

## ARSC AWARDS FOR EXCELLENCE WINNERS

The Association for Recorded Sound Collections is pleased to announce the winners of the 2020 ARSC Awards for Excellence in Historical Recorded Sound Research. The awards will be presented at a virtual ceremony during ARSC’s annual conference, which will be held online May 13-15, 2021. Additional information about the ARSC Awards for Excellence can be found at [www.arsc-audio.org/awards](http://www.arsc-audio.org/awards).

Begun in 1991, the ARSC Awards are given to authors of books, articles, or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work. Awards are presented annually in each category for best history and best discography, and others may be acknowledged with Certificates of Merit. Awards are presented to both the authors and publishers of winning publications.

Winners are chosen by a committee consisting of three elected judges representing specific fields of study, two judges-at-large, the review editor of the ARSC Journal, and the President or past President of ARSC. The 2020 ARSC Awards Committee consists of the following: Rob Bamberger (Jazz Music Judge); John Haley (Classical Music Judge); Matthew Barton (Popular Music Judge and ARSC past President); Cary Ginell (Judge-At-Large); Richard Spottswood (Judge-at-Large); James Farrington (Book Review Editor, ARSC Journal); Patrick Feaster (ARSC past President); and Roberta Freund Schwartz (Awards Committee Chair).

The 2020 Awards for Excellence honor books published in 2019. The awardees are as follows.

### BEST RESEARCH IN RECORDED ROCK AND POPULAR MUSIC

#### Best History

Andrew L. Cope, *Status Quo: Mighty Innovators of 70s Rock* (Ashgate)

#### Best Discography

Robert Michael Bobb Cotter, *The Complete Misfits Discography: Authorized Releases and Bootlegs, Including Recordings by Danzig, Samhain and the Undead* (McFarland)

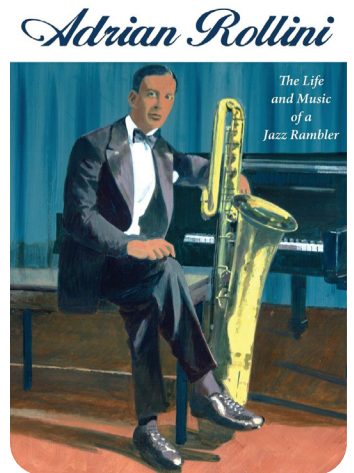
#### Certificates of Merit

Ken Caillat and Hernan Rojas, *Get Tusked: The Inside Story of Fleetwood Mac’s Most Anticipated Album* (Backbeat); Alan Lenhoff and David Robertson, *Classic Keys: Keyboard Sounds That Launched Rock Music* (University of North Texas Press); Benjamin Piekut, *Henry Cow: The World is a Problem* (Duke University Press); Kenneth Womack, *Solid State: The Story of “Abbey Road” and the End of the Beatles* (Cornell University Press)

### BEST HISTORICAL RESEARCH IN RECORDED JAZZ

#### Best History

Ate van Delden, *Adrian Rollini: The Life and Music of a Jazz Rambler* (University Press of Mississippi)



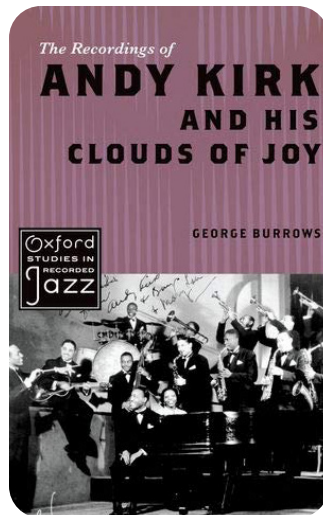
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**Awards** *Continued from page 1***Best Discography**

George Burrows, *The Recordings of Andy Kirk and his Clouds of Joy* (Oxford University Press)

**Certificates of Merit**

Con Chapman, *Rabbit's Blues: The Life and Music of Johnny Hodges* (Oxford University Press); Bruce Johnson, *Jazz Diaspora: Music and Globalization* (Routledge); Mark Stryker, *Jazz from Detroit* (University of Michigan Press)

**BEST HISTORICAL RESEARCH IN RECORDED COUNTRY, FOLK, OR ROOTS MUSIC****Best History**

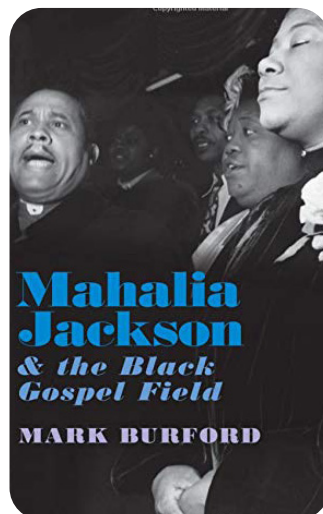
John Broven, *South to Louisiana: The Music of the Cajun Bayous*, 2nd ed, (Pelican Publishing)

**Certificates of Merit**

Scott B. Bomar, *The Bakersfield Sound* (Bear Family Records); Dayton Duncan and Ken Burns, *Country Music: An Illustrated History* (Knopf)

**BEST HISTORICAL RESEARCH IN RECORDED BLUES, SOUL, GOSPEL, OR R&B****Best History**

Mark Buford, *Mahalia Jackson and the Black Gospel Field* (Oxford University Press)

**Best Discography**

Todd R. Baptista, *The Flamingos: A Complete History of the Doo-Wop Legends* (McFarland)

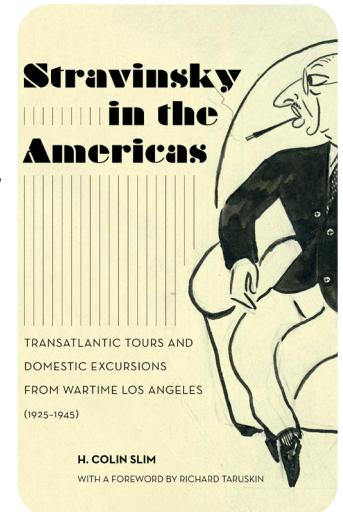
**Certificates of Merit**

Bruce Conforth and Gayle Dean Wardlow, *Up Jumped the*

*Devil: The Real Life of Robert Johnson* (Chicago Review Press); Alan B. Govenar and Kip Lornell, *The Blues Come to Texas: Paul Oliver and Mack McCormack's Unfinished Book* (Texas A&M University Press)

**BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC****Best History**

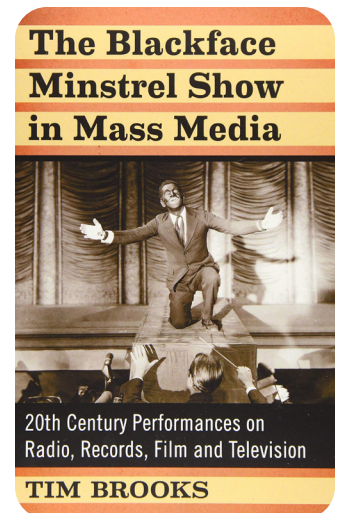
H. Colin Slim, *Stravinsky in the Americas: Transatlantic Tours and Domestic Excursions from Wartime Los Angeles (1925-1945)* (University of California Press)

**Certificates of Merit**

Keith Alldritt, *England Resounding: Elgar, Vaughan Williams, Britten and the English Musical Renaissance* (Crowood Press); Sebastiano De Filippi and Daniel Varacalli Costas, *The Other Toscanini: The Life and Works of Héctor Panizza* (University of North Texas Press)

**BEST HISTORICAL RESEARCH ON RECORD LABELS AND GENERAL RECORDING TOPICS****Best History**

Tim Brooks, *The Blackface Minstrel Show in Mass Media: 20th Century Performances in Radio, Records, Movies and Television* (McFarland)

**Best Discography**

Michael Kinnear, *The Gramophone Company's Persian Recordings, 1899-1934* (Bajakhana)

**Certificates of Merit**

Rainer Lotz, Michael Gunrem and Stephan Puille, *Das Bilderlexikon der Deutschen Schellack-Schallplatten: Geschichte der Historischen Tonträger in Deutschland* (Bear Family Records); Johnny Trunk, *Wobbly Sounds: A Collection of British Flexi Discs* (Four Corners Books)

## PRESIDENT'S MESSAGE

Hello, ARSC! I am writing this from ... the exact same place from which I wrote my last column. While some places around the country and globe are slowly opening things back up, as a resident of an NYC commuter town I choose to remain cautious and continue to work, live, and play mostly from home. I hope all of you are staying safe and healthy, as well.

While our physical locations may remain the same, ARSC is moving forward with some exciting new plans for our online environment! The latest round of comments on the Code of Conduct and Responding to Incidents documents closed August 1st and the Diversity, Equity, and Inclusion Committee is working tirelessly on revisions. The DEI Committee is deserving of our thanks and appreciation as they work to make ARSC a more inclusive and welcoming space for our members. I look forward to reviewing these critical documents in the near future.

We are also moving forward with a Continuing Education Webinar series, set to begin in just a few weeks. We are excited to provide this exciting opportunity for our members and the community in alignment with Recommendation 1.5 of the National Recording Preservation Plan “to ensure that practicing audio engineers, archivists, curators, and librarians acquire new knowledge and skills in audio management, archiving, and preservation.” Stay tuned for an official announcement on this series including topics and registration information. A special thank you to our Education and Training Committee and to Yuri Shimoda and Dan Hockstein as coordinators of the series.

Terri Brinegar, our Program Chair, has recently released the call for proposals for the 55th annual ARSC Conference, set for May 13-15, 2021. The CFP looks different than it has in the past, as we will again be holding the conference virtually. While I am disappointed to not be with you all in person in May, I am excited by the opportunities a virtual conference offers. As this year’s conference showed us, a virtual conference can reach colleagues around the world who in the past had been kept away by travel headaches, budget concerns, visa issues, or scheduling conflicts. The ARSC Conference team of Dan Hockstein, Rich Markow, and Curtis Peoples are searching for a new online conference platform that will accommodate more of our needs, especially the need for opportunities for attendee interactions, which was something many of you indicated you missed in our post-conference survey (I missed it, too).

I look forward to the return of the ARSC NY Chapter presentations, which will be made available as always on the ARSC YouTube page. We are also continuing our “Reeling in the Years with ARSC” series through the release of archival conference recordings on our YouTube page. We most recently released presentations from our 2018 conference in Baltimore, MD.

While ARSC will continue to hold off on in-person gatherings for the near future, I am impressed with and grateful for the efforts our members have put into making these virtual events available to us. If you have any ideas for online programming, I hope you won’t hesitate to reach out with your thoughts. ARSC is powered by your creativity, ingenuity, and grit; these are the qualities that will carry us through these times.

*Rebecca Chandler  
ARSC President*

## ARSC NEWSLETTER

**Issue 154**

**Fall/Winter 2020**

The ARSC Newsletter is published three times a year: in March, July, and November. Submissions should be addressed to the editor via email.

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

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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.

## **ARSClist The Online Discussion Group of ARSC**

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

### **Subscribing**

To subscribe to the list, send an email message to:  
listserv@listserv.loc.gov.

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

To post to the list, send an email to:  
ARSCLIST@loc.gov

Only subscribers can post to the list. You may also subscribe to the list via the Library of Congress website at [listserv.loc.gov/listarch/arsclist.html](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 [cool.conservation-us.org/byform/mailling-lists/arsclist/](http://cool.conservation-us.org/byform/mailling-lists/arsclist/). Once archived, messages will not be removed from the archives.

## **EDITORS' MESSAGES**

Dear ARSC members,

I am happy to announce the addition of Eric Silberberg to the ARSC Newsletter team! Eric has been of great help in assembling this issue of the newsletter, and we are excited to continue improving the publication together in the future.

*Yuri Shimoda  
Editor, ARSC Newsletter*

\* \* \* \* \*

I'd like to take this opportunity to introduce myself and acknowledge how privileged I feel as I join Yuri Shimoda as assistant editor. I would like to thank Maya Lerman, Matthew Barton and Yuri who answered my email, gave me their time, and lent me their trust when I expressed interest in wanting to get more involved in the organization.

