

# ARSC Newsletter

Association For Recorded Sound Collections

Number 133 • Fall 2013

## Chapel Hill Welcomes ARSC in May 2014

Please join us in Chapel Hill, North Carolina, May 14-17, 2014 for the Association for Recorded Sound Collections' 48th Annual Conference and you will discover why Chapel Hill is referred to by many as the "the southern part of heaven," and to some as "a pat of butter in a sea of grits."



Old Well, Spring April 9, 2012. University of North Carolina at Chapel Hill. Photograph by Dan Sears.

Chapel Hill is the home of the University of North Carolina at Chapel Hill, which boasts the Southern

Folklife Collection, one of the nation's foremost archives on Southern music, art and culture. A special Thursday evening is planned for tours of the SFC, with a BBQ reception, exhibit, live music and another greatly anticipated surplus record sale.

If this is your first visit to our area, Chapel Hill is part of the Research Triangle in the piedmont region of North Carolina. The Triangle is anchored by North Carolina State University, Duke University, University of North Carolina at Chapel Hill, and the cities of Raleigh, Durham, and Chapel Hill respectively. The Triangle is a thriving music scene with many venues, artists, independent record labels and (still!) a few great independent record stores. North Carolina is well known for its musical contributions producing iconic figures including Elizabeth Cotten, Blind Boy Fuller, Earl Scruggs, Doc Watson, and James Taylor. North Carolina is also the birthplace of many jazz greats including Thelonious Monk, John Coltrane, Nina Simone, Tal Farlow, Billy Taylor, and Max Roach. A young Billy Strayhorn lived with his grandparents in nearby Hillsborough, NC.

Local attractions include UNC's Southern Folklife Collection, Ackland Art Museum, Morehead Planetarium & Botanical Garden. Also be sure to check for performances by the North Carolina Ballet, Opera, and Symphony. The Triangle is also home to eastern-style NC Barbecue (vinegar and pepper-based with absolutely no tomato!), the Durham Bulls minor league baseball team, and much more. We will be meeting at the Sheraton Chapel Hill Hotel, just minutes from downtown Chapel Hill, UNC and in short drive to Durham and Duke University.

As one can always expect, the ARSC Conference program will feature presentations on the preservation and study of sound recordings in all genres of music and speech, in any format, and from any time period. Specific to the Chapel Hill

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### Events

- January 16, 2013. ARSC New York meeting
- February 19-22, 2014. Archaeoacoustics: The Archaeology of Sound conference. Malta
- March 5-9, 2014. Society for American Music (SAM) annual conference. Lancaster, PA
- April 9-11, 2014 Sonic Signatures Symposium. Aalborg University, Denmark
- May 13-18, 2014. 48th annual ARSC Conference. Chapel Hill, NC
- May 16-17, 2014. British and Irish Sound Archives annual conference Dublin, Ireland

Please send notices of events to the editor

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## A Message from the Prez

Your association continues to move forward with new initiatives. The member survey conducted last spring--many thanks to those who participated--has been very helpful to the Board in understanding in detail the makeup of the association, what you find valuable in ARSC, and what you want going forward. An in-depth discussion of the survey findings, and of the entire two-year ARSC 2.0 evaluation, took place in October at the first in-person meeting of the newly elected board (which will serve from 2013-2015). The meeting included a workshop conducted by former board member David Giovannoni, who supervised the survey.

One thing you asked for is increased online resources, and this is being addressed with a steady stream of additions to the website. If you haven't visited [www.arsc-audio.org](http://www.arsc-audio.org) lately, I encourage you to do so. Your feedback is welcome, and so are news items you might want to see added to the newsfeed. Communications should be addressed to Web Editor Kim Peach ([kimpeachpreserves@gmail.com](mailto:kimpeachpreserves@gmail.com)). If you want a password to enter the members-only section, it's free for the asking from the Executive Director. We're also making increased use of other web resources including Facebook, Twitter, Wikipedia, and LinkedIn. (If you have a Facebook or LinkedIn page be sure to indicate that you're an ARSC member.)

If you have an issue you'd like to write about, or a project you'd like to publicize, consider submitting a short write-up for the ARSC blog. These should go to the appropriate committee chair or to Kim.

Another priority is educational outreach, making use of ARSC members' expertise to improve training in audio management and preservation. The pre-conference workshop staged by the Education & Training Committee is now available online for those who cannot attend in person, and the Technical Committee is working on a prototype training video under a grant from the National Recording Preservation Board. In addition new Board member Will Chase and the E&T Committee (Aaron Bittel and Karen Fishman, co-chairs) are working on two initiatives, an online library of training materials and an ARSC "Speakers' Bureau" through which experts within ARSC could be matched up with audio preservation classes at colleges around the country, and address them either by video link or in person. These activities would be funded in part by the Dave Nolan Educational Fund. I encourage you to support that fund to further these initiatives.

Committee chairs interviewed for ARSC 2.0 wanted to see better communication between the Board and committees, and this is being addressed in several ways. At the May conference in Kansas City we held the first meeting in many years of the Executive Committee (which includes the Board and all committee chairs). We even brought in, by telephone, chairs who could not attend in person. It was a great opportunity to exchange views and answer questions. Separately, President-elect Patrick Feaster and committee chair Bill Klinger are working to complete a long-planned Operations Manual that will spell out the responsibilities of each committee and officer of ARSC, so that new appointees can "hit the ground running."

