "Optionally limit to major NPS library."
- Choose TENHP, listed under "Major Park Libraries."

*Jerry Fabris, Museum Curator, TENHP
(gerald_fabris@nps.gov)*

ARSC NY Chapter Kicks Off 2009–10 Season

The New York Area Chapter of ARSC has kicked off its 2009–2010 season by moving to a new home—The Sonic Arts Center of the City College of New York (part of the City University system).

The chapter's first program, on October 22nd, featured a presentation by Paul Kozel, the founder and director of the Sonic Arts Center, an undergraduate program designed to educate future audio producers and engineers. Kozel and the Sonic Arts Center are planning to create a program in Audio Archiving, thanks to a bequest from long-time ARSC member and CCNY alumnus Gary Thalheimer.

ARSC members toured the various classrooms and studios that make up the center and listened to student projects, including an album by Richie Havens being produced by one of the Sonic Arts Center undergrads.



The November 18th program featured part two of "An Evening with R. Peter Munves," hosted by Seth Winner. Munves discussed his long career as a classical producer, including his work with such greats as Bruno Walter, Leopold Stokowski, and Leonard Bernstein, and his famous productions of seminal albums such as *Switched On Bach* (by Walter, later Wendy Carlos) and his discovery of Tomita.

The December meeting and holiday gathering, scheduled for Thursday, December 17th, will feature Leah Biel's documentary "For the Record," which made its debut at the 2009 ARSC National Conference in Washington, D.C.

Proposed programs for the spring include Sara Fishko of WNYC Radio speaking about the Jazz Loft archive project and public radio series, talks by the audio archivists for the Grateful Dead and Phish, and much more.

For more information, visit the ARSC NY Chapter page at <http://www.DaveNolanAudio.com>.

UNESCO launches new logo for World Day for Audiovisual Heritage

UNESCO is pleased to announce the new logo for the World Day for Audiovisual Heritage, which was chosen from an impressive number of proposals submitted by designers and those interested in audiovisual heritage.



© UNESCO

The winning design, submitted by Mr. Achilles Coronel of the Philippines, was chosen by a jury comprising members of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA).

The design represents cellulose film stock that forms an adorned box symbolizing collected media in its traditional state. The two arrows to the right are the universal symbol of the 'forward' button and represent archiving of media for future generations. These arrows also form a stack of boxes or an icon that can stand for a database or hard-disk storage. When combined, this symbol typifies forwarding media to a hard-disk or simply "save."

Mr. Coronel, a self-taught artist who started doing computer graphics at the age of 12, lost a significant portion of his digital works (saved on floppy disks) due to dust when Mount Pinatubo erupted in 1992, as well as to computer viruses. He is, therefore, very much aware of the fragility of documentary heritage.

Audiovisual heritage in particular is extremely vulnerable. In 2005, UNESCO's General Conference proclaimed October 27 as the World Day for Audiovisual Heritage in order to raise public awareness of these documents as integral components of national identity and to spearhead efforts for their protection. Unlike some other types of heritage, its deterioration often is not rapid, but rather a slow fade to blank. This fading away can be slowed, and the theme of the World Day for Audiovisual Heritage seeks to encourage the global community to take measures that will save precious collections from disappearing.

While the tremendous task of raising public awareness of the significance of audiovisual heritage still lies ahead, the oriental adage "A journey of a thousand miles begins with a single step" is quite pertinent. With this new logo in place, the first steps in the task of preserving the world's audiovisual heritage are being taken.

CCAHA Debuts Its New Online AV Media Preservation Video Series

The Conservation Center for Art and Historic Artifacts (CCAHA) premiered its new audiovisual media preservation video series on October 27, 2009, to coincide with UNESCO's World Day for Audiovisual Heritage. Based on CCAHA's national professional development program "A Race Against Time: Preserving Our Audiovisual Media," this video series will provide an ongoing web-based preservation resource to those who are responsible for heritage audiovisual collections but were unable to attend the live conferences. The videos will be available for free on CCAHA's website at <http://www.ccaha.org/education/videos>.