I attended my first ARSC conference this past May amid a desperate search for advice on a project of mine relating to Mexican regional music at the Benemérita Universidad Autónoma de Puebla. Aside from ideas for my project, I found a community of extremely passionate experts. Now in the MLIS program at CUNY Queens College, I am academically interested in the possibilities of linked data and enamored by the music of New York, Mexico and the Caribbean.

Since May, ARSC has continued to pop up in my life. While attending a lecture hosted by the Red Iberoamericana de Preservación Digital de Archivos Sonoros y Audiovisuales (RIPDASA), an archivist from the Biblioteca de Catalunya extolled the ways in which ARSC documentation was helping her to preserve Catalanian history. More recently, as I entered a student internship at the New York Public Library for the Performing Arts, I was warmly welcomed by ARSC members Danielle Cordovez and Jessica Wood.

I see the newsletter as a broad mirror: one that reflects the scholarly, technical, and advocacy work of the organization. I look forward to meeting and learning from you all. Peace.

*Eric Silberberg  
Assistant Editor, ARSC Newsletter*

## **ARSC Newsletter Submission Deadlines**

**No. 155, Spring 2021: February 12, 2021**

**No. 156, Summer 2021: July 16, 2021**

**No. 157, Fall/Winter 2021: October 15, 2021**

# ARSC 55TH ANNUAL CONFERENCE Call for Virtual Presentations

The Association for Recorded Sound Collections invites proposals for presentations, posters, and panels at its 55th annual conference, to be held virtually May 13-15, 2021.

Recognizing that the online platform for the 2021 conference offers opportunities for global participation, we invite sound recording historians, collectors, preservationists, and creators to engage on a broad range of topics that cross geographic, cultural, and collection boundaries.

ARSC welcomes proposals for presentations, papers, panels, and posters on any aspect of sound recording. We especially encourage presentations — across all genres and eras — that highlight musicians, performers, record labels, studios, songwriters, composers, broadcasters, and personalities.

In addition, the program committee invites proposals pertaining to:

- Discographies, record label and/or artist histories, the life and times of lesser known formats.
- Documenting watershed moments in history - either recorded sound history or through recorded sound.
- Innovative research, preservation and access projects, community-based archiving initiatives, digital humanities, cultural approaches to sound recordings, soundscapes, etc.
- The challenges of born digital materials and emerging sound recording formats and genres (collecting, producing, promoting, archiving, and curating)
  - Advances in audio production and preservation tools and techniques for legacy and digital formats
  - Advancements in audio preservation techniques for physical media from cylinder to DAT

We seek presentations and panels that are informative, display a passion for their subjects, and include compelling audiovisual content. Please share your special interests with our engaged community of collectors, historians, musicians, preservationists, archivists, and audio engineers.

## SUBMISSION INFORMATION AND GUIDELINES

The deadline for proposals is January 4, 2021. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance approximately one month thereafter. You



may submit your proposal using this form: [https://docs.google.com/forms/d/e/1FAIpQLSfuwmg1PrFC\\_mPLnO\\_z5urufuLxZTQRCG-VoABLFMxrZoLNIg/viewform](https://docs.google.com/forms/d/e/1FAIpQLSfuwmg1PrFC_mPLnO_z5urufuLxZTQRCG-VoABLFMxrZoLNIg/viewform)

**IMPORTANT:** Presenters must register and pay for the conference. Presenters grant ARSC the right to record and distribute their conference presentations, including PowerPoints or other slide shows, unless they specify otherwise in writing.

For more information, visit: <http://www.arsc-audio.org/conference.html>

Questions should be directed to Terri Brinegar, ARSC Program Chair, at [arsc.program@gmail.com](mailto:arsc.program@gmail.com)

## Have an Announcement for the Next ARSC Newsletter "Bulletin Board"?

Email your news or event information to  
[yurishimoda@gmail.com](mailto:yurishimoda@gmail.com)  
by February 12, 2021  
to be included in the Spring Newsletter

## COUNTDOWN TO A HISTORIC DATE FOR RECORDED SOUND

January 1st of each year is unofficially called “Public Domain Day,” since it is the day on which a new year’s worth of copyrighted works traditionally enter the public domain, and become free for all to use. This includes books, movies, printed music and — beginning in 2022 — sound recordings.

According to provisions of the 2018 Music Modernization Act, January 1, 2022, is the date on which basically everything recorded in the U.S. prior to 1923 enters the public domain. Subsequent years will be added beginning in 2024. ARSC fought for nearly twenty years for this moment and was key to its realization.

The Copyright Committee and Publications Committees are discussing ways to celebrate this historic milestone, and ARSC’s role in making it happen. Suggestions are welcome.

*Matt Barton* Chair, Publications  
Committee  
*Tim Brooks*, Chair, Copyright &  
Fair Use Committee

ASSOCIATION  
FOR RECORDED  
SOUND  
COLLECTIONS



## ARSC NAMED ADVISOR BY THE WORLD INTELLECTUAL PROPERTY ORGANIZATION (WIPO)

The United Nations agency charged with negotiating international copyright treaties, the World Intellectual Property Organization, has voted unanimously to grant ARSC Observer status at its semiannual meetings. As such, ARSC will be permitted to attend the ongoing international discussions regarding copyright and offer to voting members its expert opinion on matters regarding sound recordings. Voting members are the nations of the U.N. ARSC will participate as a recognized Non-Governmental Organization, or NGO.

This development is significant in that ARSC may be the only NGO in attendance dedicated exclusively to preserving and providing access to recorded sound. Copyright law in many countries (including the U.S.) is heavily influenced by the treaty language agreed upon at WIPO, and many rights-holder organizations have secured Observer status so that they can influence these deliberations in their favor. Now ARSC will be at the table as well.

ARSC Copyright Committee member Eric Harbeson has attended several WIPO meetings as the representative of the Coordinating Council of Audiovisual Archives Associations (CCAAA), of which ARSC is a member. However the CCAAA, which includes some rights-holders, has severely limited his ability to participate. Now Eric, or another representative, can represent ARSC’s agenda exclusively, including our principles of preservation and access.

Formal recognition of ARSC by WIPO is evidence of ARSC’s growing reputation and enhances the role it can play on the international, as well as national, stage in ensuring that copyright law serves the public interest. Congratulations to Eric for his work as point man in our dealings with WIPO.