## ARSC Newsletter

**Issue 133**

**Fall 2013**

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.

### Editor

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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.

A local ARSC presence is also important, and we encourage members to consider starting an ARSC chapter in their own area. The New York City chapter, for one, is thriving with regular presentations on a variety of collecting subjects. If you're in the area you might want to attend; more information can be found on the ARSC website. Peter Shambarger, Chapters Chair, can help with the organization of other chapters.

Awareness of ARSC and its programs has been growing over the years among collectors and professionals, but is still not as strong as it should be, and membership has been essentially flat for a number of years. To address this new board member Sandy Rodriguez is organizing ARSC's first membership drive in many years. If you can help, let her know.

As ARSC approaches its 50th anniversary we're working to make the association stronger and more valuable to you. If you have suggestions for other resources or initiatives you'd like to see--and especially if you're willing to help out--let a board member know. ARSC belongs to all of us, and it will be as strong and useful as we make it.

*Tim Brooks, President*



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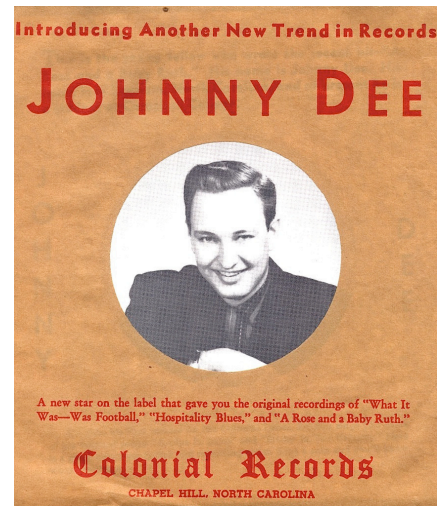
conference, we are encouraging presentations related to recording and music making in the Carolinas, Appalachia, and neighboring regions. A pre-conference workshop will be held on May 14. You can read more about it below. Stay tuned for more details. More information about the 2014 conference and pre-conference workshop will be posted at:

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

We welcome you and look forward to your visit.

*Steve Weiss*

*Chair, Local Arrangements Committee*



## Education & Training Committee 2014 Conference Workshop

Does your sound recording collection accept “born digital” (carrier independent) items? Have you migrated your collection from fragile physical carriers to preservation-quality digital files? Are you wondering if the long-term preservation, description and access challenges have just begun?

This year's ARSC conference workshop, All Things Digital, will focus on the management of file-based audio collections, digitized and born digital. Potential topics include:

- Introduction to digital archives and their unique challenges
- Collecting born digital recordings
- Ingest
- Access/Delivery/Copyright
- Preservation
- Managing (large) digital collections
- Cost issues and funding
- Best formats for storage
- Prioritizing and migration strategies for future storage

This year's workshop will again be offered simultaneously in-person and online. Whichever way you choose to attend, we hope to see you there!

*Karen Fishman (Library of Congress), co-chair*

*Aaron Bittel (UCLA Ethnomusicology Archive), co-chair*

## **ARSC Conference Travel Grant Deadline December 6, 2013**

The Association for Recorded Sound Collections is now accepting applications for ARSC Conference Travel Grants to be awarded in 2014. The 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.

Grant recipients are awarded complimentary registration for the entire ARSC Annual Conference, gratis registration for the Pre-Conference Workshop, and reimbursement up to US\$750 to defray the expenses of transportation and lodging (upon approval of valid receipts, to be submitted after the conference). Rental car costs for transportation within the conference city are not reimbursable.

At the time of application, the applicant must be a member of ARSC in good standing, planning to attend his or her first ARSC conference. The applicant must also be one of the following:

- a college or university student aspiring to work with sound recordings
- a recent graduate seeking a professional position involving sound recordings
- a professional within the first five years of his or her career, who has demonstrated a dedication to sound recordings
- a researcher or discographer showing compelling prospects for the publication or dissemination of his or her scholarly work.

Applicants who demonstrate an interest in serving on an ARSC committee, publishing their work in the ARSC Journal, or presenting at an ARSC conference will be given particular consideration.

Preference will be given to applicants who plan to attend the entire conference, beginning with the pre-conference workshop.

Each applicant must submit:

- a letter of application describing the applicant's background and current activities, clearly indicating why the applicant merits consideration for an ARSC Conference Travel Grant
- a proposed budget for travel costs
- itemization of any non-ARSC funds that the applicant may receive toward ARSC conference attendance, such as institutional support, etc.
- a brief resume or curriculum vitae, and
- two letters of support, each submitted directly by the writer.

Applications lacking any of the above items will be deemed incomplete, and may not be viewed favorably by the Travel Grants Committee.

All applications and supporting materials must be received by December 6, 2013. Send them by e-mail or postal mail to:

Louise Spear,

ARSC Conference Travel Grants Committee

AMDA College and Conservatory of the Performing Arts  
6305 Yucca Street

Los Angeles, CA 90028

LSpear@amda.edu

For more information, visit:

<http://www.arsc-audio.org/committees/grant-programs.html> or e-mail: [LSpear@amda.edu](mailto:LSpear@amda.edu)

Applicants will be notified about the award decisions by January 21, 2014.