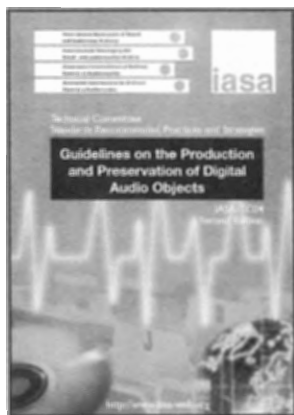
Preservation leaders George Blood, President, Safe Sound Archives, Philadelphia, PA; Alan Lewis, Consultant in Audiovisual Archives, Washington, DC; and Sarah Stauderman, Preservation Manager, Smithsonian Institution Archives, Washington, DC, present timely and thorough audiovisual media preservation information in the following video segments:

- Audiovisual preservation basics
- Film preservation
- Audio preservation
- Video preservation
- Contracting for reformatting

The entire "A Race Against Time: Preserving Our Audiovisual Media" video series will be a permanent online resource available at <http://www.ccaha.org/education/videos> after its October 27 debut. These videos were made possible through funding from the Gladys Kriebel Delmas Foundation with additional support from the Institute for Museum and Library Services (IMLS) and the Andrew W. Mellon Foundation. For additional information, contact CCAHA at 215-545-0613 or email psa@ccaaha.org.

Kim Andrews (kandrews@ccaaha.org)

IASA TC04 Second Edition Now Available



The second edition of the IASA TC04, "Guidelines on the Production and Preservation of Digital Audio Objects," was officially launched at The British Library's Unlocking Audio 2 Conference in London in March 2009.

Already an accepted authority in the sound archiving field, the second edition is a thoroughly

revised and updated publication with substantial new information and chapters.

The second edition now also contains:

- guidance in metadata, thoroughly explained with examples
- an entirely new structure on digital repositories, which follows the OAIS guidelines
- an extensive amount of new information
- guidance on small-scale storage solutions
- advice on out-sourced approaches.

No sound archive or audio collection manager should be without this publication, as it forms the cornerstone of our work in the digital age.

The IASA-TC 04 second edition is available as a bound, hard-copy publication, priced at €15 plus €8 postage. Order form

The IASA-TC 04 second edition has been generously sponsored by:

Memnon Archiving Services
 Cube-Tec International
 NOA Audio Solutions
 Raidió Teilifís Éireann
 National Library of Norway
 National Library of Australia

Call for Papers

Joint Technical Symposium 2010, Oslo, Norway

Digital Challenges and Digital Opportunities in Audiovisual Archiving

We welcome presentation proposals on any aspect of media archiving. Please send an abstract of approximately 1/2 page to the program committee, to thomasc@dfi.dk or info@jts2010.org.

The preliminary deadline is Dec. 1, 2009, and the final deadline is Feb. 1, 2010. A preliminary program will be presented late 2009.

The JTS will be held in the Klingenberg Kino in Oslo, which we expect to be equipped with 70mm and 35mm projection, as well as digital 4K projection. Presentations in high resolution are therefore welcome. If it is decided to publish proceedings in printed form, speakers should be ready to supply their presentation in article format by the time of the symposium.

The symposium will offer simultaneous translation in English, French, and Spanish.

Sunday, May 2, will be the opening night, a social and formal event for both JTS and FIAF participants.

Visit the JTS 2010 website: <http://jts2010.org/>.

British & Irish Sound Archives (BISA)

A date for your diary: the 2010 British & Irish Sound Archives (BISA) meeting will take place at The Borthwick Institute for Archives, University of York, on 14 and 15 May 2010. The conference will once again offer a great opportunity to learn from and share experiences with colleagues, from national institutions to smaller non-specialized repositories, on any aspect of audio archiving.

BISA invites proposals for papers and presentations on any and all aspects of audio archiving, and particularly welcomes proposals addressing issues of common interest across the spectrum of archival experience. Please send proposals to will.prentice@bl.uk by 31 January 2010.

BISA: www.bisa-web.org

Borthwick Institute: <http://www.york.ac.uk/inst/bihr/>

Archives of our Own

Collector Profile: Peter Muldavin



In our little collector's corner this issue we have a terrific interview with vintage children's record collector and discographer Peter Muldavin. Peter controls one of the largest concentrations of kiddie shellac in the world and maintains a great website (<http://www.kiddierekordking.com/index.html>) about it too (you can spend hours looking at all the illustrations he's reproduced). His discography/price guide is the gold standard for this genre, and it will presumably just get better with every edition. Peter lives in New York City.

First, an obvious question. Do you still have any of your records from when you were young?

I had about 30 or 40 records from my childhood. I don't have any of the actual physical records from that collection, but I have "re-collected" all of them.

What are some of the difficulties in defining children's records? I can imagine a gray area for things like school and church productions, humor/novelty, or Christmas/holiday themes. And of course there are many records made by children that are not necessarily for children.

It's interesting that you use the word "difficulty" in this context. I would say it is more of a "challenge," or maybe even a somewhat arbitrary categorization. Records can be specifically for children but enjoyed by people of all ages, or be targeted for general audiences and yet be "suitable" for children. Following is a list of

"gray areas" of themes that may or may not be for children, depending on who is making the judgment. At the end of the day, who is to definitively say what a "child" is? And what is to be said of "the child within us" who will enjoy many of these records at any age?