*Tim Brooks*  
Chair, Copyright & Fair Use Committee

## ARSC RESEARCH GRANTS

### Application Deadline: Feb. 28, 2021

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. 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 create recordings (including field 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.

Applications are reviewed by committee members in an open peer review process. Committee members are volunteers with expertise in areas of recorded sound and all members participate in the review process. Proposals are evaluated on the extent to which they focus on sound recordings as research materials or on the sound recording industry, and the extent to which application materials meet the format requirements.

Grant recipients are required to submit brief descriptions of their projects for publication by ARSC, and are encouraged to submit articles about their projects, for possible publication in the ARSC Newsletter or ARSC 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 may be sent as an e-mail attachment to the Grants Committee Chair:

arscgrants@aol.com

Applications must be received by February 28, 2021.

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 the Grants Committee Chair at:  
 arscgrants@aol.com

## ARSC YOUTUBE CHANNEL UPDATES

ARSC is pleased to announce the following additions to our YouTube Channel from its 52nd Annual Conference in Baltimore, Maryland in 2018: <https://www.youtube.com/user/arscaudio>. This is the second installment from the association's "Reeling in the Years with ARSC" series of archival releases.

"Babe Ruth 'I'm More at Home on the Diamond Than on the Disc'," presented by Mark Atnip; "Continuing to Push the Cylinder Transfer Envelope: New Advances in Wow Correction, Test Recordings, and Dictabelt Transfer" presented by Nicholas Bergh; "Freedom is a Constant Struggle: The Golden State Mutual Sound Recordings," presented by Kelley Besser, Yasmin Dessem, and Shani Miller; "Enveloped: The History of Record Sleeves, Part Two," presented by Michael Biel; "The Influence of Reverends A. W. Nix and W. M. Nix on 'The Father of Gospel Music,' Thomas A. Dorsey," presented by Terri Brinegar; "The Revival of Minstrel Shows in the 1920s and Beyond," presented by Tim Brooks; "Expert Disc Transfer Techniques: Emphasis 101," presented by Stefano S. Cavaglieri; "Take Me To The Go-Go," presented by Erika Blount Danois and local experts; "Historic Audio Demonstration: Orthophonic Victrola Credenza Compared to a Legacy Victor Talking Machine," presented by Michael Devecka; "Transferring PCM-F1 Digital Tapes" presented by Gary Galo "Bluegrass In and Around Baltimore," presented by Kip Lornell, Cliff Murphy, Russ Hooper, and Tim Newby Sounds; "Sights and Sites of Activism in '68," presented by Guha Shankar

Please subscribe to ARSC's YouTube Channel in order to receive notice as videos are posted! ARSC makes these videos available to the public in keeping with its mission to promote the preservation and study of sound recordings.

## LETTERS TO THE EDITOR

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.

### ARSC CALL TO ACTION

The cosigned members of ARSC are committed to seeing this organization's leadership and membership more seriously take part in dismantling the institutional structures and systems of hegemony that harm marginalized groups. These structures affect ARSC as much as they affect all other areas of society across the globe. We believe a failure to continually face these systems head-on is irresponsible, and may contribute to declining membership. To us, it is not just a relevant, but essential part of the charge of an organization like ARSC to collectively scrutinize how we perform and discuss our work. This means acknowledging and questioning white supremacy, misogyny, capitalism, colonialism, and other intertwined power structures because of their omnipresent nature. These issues play a massive part in how we understand and interpret sound recordings and the fabric of the industry surrounding them. It is well within our purview as an organization to encourage conversations, policies, and actions that work to reduce the harmful nature of these constructs. This practice should welcome all members' good-faith participation.

The Letter to the Editor published in the Summer 2020 ARSC Newsletter displayed a perspective that we feel represents a step in the wrong direction. The fallout surrounding the COVID-19 pandemic is exhausting. The uprisings surrounding the murders of George Floyd, Breonna Taylor, and many others at the hands of police, and the subsequent instances of brutality, racism, and fascism are harrowing. We would like to take this opportunity to suggest that ARSC do its part in making visible, positive change.

It is reductionist to cast the current discourse as solely political in nature. This discussion does not need to be an "us vs. them" scenario. Complex issues and questions seldom have simple solutions. Beyond a well-worn call for unity, a constructive dialogue is necessary to create results which benefit everyone involved. This is an exercise in building honesty, community, and solidarity within our group. Many will be new to this practice, and it will undoubtedly come with its own set of growing pains. Rather than listening to respond, we must listen to understand. It is imperative upon our organization to, at the very least, engage with and imagine better futures, regardless of whether we can unanimously agree upon holistic means of implementation or finer details.

Article II, section B of the ARSC bylaws states that the intentions of ARSC are "to promote cooperation and communication among organizations and individuals concerned with specific aspects of sound recordings;"

section F encourages the organization "to foster improvement of techniques for the reproduction, storage, and preservation of sound recordings." Institutionalized racism, as an example, is an "aspect" of all media. We cannot claim to adhere to these bylaws without taking steps to continually foster "cooperation and communication" with those who have historically been left out. Decolonizing our spaces is an "improvement of technique," particularly with regard to preservation by way of equitable access.

For many of us – particularly those of us working in cultural heritage institutions – our current professional standards have recognized the impossibility of "neutrality" in our practices. No discussion or vocation surrounding sound recordings exists in a vacuum of objectivity, goodwill, or "freedom." These difficult conversations about racism and other forms of oppression are a central part of our work, our professional development, and our institutional policymaking. In a largely white profession that serves (or should serve) a very diverse world, this is not optional – it is the only meaningful way forward. An organization that does not acknowledge and encourage these conversations is, then, one that fails to recognize this legitimate portion of the profession of many of its members. Considering our unique member makeup of private collectors and professionals, ARSC is well-positioned to encourage participation in conversations related to reckoning. We should strive to create a welcoming central meeting place in order to keep relevant the disciplines of collecting, preserving, researching, discussing, and creating access to recorded sound.