## **ARSC Newsletter Submission Deadlines**

No. 134, Spring 2014 – February 10, 2014 (advertising,  
February 1, 2014)

No. 135, Summer 2014 – June 10, 2014 (advertising,  
June 1, 2014)

No. 133, Fall 2014 – November 10, 2014 (advertising,  
November 1, 2014)



## ARSC Conference Presentation Proposal Deadline: January 6, 2014

The Association for Recorded Sound Collections invites proposals for presentations at its 48th annual conference, to be held May 14-17, 2014, in Chapel Hill, North Carolina.

ARSC welcomes papers on the preservation and study of sound recordings in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content.

One of the benefits of having ARSC conferences in a different city every year is learning about the unique regional musical influences of each area.

The Mid-Eastern Seaboard is rich in cultural influences, especially with regard to American roots music. The area from Virginia to Georgia has been vital in the creation and dissemination of rural music forms, especially in hillbilly (or country, if you will), blues, and ethnic styles. In addition, the Carolinas gave birth to the close-harmony "brother" tradition in country music, and the Piedmont guitar style that permeated blues in the 1930s.

Historical recordings concerning these topics are plentiful and are but a few terrific potential topics relating to this rich cultural territory. Preference will be given to regionally relevant topics such as these, among the proposals that will be considered for the conference.

The deadline for presentation proposals is January 6, 2014. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance approximately one month thereafter. For more information and the Call for Presentations form, visit:

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

Questions about the Call for Presentations should be directed to Cary Ginell, ARSC Program Chair, at [originjazz@aol.com](mailto:originjazz@aol.com)



J.B. Long,  
Durham North  
Carolina 1934

## ARSC Classical Music Preservation Grant Deadline December 15, 2013

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded 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. (This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation.)

The ARSC Program for the Preservation of Classical Music Historical Recordings will consider funding:

Projects involving preservation, in any valid and reasonable fashion, such as providing a collection with proper climate control, moving a collection to facilities with proper storage conditions, re-sleeving a collection of discs, setting up a volunteer project to organize and inventory a stored collection, rescuing recordings from danger, copying recordings from endangered or unstable media, etc.

Projects promoting public access to recordings.

Projects involving commercial as well as private, instantaneous recordings.

Projects involving collections anywhere in the world. (Non-U.S. applicants are encouraged to apply.)

The program is administered by an ARSC Grants Committee including the chair, a member of the ARSC Technical Committee, a member of the ARSC Associated Audio Archives Committee, and an expert on classical music.

Grant amounts generally range from \$2,000 to \$10,000. Grant projects should be completed within 24 months. Written notification of decisions on projects will be made approximately three months after the submission deadline.

Applications may be sent as an email attachment to [arscgrants@aol.com](mailto:arscgrants@aol.com). Applications should be Word documents in Normal formatting, 12-point font, with accompanying letters and other materials scanned into PDF files.

For further details, guidelines, and application instructions, visit: <http://www.arsc-audio.org/committees/preservationgrants.html#guidelines>. Grant applications must be received by December 15, 2013.

Questions about the Preservation Grants Program should be directed to Grants Committee Chair Suzanne Flandreau at [arscgrants@aol.com](mailto:arscgrants@aol.com)



Glenn Thompson, 1921-2012

## **ARSC Research Grants Deadline February 28, 2014**

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.)

Project categories eligible for consideration include: discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

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

Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal, and are encouraged to submit articles about their projects, for possible publication in the Newsletter or Journal.

Research Grant Applications shall include:

- a summary of the project (one page maximum), with samples of the work, if possible;
- a budget covering the entire project, highlighting the expenses the ARSC Grant will cover (one page maximum);
- a curriculum vitae; and
- an indication of the prospects for publication or other public dissemination of the project results.

Applications should be sent to:

Suzanne Flandreau

ARSC Grants Committee Chair

621 N. Fifth Street

Niles, MI 49120 USA

(Four paper copies and one electronic copy in Microsoft

Word) or arscgrants@aol.com (E-mail attachment.)

Applications must be received by February 28, 2014. The current Research Grant guidelines can be viewed at:

<http://www.arsc-audio.org/committees/researchgrants.html>, Questions about the Research Grants Program should be directed to Suzanne Flandreau at arscgrants@aol.com.

## **ARSC Blog Copyright Series Continues**

In your online voyages, don't forget to check the ARSC blog - <http://www.arsc-audio.org/blog>. The Copyright Committee has been kicking-off the ARSC Blog launch with a multipart series by committee member Bruce Epperson beginning with, "A Circle and a "C": One Hundred Years of Recorded Music in American Copyright." This is probably stuff you need to know!

### **The ARSC Archives Requires the Following Conference Programs:**

**1999 Madison, WI (University of Wisconsin  
- Madison)**

**1998 Syracuse, NY (Syracuse University)**

**1997 Nashville, TN (Country Music  
Foundation)**

**1996 Kansas City, MO (University of  
Missouri - Kansas City)**

**Do you have a copy you would be willing  
to donate to our archives?**

**[http://www.arsc-audio.org/committees/  
archives-committee.html](http://www.arsc-audio.org/committees/archives-committee.html)**

## **Nominations For The 2014 ARSC Awards For Excellence**

You are invited to propose candidates for the 2014 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is December 31, 2013.