- Broadway musicals
- Opera and operettas (e.g., Gilbert and Sullivan)
- Marches and parade songs (e.g., Sousa)
- Christmas songs and carols
- Cowboy and Western songs
- Patriotic songs
- Folklore and myths
- Poetry
- Folk songs, ballads, minstrel songs
- Dance music (see also children's section)
- Novelty and comedy songs
- Adult movie, radio, TV themes
- Religious themes: hymns, Bible stories, and songs
- Songs of the Service (Armed Forces)

Given you've picked a somewhat finite collecting area (if one sticks to U.S. issues), is it reasonably possible to some day have them "all"? Perhaps you already do!

Even though I have what is considered the largest collection of "kiddie 78s" in the world, I know for a fact that it would be virtually impossible to ever have them all, at least in my lifetime. I have about 16,000 US listings, but own maybe 14,000 of them. And then there is the collecting of non-US records, which is an immensely challenging endeavor.

What are some of the issues involved with collecting children's records? I can imagine condition is very important, and finding "new stock" is the only way to avoid chewed-up, drool-stained, crayon-scribbled Frisbees.

Finding new stock, as ideal as it may sound, is not something you can count on. How often do you see people finding "nos" (new old stock) of any vintage children's collectibles from 50 or more years ago? Hardly ever. I always say to collectors and prospective collec-

tors that if they see something available that's on their "want lists," grab it in whatever condition it's in (if the price is right), because you never know if another one will turn up.

Are the artists who created the often amazing graphics generally known, and is there much information available about them?

Of the hundreds of contributing artists in my archives, I may have been in contact with perhaps a dozen, mainly the families and/or heirs of same. I would imagine some of the better-known artists (mainly as cross-over to children's books and comic books), such as Eloise Wilkins and Ruth Krauss, have been widely curated and researched; however, the vast majority is fading into the twilight and darkness of time, sad to say.

How do children's records fit in with your other collecting interests?

As you implied, I do have other collecting interests, as I am a collector by nature. At the time I started my kiddie record collection (about 1990), I was actively collecting (re-collecting, actually, those items I had and loved as a child) in several categories: Golden Age comic books, sports and non-sports cards, juvenile series books, Big Little Books, coins, stamps, paper currency, vintage magazines—to name most of them. But shortly after getting involved with the records, all of the other collecting activity became dormant (to the great relief of my wife!).

What kind of research processes are involved to learn about the recordings? Is it important to know old-time radio, early television, etc.? Do you study sound effects production, or try to identify studio musicians?

My interest in and pursuit of information in these aspects is rather limited—both in terms of my interest in them as a collector and in my book project. I see myself as mainly a list creator (all kiddie 78s ever made is my goal). In this sense, I am truly a "discographer," as this would entail researching information about the recording sessions, the artists, and other ancillary areas of knowledge. But even the limited area I have chosen required 10 years to come out with the first edition of my price and identifications guide: "The Complete Guide to Vintage Children's Records: Identification and Value Guide"

(Collector Books, 2007). This book, as you know from being at the banquet, was the ARSC 2008 award winner for Best Research in the General History of Recorded Sound. I am so grateful for this recognition by my peers.

There must be an endless number of thematic subgenres: cowboy/western, space exploration, animals, clowns and circus, etc. Is there one in particular that's your favorite?

To be honest, I cannot put my finger on any one theme or topic which is my favorite. I have several favorite records, mainly those that I had as a kid—but this list would cover several different themes.

Any comment on the children's record industry today—will it be going to download any time soon? Just as late manufacture of 78s was largely in children's records, will the last compact discs also be for kiddies?

Even though I am far from any kind of expert on this topic, my read on this is that any kind of successful marketing of recorded children's music will have to have a major component of downloadable files.

Now that your discography's been out for a while, do you have enough new material to consider a second edition?

From my side, I believe I have enough material for a second edition, especially if one considers that I now have extensive listings of kiddie records from other countries, none of which were catalogued in the first edition of my book.

If you have any comments or suggestions for future articles, please pass them along to flkunst@gmail.com.

New ARSC Members

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Draft Your Slacker Records!

“Now for some music: Draft your slacker records. They will go to camp or overseas through The National Phonograph-Records Recruiting Corps.” World War I poster (1917) showing a soldier unpacking a phonograph record as another looks on. Falls, C. B. (Charles Buckles), 1874-1960, artist.

Photo courtesy Library of Congress, Prints and Photographs Division.