If we are truly a collective of "everyone with a serious interest in recorded sound" – often focused on practical implementation of standards, practices, and information – it is essential to expect our boards and committees to hold members accountable. This sense of accountability affects us and the people we interact with – whether they are fellow members, customers, or patrons. Accountability for inappropriate behavior shouldn't just manifest as punitive recourse for single incidents. It necessitates an examination of what about our organization allows harmful behavior to go unaccounted for. Written policies adopted by the Association encourage accountability within its culture in that they provide an operational framework that allows us to create a welcoming community. These policies do not function as a constriction of personal beliefs.

Experiences (positive or negative) are what create an impression of ARSC for conference attendees and those who interact with our members. As of this writing, both the ARSCList and social media channels contain testimony that describes instances in which members and peers attempted to contribute meaningful work to ARSC spaces, but were excluded or actively dismissed. In making these individuals feel unwelcome, we miss the chance to benefit from their

*See Call on page 9*



**Call** *Continued from page 8*

voices and perspectives. It is not sufficient to point to singular instances of diversity within ARSC as evidence of improvement against the backdrop of years of structural issues within and beyond our organization. Diversity, equity, inclusion, accessibility, and justice are each important parts of a whole, which should be our continuous goal, not a “finish line.” We can and should examine what’s possible in addition to evaluating what’s already being done to contribute to these values.

We are calling for the Association to institute lasting initiatives and reforms to foster a more anti-oppressive environment:

- Implementation of the Code of Conduct: including the statement in conference reminders, on the conference website, in all ARSC event programs, and in the opening plenary of the annual conference.
- Create new or reformulate existing scholarship and grant opportunities to include awards specifically for BIPOC (Black, Indigenous and People of Color) or LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer/Questioning, Intersex, Asexual) identifying collectors and professionals.
- Allot dedicated funding to invite conference speakers that exist within marginalized populations. Encourage presentations that cover a wide array of genres and collecting interests.
- Revise the “Guidelines for Effective Presentations” document to include anti-oppressive approaches, e.g., encouraging a requirement that presentations containing recordings or graphic images of violence, sexism, or racism provide historical context of the content before it is shared.
- Develop transparent and open processes for selection of session chairs; require that all chairs are trained in anti-oppressive facilitation techniques and are empowered to use these techniques during ARSC events (virtual and in-person). Commit funding to support this initiative.
- Establish role(s) to liaise between committees and general membership and fill empty seats equitably; implement defined criteria for committee appointments, e.g. letter of intent.
- Continue to support community gatherings, such as Women in Recorded Sound collective socials. Build on this support through sponsorship opportunities.
- Require conference manager(s) to perform an audit using the OpenCon DEI report and other models of inclusive spaces.
- Implement an elective survey of demographic data of membership across many lenses of identity on a more regular basis; start reporting this information and noting trend lines over time.

In the year 2020, with so much information available, to actively work to reduce this process to an act of “political correctness” is to actively deny and ignore the notion of

harmful constructs of unfathomable scale that are as real as the sound recordings we cherish and discuss; a world in which these constructs are part of what instantiated each recording. In practice, viewing and acting upon our vocation from this perspective is often distressing, overwhelming, and difficult to triage. It can also be enlightening - a useful tool in the effort to move forward towards these more equitable futures by encouraging a deeper and more holistic understanding of what has built our present. It is a disservice to our field to be afraid to approach these subjects because they have been defined, incorrectly, as being political in nature. These things are not new, and while one can choose to participate in denial, one cannot choose to be sheltered from these systems’ harmful, sometimes fatal, effects. This is what our world looks like.

These are momentous tasks for a small community invested so heavily in collecting the past, but one which we might approach with humility and concern for the collective as well as the individual. This work does not come easily, lightly, or with comfort. It is also not a method of policing or restricting individual practice or speech. Instead, it is an invitation to leverage this moment to take collective responsibility in the process of recognizing and discussing pervasive problems and how ARSC might assist in providing its own meaningful solutions.

Respectfully Submitted,

Corey Bailey	Joaquin Peres
Brian Belak	Chuck Peters
Jason Bitner	Sandy Rodriguez
Sam Brylawski	Zachary Rutland
Brandon Burke	Allison Schein Holmes
Rob Cristarella	Gerald Seligman
Andrew Crook	Yuri Shimoda
Chantel Diaz	Wendy Sistrunk
Karl Fitzke	Gail Sonnemann
Gary Gottlieb	Joe Stolarick
Chuck Haddix	Morgan Taylor
Dan Hockstein	Andrew Thompson
Rebecca Holte	Justine Tobiasz
Meredith Kite	Matthew Vest
Bradshaw Lentz	Steven Weiss
John Levin	
David R. Lewis	
Derek Long	
John Loy	
Traci Mark	
Allison McClanahan	
Regan Sommer McCoy	
Megan McShea	
Melanie Meents	
Mariana Mejía Ahrens	
Brenda Nelson-Strauss	
Chloe Patton	
Vincent Pelote	

## LETTERS TO THE EDITOR

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.

When I first read Kurt Nauck's letter in the Summer 2020 issue of the ARSC Newsletter, followed by my ARSC dues notice, I thought, who needs this? It's not worth \$60. Just cut 'em loose.

Then I remembered the Freddie's.

Most of America never heard of Fred Phelps and his Topeka Westboro Church until the second Gulf War, but those of us who grew up in Kansas knew about them way back the early '70s, when the last Vietnam War casualties trickled home. You probably remember them: they were the ones who stood on overpasses as the military funeral processions passed by on their way to the cemeteries with signs like GOD KILLED YOUR SON BECAUSE HE HATES FAGS. As a youngster, I remember everybody just looking at each other and going "what are they getting at?"

When Fred died in 2014, most his flock, largely his extended family, bailed. A few gave interviews explaining his strange theology. Fred believed that heaven only had, at most, a handful of places available. Therefore, if you could disgust the masses with Christianity, they would turn away, *guarantying* their eternal damnation, so there would be enough space for Fred and his folk. The secret was to drive everybody else away. And that's the game I think Mr. Nauck is playing. I don't have any real comment on his beliefs, because I don't think he has any, just intentions.