Eligible publications include any original work -- book, monograph, article, liner notes, conference proceedings, or electronically-published materials -- first published during 2013. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology.

The ARSC Awards typically recognize histories, discographies, or biographies representing the "Best Research" in these recording genres: Blues or Gospel Music; Classical Music; Country Music; Folk or Ethnic Music; Jazz; Popular Music; Rock, Rhythm & Blues, or Soul; and Spoken Word. Additional categories include: General Research in Recorded Sound; Record Labels or Manufacturers; Phonographs; and Preservation or Reproduction of Recorded Sound.

The Awards Committee especially welcomes information concerning eligible journal articles, as well as foreign and small-press publications that might otherwise be overlooked.

For more information about the Awards for Excellence:

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

## **Nominations For The ARSC Lifetime Achievement And Distinguished Service Awards**

The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life's work in research and publication.

The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research. Publishers, collectors, and others are encouraged to suggest candidates at any time.

For more information about the Lifetime Achievement and Distinguished Service awards:

<http://www.arsc-audio.org/awards/lifetime-distinguished.html>

### **SUBMISSIONS**

Nominations for the ARSC Awards for Excellence must include the name of each nominee, together with the names of co-authors, the publication title, and the publisher's name and address. Please submit nominations to one of the co-chairs of the Awards Committee:

*Roberta Freund Schwartz, [rfschwar@ku.edu](mailto:rfschwar@ku.edu)*

*David Lewis, [dlewis@gmail.com](mailto:dlewis@gmail.com)*

## **Technical Committee Revises ARSC Audio Preservation & Restoration Directory**

The directory, which is available at <http://www.arsc-audio.org/audiopreservation.html>, includes a listing of ARSC members who offer services for audio preservation and restoration, as well as ARSC members and non-members who offer equipment and supplies for audio preservation and restoration. Please contact us if you would like to:

- add an entry
- revise an existing entry
- suggest the addition of an entry for a third party (equipment and supplies)
- suggest improvements to format and content

Help the committee make this directory as useful as possible!

*Marcos Sueiro Bal (New York Public Radio), co-chair. [msueiro@wnyc.org](mailto:msueiro@wnyc.org)*

*Mark Hood (Jacobs School of Music, Indiana University), co-chair. [mhood@echopark.com](mailto:mhood@echopark.com)*

## ARSC New York News

The New York Chapter of ARSC (ARSCNY) began its current season of programs in September with a Judy Garland celebration by Lawrence Schulman. October found Jon Samuels and Joseph Patrych discussing the new Vladimir Horowitz multi-CD release on Sony Music.

On November 21, Gary Thalheimer offered a belated centennial tribute to soprano Joan Hammond. After a break over the holidays, Seth Winner will discuss “Getting Back to Original Source (or as close as possible)” on January 16. In February, Tom Fine will talk about orchestral recording, “from one mic to many.” Topics for meetings in March, April, May and June will be announced.

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

*Dennis D Rooney*

*ARSCNY Steering Committee*

## More Podcast, Less Process

METRO (metro.org) and AVPreserve (avpreserve.com) announce the launch of More Podcast, Less Process, a new podcast series featuring in-depth and wide ranging interviews with archivists, librarians, preservationists, technologists, and information professionals about interesting work and projects within and involving archives, special collections, and cultural heritage.

With Co-Hosts Jefferson Bailey of METRO and Josh Ranger of AVPreserve, guests will discuss their individual work and its relation to the broader archival enterprise. Topics will cover professional issues that impact archivists and special collections librarians today, including appraisal and acquisition, arrangement and description, outreach and education, collection management, physical and digital preservation, and infrastructure and technology.

Episodes are available through iTunes, Internet Archive (archive.org), and as a direct download via the Keeping Collections project website (keepingcollections.org).

More Podcast, Less Process is part of METRO’s Keeping Collections programming. Keeping Collections was launched to ensure the sustainability and accessibility of New York State’s archival collections as part of the New York State Archives Documentary Heritage Program. Keeping Collections provides a variety of free and af-

fordable services to any not-for-profit organization in the metropolitan New York area that collects, maintains, and provides access to archival materials.

More Podcast, Less Process is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License and is available via your regular media dissemination channels.

*Chris Lacinak*

*chris@avpreserve.com*

## Form An ARSC Chapter In Your Area!

Joining or forming an ARSC Chapter is a good way to meet other members and share your interests throughout the year. Though each chapter is free to establish its own structure, schedule and activities, chapter meetings are generally formal gatherings centered around a presentation of some sort. Indeed, some of the talks made to chapter groups have later been presented at national ARSC conferences! Right now, there are two functioning ARSC chapters, but there is interest being shown in other parts of the country by members like you.

If you are interested in forming a chapter, I will be happy to provide you with starter information, a chapter charter template, and a spreadsheet of members in your area with their contact information so you will be able to network with them. (Let’s face it, it’s always easier to do this sort of thing with help from others also willing to help.) A starter location to meet can be an issue but the first meeting can be in a home or restaurant – keep it simple at first. The main thing is to make the contacts with other local ARSC members.

If you would like to find out about our two active chapters or get on their mailing lists, contact Dennis Rooney: [dennisdrooney@gmail.com](mailto:dennisdrooney@gmail.com) or Seth Winner: [SethWinner@optonline.net](mailto:SethWinner@optonline.net) for the New York Chapter, and Karen Fishman: [kfishman@loc.gov](mailto:kfishman@loc.gov) or Kip Lornell: [kip@gandyornell.net](mailto:kip@gandyornell.net) for the Washington Area Chapter.

Being a member of a local chapter is a great way to get more involved with ARSC and truly do some real “social networking” with others who value the need to preserve and share recorded sound. If you have questions or would like to start or join a chapter, please feel free to contact me at [shambarger@sprynet.com](mailto:shambarger@sprynet.com) or at 410-757-0488.

*Peter Shambarger*

*ARSC Chapters Committee Chair*



## ARSC and the National Recording Preservation Plan Go To AES 2013

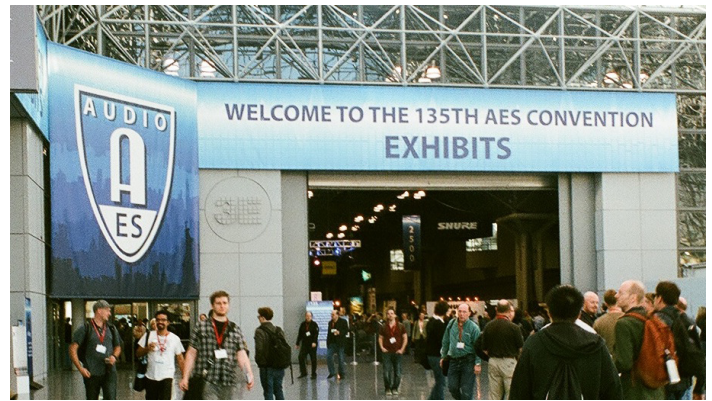
The annual Audio Engineering Society (AES) Convention in the United States is the largest audio-only convention in the world. AES celebrated its 65th anniversary at this year's convention, held October 17-20 in New York City, where the exhibit floor, panels, and technical sessions were packed, all four days. Registered attendance reached 18,453, a five-year high.

More important from an ARSC point of view was the emphasis on archival and preservation topics, supported by a large and strong contingent from the ARSC Technical Committee and the Library of Congress. The National Recording Preservation Plan (NRPP) was spotlighted at the convention: six presentations had NRPP in the title and a number of others could have easily fit under that umbrella. Further, more than twenty talks comprised a "track" of programs addressing Audio Archiving and Restoration. This track was inspired by discussions at the Technical Committee Meeting held during the 2013 ARSC Conference in Kansas City. There, committee members volunteered to develop multiple presentations in support of the audio preservation community and NRPP implementation.

At the AES Convention, each NRPP session began with a short history of the development of the Plan, starting with the Congressional mandate outlined in the National Recording Preservation Act of 2000. A decade of work by the National Recording Preservation Board (NRPB) produced five subject-matter reports, plus *The State of Recorded Sound Preservation in the United States (2010)* and *The Library of Congress National Recording Preservation Plan (2012.)* Following the introduction, each presentation delved into the specifics of a particular Recommendation given in the Plan.

First up was the panel workshop "Best Practices for Creating and Preserving Born-Digital Audio Files," led by Konrad Strauss. Brad McCoy led off by giving the introduction to the NRPP and Archiving/Restoration track. Konrad took it from there with panelists Chris Lacinak, Charles van Winkle (all ARSC Technical Committee Members) and convention superstar George Massenburg (who later gave the keynote address to an overflow crowd of more than 1000 interested audio engineers and friends.)

Next was the "Audio System Performance Testing" panel, led by Chris Lacinak, which engaged Ian Dennis (Prism Sound) and Rob Friedrich (Library of Congress) in an examination of analog-to-digital converter testing and



AES Javitt Center, New York City. Entrance to Exhibit Hall. Photograph by Brad McCoy.

"interstitial errors" in data written by Digital Audio Workstations.

"Preservation Planning" covered recent developments in appraising audio collections to establish priorities for preservation. Chris Lacinak, Matthew Barton (Library of Congress), David Ackerman and Mark Hood (both on the ARSC Technical Committee) spoke about open-source tools and gave case-study examples.

Three later presentations related to the Plan, began with "Legacy Technologies and Access Issues" which was conducted by Matthew Barton and Brad McCoy, who were joined by Gerald Seligman, Executive Director of the National Recording Preservation Foundation.

Marcos Sueiro Bal, Mark Hood, and Brad McCoy described a current ARSC TC project to capture expert audio engineering knowledge related to preservation. Mark started off by showing video clips from a session recorded last June with Richard Hess, in Toronto, Canada. Brad then spoke about the plan to include video of a cylinder training event led by David Giovannoni and Ward Marston for Library of Congress engineers, held in September at LC's Packard Campus. Marcos followed up by reporting on plans to videotape a hands-on workshop on magnetic tape handling techniques and tips, during the 2014 ARSC Conference, in Chapel Hill, North Carolina. The long-term plan is to make all of these videos available via a Web site hosted by the Library of Congress.