A few years back, ARSC did an in-depth survey of its membership. At risk of oversimplification, the organization's membership is divided roughly down the middle. Half are older, affluent white males who collect records. The other half are just about everything except older white males. They are sound technology professionals working for libraries, archives, and other institutions. A handful collect seriously, many just dabble, and quite a few don't collect at all. They belong to ARSC mostly because the "mainstream" organizations, such as the American Library Association and the International Association of Sound and Audiovisual Archives don't fully meet their vocational needs.

These members aren't Mr. Nauck's bread-and-butter; his auction-based format doesn't mesh with institutional procurement procedures, especially on the government level. I really can't see Mr. Nauck slogging through all that vendor qualification paperwork in the off chance that State U. library will bid in on a couple of 78s. Therefore, I think that he has made a pretty shrewd calculation that the audience he alienates with his "Anti-Anti-Harassment" manifesto is not and will not be his customer base.

But what about the other half of ARSC's membership, those older, white affluent record collectors? I believe

they have created one of the most structurally racist organizations in America. But I also believe they never intended to, have no idea they did, and would be horrified to learn anyone thinks they have.

A few years back, when I was involved with the Copyright and Fair Use Committee, there was a series of related lawsuits addressing a single issue: can a state treat older, pre-1973 sound recordings as "property" under its state laws? The committee was avidly in favor of taking a blanket "no, never, ever, not even a little" position. I asked, "Are you sure you want to take an absolutist stand that some guy who got paid thirty bucks by Fred Hagar a century ago to make a million-selling record (or his heirs) can never earn anything more from it - ever?"

There was a smattering of argument about feasibility, but my point is that nobody, not for a minute, considered whether it was morally the right thing to do. It wasn't as if the ethics of the argument were considered, then cynically rejected. It wasn't even heard. The concept was so far out that it wasn't even comprehended. It was all noise and no signal. I might as well have been speaking Esperanto.

I am writing a book unrelated to sound recordings. In the course of my research, I came across the newsletters and journals of several late nineteenth century Midwestern historical societies. In blissful happy ignorance, they describe Sunday expeditions to Indian mounds where "we uncovered many bones and arrowheads, even a skull, which we shall put on display." Today, that would not only be considered an abomination, but a crime. If, in 1898, you would have called them ghouls, grave robbers, felons, they would have given you blank, confused, uncomprehending looks ... just like you were speaking Esperanto. Theft is theft, whether it's burial relics, the Elgin Marbles, or Ralph Peer's Okehs.

So am I calling for angst, guilt, public breast beating? No, there's no need. With time, the problem will take care of itself. Remember, collectors are part of an older, passing generation. The young sound technologists and professionals, mostly non-collectors, are the new demographic. As the years go by, ARSC will take on more of the character of an academic professional society, and less that of a record collector's club. The association will be the better for it. Records will not only become less meaningful to ARSC, they will become less meaningful within society at large. Collecting the artistic products of indentured field hands or unpaid blues shouters will become a quaint, vaguely icky anachronism, like fox stoles.

I recently wrote to a former president of ARSC that I believed we should be moving more into the field of Sound Culture Studies (SCS), a subfield of Science and Technology Studies. I believe an outreach into SCS has two advantages: first, it is a new and rapidly emerging field. Second, while encompassing recorded sound technology,

*See Epperson on page 11*

## REGIONAL CHAPTERS

### News and Upcoming Events

#### NEW YORK CHAPTER

[arsc-audio.org/chapters/newyorkchapter.html](http://arsc-audio.org/chapters/newyorkchapter.html)

Like so many other events, meetings must now be virtual for the foreseeable future. All meetings held through February 2020 have now been posted to the ARSC member YouTube site. We are in the process of assembling prospective future programs. Beginning in late October, we will post two programs comprising a virtual tour of Seth B. Winner Sound Studios, derived from an earlier presentation on behalf of the Library of the Performing Arts (NYPL). As soon as future programs have been confirmed, they will be announced on both the ARSC website and the ARSC Newsletter.

\* \* \* \* \*

#### THE STUDENT CHAPTER OF ARSC AT UCLA

[arsc-audio.org/chapters/uclachapter.html](http://arsc-audio.org/chapters/uclachapter.html)

The 2020-2021 year for UCLA's chapter of the Association for Recorded Sound Collections (ARSC) is off to a promising start, particularly considering the challenging circumstances we are all facing. Outgoing and incoming chapter leadership attended the ARSC Student and Recent Graduate Mixer on August 9, where we were able to connect with other audio archive professionals involved with ARSC around North America. On October 7, ARSC's leadership welcomed first-year MLIS students as part of a Student Organization Intros & Recruitment event. We also participated in the 2020 Basement Tapes Day event on October 17. Our first chapter meeting for the academic year is scheduled for October 22, and we have a 'brown bag' lunch with Gordon Ashworth and Cyrus Moussavi of Mississippi Records planned for November (date TBD) to discuss their work with archival recordings. We are also designing an icebreaker for other UCLA MLIS candidates this quarter, in which we intend to weave informal audio diaries together with music recommendations by chapter members to form a participatory broadcast. As the year progresses, our chapter will approach our programming with a renewed collaborative spirit, within the Information Studies department and beyond.

ARSC at UCLA has continued to mature since its inception in 2017. This year the chapter is helmed by Maya Edmond, Joaquin Peres, and Andrew Thompson. We will also welcome a co-advisor — Yuri Shimoda, a co-founder of the chapter, who is currently an archivist at the UCLA Ethnomusicology Archive and adjunct professor in the UCLA Herb Alpert School of Music. Information Studies (IS) professor Shawn VanCour will continue as faculty co-advisor, sharing the duties with Yuri. Our current membership includes 24 returning members, spanning UCLA's IS, Music, Ethnomusicology and Theatre/Film/Television programs. Additionally, we've welcomed ARSC student-members from across the country to participate in the virtual chapter events we have scheduled. We hope to build on this membership as we proceed with the events above, and we look forward to continuing to fulfill ARSC's mission in our work as students and aspiring professionals in the field.

\* \* \* \* \*

#### WASHINGTON METROPOLITAN AREA CHAPTER

<http://arsc-audio.org/chapters/wmac.html>

#### Epperson

*Continued from page 10*

it has little overlap with music, which I see as a receding area of study. (Look at the demise of the International Association of Jazz Record Collectors.)