The final AES presentation with NRPP in the title was given solo by Marcos Sueiro Bal, displaying his recent findings on disc stylus selection.

Among the 18,000+ AES Convention attendees was a strong turnout of students, who had their own programs as well as a recording competition. One program in this area (which also referenced the NRPP) was the "Education

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Forum Panel” that included Konrad Strauss and George Massenburg among the panelists. Konrad spoke about the importance of having some audio preservation classes as part of any audio education program. Others on the panel gave a presentation about the July 2013 AES Conference, held in Nashville, which was specifically dedicated to audio education.

More could be written about the convention, but it is fulfilling to observe how much the visibility of the audio preservation community and awareness of its pressing issues have been raised by the publication of the NRPP and the strong ARSC representation at AES. An example was the prominence of an article about the “Born Digital” panel in the Day 2 Edition of the AES Convention Daily where it received top billing as the lead article in the Daily including a picture of Konrad Strauss, the panel organizer and moderator. The Convention Daily is distributed to all registered attendees to the convention and is freely available to the thousands who attend only the trade show portion of the convention.

Thanks go to Jim Anderson (past President of AES), who served as the programming chair for the 2013 AES Convention, for supporting and encouraging members of the ARSC TC. We encourage AES to continue their service to the audio preservation community, and collaborate further with ARSC. I especially thank the ARSC members who stepped up to the plate, to enthusiastically participate in this year’s AES convention.

*Brad McCoy*

**Brunswick Portable Phonograph**  
Special price for one week only—  
**\$19.95**  
**UNIVERSITY BOOK & STATIONERY**  
**STORE**  
Next to Sutton's Drug Store

## **You Can Donate Stock To ARSC**

Just a reminder from ARSC’s Treasurer, Steve Ramm, that members can donate appreciated securities to ARSC and take a full tax deduction for the appreciated value on their Federal Tax Return. As we approach the end of the year please consider this as an option. Also, be aware that any donations to ARSC made via PayPal (no PayPal account is required if you use the link on the ARSC web page) by December 31st, will be deductible to the extent of the law on your 2013 tax return. Any questions can be directed to Ramm at [Stevenramm@aol.com](mailto:Stevenramm@aol.com)

## **Raymond Wile Donates Rare Edison Recordings to National Park Service**

Researcher Raymond Wile has donated a major collection of antique phonograph records to Thomas Edison National Historical Park. The donation includes 580 Edison Diamond Discs, 66 Edison Blue Amberol cylinders, 16 Edison Amberol cylinders, 8 Edison Gold Moulded cylinders, and 6 Edison Needle Type discs. The recordings, made between 1905 and 1929, include rare takes by artists such as Italian operatic soprano Claudia Muzio, country music pioneer Ernest Stoneman, Czech violinist Váňa Přihoda, the Original Memphis Five jazz quintet, 1920s radio star Vaughn De Leath, and popular banjoist Vess Ossman. Also donated are 18 color photographs of a reunion of Edison recording artists that Wile hosted at the park on October 18, 1974.

Starting in October 2011, Museum Curator Jerry Fabris made several day-trips to Wile’s home in Queens, New York to sort through his vast holdings of Edison records. A meticulous record sleuth, Wile collects Edison discs with an acute eye for detail, searching out especially rare takes and pressings. Comparing Wile’s holdings to the park’s own catalog, Fabris selected only those recordings that would fill missing gaps in the sound archive. Thomas Edison National Historical Park preserves the world’s most complete collection of Edison disc records. It is significantly more complete now, due to this donation.

Recognized as the foremost expert on Edison disc records, and an author of several books on the early history of phonograph recording, Wile received the “Lifetime Achievement Award” in 1993 from the Association for Recorded Sound Collections. He has contributed writings to such publications as Record Research, the ARSC Journal, The New Amberola Graphic, and The Talking Machine Review.

Wile began collecting and researching Edison disc records a few years before the National Park Service acquired the Edison Laboratory in 1956. Thomas A. Edison, Incorporated was still manufacturing products in factory buildings surrounding the Laboratory. Prior to the National Park Service, a company-led foundation provided public tours and historical research services at the Laboratory, known then as the “Edison Foundation Museum.” As Wile himself describes:

“I first encountered an Edison disc in the early 1950s, and decided to visit the Edison site. Many of the old record operation employees were still around and working at the

museum, particularly Bill Hayes, who had done recording in Europe beginning in the year 1900. Some of the others were John Coakley, who had been in charge of publicity for Edison, and Harold Anderson who had worked in the Laboratory Music Room. Norman Speiden headed the Company's Historical Division.

"A few years later, I ran into researchers Lenny Kunststadt and Bob Colton who were launching the Record Research journal. They asked me to write an Edison column for them. If only I had asked the Edison employees the correct questions at that time! My Edison collection grew as I discovered the ins and outs of the Recording Division. Some of the historical documents that I used then have since been misplaced or discarded. A few years later, Thomas A. Edison, Incorporated merged with the McGraw Electric Company, which gradually wound down operations in West Orange.

"The Company up to this time was still selling materials from the pre-1930 recording period. For example, I wanted to obtain a "Dance Reproducer" for my disc phonograph, only to find it was no longer in stock. Hayes mentioned that the Company was providing the option of a reproducer with an aluminum diaphragm, which did not wear the grooves as much as the Dance Reproducer. I asked Hayes to sell me one with that configuration. Hayes then said that it would take some time to prepare it, since he would have to take it apart. I asked how he would make sure the damping rings were still supple. He replied, "I spit on it." So I believe that I am the sole collector with a sample of Hayes's DNA!

"Later, I gave Edison programs for Charles Edison, and during the 1970s, for a series involving recording artists who were still alive. The framework of the recording artist reunion programs usually involved playing unpublished test pressings or other recordings that the artist had not heard or remembered. At the first program, Gladys Rice, a popular vocalist who made Edison records during the 1910s and 1920s, pointed to a picture of Broadway actors John C. Rice and May Irwin in the 1896 Edison Kinetoscope film "The Kiss", and proudly said, "That was my father!" (This family relationship was not widely known at the time.)

"I continued regular research visits to the Edison archive through the 1990s. I would like to thank NPS Archivist Leah Burt, who was especially helpful. And special thanks should go to Reese Jenkins of Rutgers University, who initiated the Thomas A. Edison Papers project. Their microfilm edition and online digital edition has made life easier for researchers."

*Jerry Fabris*

*Museum Curator,*

*Thomas Edison National Historical Park*



Raymond Wile hosts a reunion of pioneer recording artists at Edison National Historic Site on October 18, 1974. Sitting in the front row is Hazel Dann Burleigh of the Dann Trio, who made Edison Diamond Disc records in 1919. Photograph by Tim Brooks.

## **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](mailto: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](mailto: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.



## **Song Collectors Collective Website Launched**

The Song Collectors Collective (SCC) website was launched in September. Founded by musicians, song collectors and educators Sam Lee, James McDonald, and Thomas McCarthy, the Song Collector's Collective is a diverse group of musicians, recordists, collectors, academics and other volunteers all dedicated to creating a living and expanding archive of traditional music-making, story and lore in the UK, Ireland and further afield. The SCC is also dedicated to sharing skills and training and empowering a new generation of collectors.

The SCC has already hosted a series of events, including a packed first full conference on 26th January 2013 at St. Mark's Church Hall in Dalston. A full day of talks and presentations, including a fascinating discussion between Sam Lee and Freda Black, was brought together by a wonderfully diverse song session embracing many traditions.

For further information and resources please visit

<http://pittrivers-sound.blogspot.co.uk/2013/09/song-collectors-collective-website.html>

## **BISA Conference 2014 - First Call for Papers**

The British and Irish Sound Archives invites proposals for presentations at our annual conference and training event in Dublin, Republic of Ireland, Friday 16th and Saturday 17th May, 2014. BISA 2014 is hosted by Fiontar, Dublin City University. More on the event and Fiontar at BISA's site here:

<http://www.bisa-web.org/bisa-conference-2014-dates-and-location-confirmed-16th-17th-may-dublin>

BISA is for anyone whose professional work includes responsibility for the collection, management and care of archival sound recordings. BISA's members are archivists, librarians, audio engineers, academics, students, independent consultants, and freelancers. They represent research and university departmental collections, county and regional archive services, national libraries, broadcasters and themselves.

Please send an outline of your proposal and any questions to the Secretary, Jonathan Draper at [jonathan.draper@norfolk.gov.uk](mailto:jonathan.draper@norfolk.gov.uk) by Friday, 6th December 2013. If you have any questions about BISA, please contact the Secretary as above or the Convenor, Simon Rooks at [simon.rooks@bbc.co.uk](mailto:simon.rooks@bbc.co.uk)

## **Public Broadcasting Archive Preserved Through LC**

40,000 hours of public radio and television content from Boston station WGBH is being digitized in collaboration with the Library of Congress and financial support from the Corporation for Public Broadcasting. The American Archive of Public Broadcasting has content dating back to the 1950s, and includes local, regional, and national history, news, public affairs, civic affairs, religion, education, environmental issues, music, art, literature, filmmaking, dance, and poetry from the mid-20th century through the first decade of the 21st century.

Responsibilities for governance and long-term strategy development will be shared by the Library and WGBH, including expansion of the digital archive by acquiring additional content, and providing on-site access to the material at both WGBH in Boston and at the Library of Congress in Washington, DC. They will work with AudioVisual Preservation Solutions to develop and manage the website/content management system, and with Crawford Media Services to do the digitization for the stations.

## **Gladys Kriebel Delmas Visiting Scholar Program At The R&R Hall Of Fame And Museum**

The Rock and Roll Hall of Fame and Museum is pleased to announce its new Gladys Kriebel Delmas Visiting Scholar Program, created through a generous gift from the foundation of the same name, which seeks to encourage research in the collections of the Rock Hall's Library and Archives. Applications are now being accepted for grants to fund travel by visiting scholars to the Library and Archives before September 2014. Grants will be in the amount of \$1,000 per week for up to two weeks. Visiting Scholars may use their funds for transportation, housing, and other costs related to their Library and Archives visit and research. Teachers, graduate students, and postdoctoral and independent scholars are encouraged to apply, with preference given to applicants residing outside Northeast Ohio. Review of applications will begin on Monday, October 7 and will continue through early 2014.