This brings me back to my analogy between Mr. Nauck and the late and unlamented Pastor Phelps. I think Mr. Nauck knows which way the winds are shifting. Contrary to his assertion that "the organization is dividing into factions," it's evolving – in a direction that shares few of his interests and does nothing for his business. So he makes a preemptive strike to try to drive off the younger generation of sound technology professionals whom he doesn't know and who don't know him, and who really couldn't care less about his business or his wares.

Mr. Nauck has been surfing a demographic wave for years, but the fun's over. The Grim Reaper was his main supplier, but now he's hit the back side of the curve; each obituary no longer means another stash - it's just one less bidder. When the collectors are gone, where will the records go? Mr. Nauck, your problem isn't a bunch of Brahmin Liberals, it's the inexorable march of the dead collectors' society. The only question is: are we going to bury ARSC along with all the dead collectors?

*Bruce Epperson  
BruceEpp@aol.com*

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.

## NEW & RETURNING MEMBERS

Gene Anderson  
Dobson, NC

Maria Kapkidi  
Athens, Greece

Brenda Berezan  
Yukon Archives, Canada

Joseph Kinzer  
Boston, MA

William Blair  
Victoria, BC, Canada

Alexander Kozak  
Berkeley, CA

Jason Camlot  
Montreal, QC, Canada

David Lennick  
Oshawa, ON, Canada

Frithjof Volimer  
Stuttgart, Germany

David Conway  
Woodstock, MD

Timothy J. McCormick  
Crawfordsville, IN

Jennifer Wochner  
Columbia, SC

Barbara Gentili  
Croydon, UK

Stephen Pomes  
Covington, LA

David Goren  
Brooklyn, NY

Tom Rhea  
North Grafton, MA

Ryan Gourley  
Albany, CA

Laura Risk  
Montreal, QC, Canada

Eric Graf  
Culpeper, VA

Monica Schram  
Allen, TX

Kevin Hale  
Leeds, MA

Marcia Segal  
Bethesda, MD

Ben Harry  
Provo, UT

Gerald Seligman  
National Recording Preservation Foundation, Ghent, NY

Frank P. Ioele  
Viera, FL

Eric Silberberg  
New York, NY

Warren Jones  
San Diego, CA

Nicholas Sprouse  
Bowling Green, KY



*Welcome!*

## ARSC SUSTAINING MEMBERS & HONORARY GIFTS

In keeping with its bylaws, ARSC recognizes members who contribute funds in amounts greater than regular membership dues as Sustaining, Donor, Patron, or Benefactor Members based on levels of contribution.

The following **Sustaining Members** contributed at least \$90 to ARSC in 2020:

Gillian Atkinson	Suzanne Flandreau	Sammy Jones	Bob Norton
Jeffery V. Bacich	Jeffrey Friedman	Du Jun Min	Nick Patterson
James Barton	Chris Goosman	Kenneth Kauffman	Joe Pearce
Richard Berntsen	Michael H. Gray	Andrew I. Klein	Stephen Peithman
David A. Breninger	Michelle Hahn	James Kuhn	Vincent H. Pelote
Joel Bresler	John H. Haley	Franz Kunst	Mark Renwick
Jay Bruder	Bill Hemmerlein	Maya Lerman	Dennis D. Rooney
David A. Budd	Douglas H. Henkle	Thomas Y. Levin	John Schroth
Stephan Bultmann	Richard L. Hess	David R. Lewis	Lawrence Schulman
Stephen R. Clarke	Joseph C. Hickerson	Dean Lewis	Nancy J. Seeger
James W. Coopriider	Sandy Himel	Christopher Lornell	Ted Sheldon
William J. Cowell, Jr.	Peter Hirsch	Carlos Martin Ballester	Ulrich Sieveking
William A. Davidson	Sheldon Hoffman	Brad W. McCoy	Patrick Smetanick
Cristóbal Díaz Ayala	Lawrence F. Holdridge	Alec McLane	Steve Smolian
David J. Diehl	Charles Howell	Jeff McMillan	Suzanne Stover
Serge Doubine	David Hudson	Andreas Meyer	Gary Stucka
Shai Drori	Lawrence Huffman	John Michel	Peter Uehara
Patrick Edwards	William Hunt	Russell Miller	Sara Velez
Milton T. Erickson	Matt Jaro	Randy Milroy	Jody Cormack
Richard J. Figone	Mark Jenkins	Dale G. Monroe-Cook	Viswanathan
Karen J. Fishman	Emily Jonas	Peter Muldavin	Ben Whiteley
		Timothy R. Williams	

The following **Donor Members** contributed at least \$200 to ARSC in 2020:

Matthew Barton	Samuel D. Ingham III	Peter J. Rabinowitz
Samuel Brylawski & Gail Sonnemann	E. Scott Johnson	Charles Reinsch
Tom Caw	Bill Klinger	Harry Rice
Walter Clay	John Wallace Lambert	William L. Schurk
Robert Aubry Davis	John Levin	David Seubert
Michael Deveck	Jim Long	Theodore A. Sledzinski
Michael Feinstein	Patrick Loughney	Averill Smith
Gerald D. Gibson	Sherry L. Mayrent	David Sommerfeld
David Giovannoni	Karl F. Miller	Louise Spear
Edwin G. Goldstein, MD	Brenda Neson-Strauss & Konrad Strauss	Dave Stout
John Heyrman	Thomas Pease	Bob Summers

The following **Patron Members** contributed at least \$500 to ARSC in 2020:

Robert L. Bamberger	Thomas Liebert	Chris Strachwitz
Tim Brooks	John B. Milmo	Steven L. Wolfe

The following **Benefactor Members** contributed at least \$1000 to ARSC in 2020:

Walter R. Keevil	Eli Savada	John R. Bolig
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### ARSC MEMORIAL AND HONORARY GIFTS

Michael Feinstein, \$100, in memory of Dan Langan      Katherine Horigan, \$300, in memory of Dr. Nolan Porterfield  
Western Kentucky University, \$100, in memory of Dr. Nolan Porterfield

ARSC wishes to thank these and all other members who made financial gifts to ARSC during the year. Your contributions help ARSC continue its programs and undertake new activities to support the preservation and study of sound recordings.