For application instructions and more information about the Gladys Kriebel Delmas Visiting Scholar Program, please visit <http://library.rockhall.com/delmas>.

For more information regarding the Rock Hall's Library and Archives and its collections, please visit <http://library.rockhall.com>.



## ARSC SUSTAINING MEMBERS

According to the ARSC Bylaws any "Regular Member who voluntarily contributes an additional amount at least equal to the prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid." A current Sustaining Member is one who has contributed at least \$45.00 or more above the cost of the Annual Dues. The Bylaws also state these members are to be recognized in the final ARSC Newsletter of the year. So at this time ARSC would like to recognize the following who qualify as Sustaining Members for 2013:

Stewart Adam	Richard Figone	Konrad K. Kuchenbach	Eric T. Schabacker
Eric Aijala	Karen Fishman	Christopher Lornell	Henry R. Schmoll
David Annett	Frank Forman	Marsha Maguire	Burton J. Shapiro
Paul Bertalan	Gerald Gibson	Carlos Martin Ballester	Brian Smithson
Samuel Brylawski & Gail Sonnemann	David Giovannoni	Robert McKibbin	David Sommerfield
Brandon Burke	Chris Goosman	Janet McKee	Nicholas Starin
David Budd	A.L. Henrichsen	Russell Miller	Robert Teller
William A. Davidson	Wayne Holmen	Du Jun Min	David Weiner
Robert Davis	Samuel D. Ingham III	James North	Steven Wolfe
David Engelmann	Jane Keefer	Nicholas Patterson	Sara Velez
	Bill Klinger	Sandy Rodriguez	

## ARSC DONOR MEMBERS

The following are members who have contributed at least \$200 in dues to ARSC for 2013 qualifying them as Donor Members:

Edwin Goldstein	Karl F. Miller
Lawrence F. Holdridge	Brenda Nelson-Strauss & Konrad Strauss
Walter R. Keevil	Peter J. Rabinowitz
Patrick Loughney	Al Schlachtmeyer
Tim McCormick	Nancy Seeger

## ARSC PATRON MEMBERS

The following are members who have contributed at least \$500 in dues to ARSC for 2013 qualifying them as Patron Members:

John Bolig	Roger Snape	Chris Strachwitz
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We wish to thank these and all other members who have made financial gifts to ARSC during the year. Your contributions help ARSC continue with its programs and undertake new activities to support the preservation and study of sound recordings.

*Nathan Georgitis*

## ***New and Returning ARSC Members***

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



## Announcing the Fall 2013 ARSC Membership Directory

The ARSC Membership Directory for Fall 2013 is now available in the members-only section of the ARSC website ([arsc-audio.org/members-only.html](http://arsc-audio.org/members-only.html)). The directory lists the names, contact information, collecting areas, research interests, and publications of all individual and institutional members of ARSC in 2013. It also includes an index of ARSC members by geographic region so you can identify ARSC members near you.

The next ARSC Membership Directory will be published in Summer 2014 and will be preceded by a call for updates in the Spring 2014 ARSC Newsletter. Please contact ARSC Executive Director Nathan Georgitis by email ([execdir@arsc-audio.org](mailto:execdir@arsc-audio.org)) to request credentials for the members-only section of the ARSC website. You may also contact the executive director or use the publications order form on the website to request an unbound, print copy of the directory for \$10 including shipping.

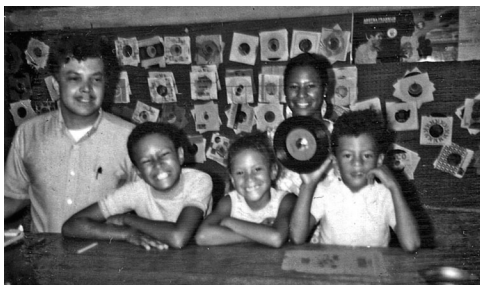
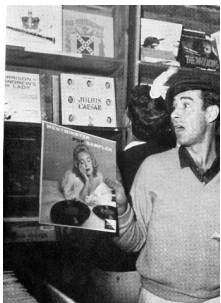
### New Contact Information for Editor of the ARSC Journal:

**Barry R. Ashpole**

**e-mail: [barryashpole@bell.net](mailto:barryashpole@bell.net)**

**phone number: 519.837.8936**

**Postal address: 45 Meadowview Avenue, Guelph, CANADA N1H 5S7.**



Kemp Battle Nye, Chapel Hill, NC 1958 ; Daniel Adams, Goldsboro, NC ; David Lee & Family, Shelby, NC 1971

## ARSC Dues Are Due

Still haven't renewed your ARSC membership? Renew today and don't miss any issues of the ARSC Journal or Newsletter. Remember, your membership renewal is due by March 1st. Please return your payment by check, cash, or money order to:

ARSC

P.O. Box 543

Annapolis, MD 21404-0543

If you prefer, you can renew your ARSC membership through the PayPal service at [www.paypal.com](http://www.paypal.com). Payments can be sent to ARSC's account: [payments@arsc-audio.org](mailto:payments@arsc-audio.org).

Please specify what the payment is for. If you don't already have an account, note that they are free and there is no charge to send a payment.

# ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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James Taylor and  
Joni Mitchell in front  
of Record and Tape  
Center, Chapel Hill,  
North Carolina.