*Nathan Georgitis, Executive Director, ARSC*

## New Member Spotlight: CULLEN GALLAGHER

*For this edition of Spotlight on a New ARSC Member, we sit down with Cullen Gallagher, an MLIS student in the School of Library and Information Science at CUNY Queens College. You're invited to check out two of Cullen's archival and research projects: one being his blog on vintage crime paperbacks, pulp-serenade.com, and the other his radio show on (mostly) country music, alcoholandtears.com.*

**Welcome to ARSC, Cullen. Could you tell us about the music and recordings that inspired your love of recorded sound from your childhood or teenage years?**

I've been surrounded by music most of my life, it seems. I grew up glued to MTV and started playing piano and guitar when I was around five. My dad got me a CD of Robert Johnson when I was around that same age, a choice probably inspired by my brother and I watching *Crossroads* with Ralph Macchio over and over. In high school, I worked at a record store in Orono, Maine, which is where I got the vinyl-collecting bug.

I've played lots of different types of music throughout my life — jazz, classical, rock, hardcore — but lately it's country music that is connecting the performance and archiving sides of my life. Digging through small-label 45s is inspiring, so many fabulous musicians that seemed to have fallen through the cracks. It's exciting to listen to someone and have no baggage about who they are and then to research them. Then I pick up my guitar and try to write my own country songs inspired by what I've been listening to, but that's another story.

**Can you tell us about one recording that is especially important to you today? Why is it important to you?**

The hardest question, hands down! I'll go with a test pressing of a 45 by John Riggs called "The Ballad of Billy Dillworth." I found it on Amazon, of all places, and when it arrived in the mail I was floored.

The test pressing came with handwritten labels by Riggs, as well as a note on the sleeve to its recipient. The seller even included the original stamped envelope that Riggs used to send it in the mail, postmarked 1972. It's meaningful to me because it's astonishing that such a unique item could survive this long — including the envelope!

It's remarkable that someone thought to save it all, but it's these sorts of things that (to me) give them such historical value as both audio recordings as well as objects. It's also neat to have something with so many personal touches attached to it.

Plus, the music is great!



**What led you to pursue your MLIS at CUNY Queens College?**

I worked as a Library Assistant at the Museum of Modern Art and got to see their vinyl collection, which got me to thinking that there might be a way to combine my love of music and my interest in libraries and archives.

**Can you tell us about research projects that you have worked on during the MLIS?**

My two favorite projects were both related to music. For my archival theory class, I was able to research the history of music archives in South Africa during and after Apartheid, seeing how they preserved and shared local music history and how the archives were (and decades later continue to be) affected by Apartheid politics.

For my digital preservation class, I was able to use my own backlog of home recordings as a case study to learn how to create a digital archive (with no funding) from the ground up. It also made me much more aware of how much better I need to be at organizing my own files!

**How did you find out about ARSC?**

I've been fortunate to have the friendship and support of Charles Hutchinson, an ARSC member, who was very encouraging of me to pursue my MLIS. When he heard that I was enrolling in Queen's College, he suggested that ARSC would be a great way for me to meet like-minded folks, to educate myself about recorded music history and other research.

**Speaking as a student, what have been the benefits about your membership in ARSC?**

Being a graduate student during COVID has been very challenging (on top of all the other damage it has ravaged).

*See Spotlight on page 15*

## Spotlight *Continued from page 14*



Once classes went remote in March, it felt like I was totally cut off from other students and instructors, which was really discouraging. The virtual ARSC conference was such a jolt of excitement and energy and helped me get back my passion for music archiving that set me down this path to begin with. The new member and student virtual chats have also been a fabulous way to meet people and see that other students are feeling similar to me.

My school unfortunately doesn't have a lot of audio-related library or archiving classes, so ARSC has been very enlightening to show me the variety of work that is being done in the field. I can't wait for when it is safe to finally go to a conference in person and meet everyone.

### **Can you tell us about a project you are currently working on?**

I have a couple audio-related archiving projects in the works. One is cataloging all these small-label country 45s that I've been amassing (I probably have 1500-2000 at this point), which I'm going to use for a radio show but which I also want to start writing about, especially the lesser-known artists and labels.

Building off my digital preservation class, I've begun using my personal recordings of a literary conference in Philadelphia called NoirCon as the foundation of a digital archive for the organization. I have several years' worth of panel recordings, and hopefully once those are online, other participants might come forward with their own recordings so we can combine and create a more comprehensive archive.

*Eric Silberberg*

## BULLETIN BOARD

### EVENTS

**ARSC's Continuing Education Webinar Series** launched on November 2, 2020 with a "Everything is Precarious: Strategies for Navigating the Archival Job Market in 2020 and Beyond," featuring guest speaker Snowden Becker. The next webinar is scheduled for January 2021 on the topic of critical cataloging of sound recordings. More details will be announced on the ARSC website, as the date approaches: <http://www.arsc-audio.org/committees/et-webinars.html>

**AMIA Conference**, online November 17-20, 2020 (<http://www.amiaconference.net/>).

**MLA Conference**, online March 1-5, 2021 (<http://conferences.blog.musiclibraryassoc.org/>)

### JOBS

#### **Media Preservation Engineer, Audio**

New York Public Library

<https://jobs-nypl.icims.com/jobs/11352/media-preservation-engineer%2c-audio/job>

Under the direction of Preservation of Audio & Moving Image program management, the audio media preservation engineer carries out the preservation assessment, treatment, and reformatting of recordings held in the Library's permanent research collections. The position is responsible for equipment calibration and maintenance, and provides input and feedback on technology and workflow development. The position advises on media preservation issues, and participates in quality control; vendor, backlog, on-demand, or media ingest activities; and program documentation.

#### **Digital Preservation Archivist**

Georgia State University (Atlanta Campus)

<https://library.gsu.edu/files/2020/10/Digital-Preservation-Archivist-21-104-Vacancy-Ad.pdf>

We seek an archivist who is ready to provide leadership in our digital preservation efforts. The Digital Preservation Archivist will play a key role in advising the University community and external content creators on strategies for digital content preservation. This position will work collaboratively towards a preservation strategy for digital objects in the library's collections, including 95,000 digitized and born-digital objects currently available in our digital collections.

# ARSC

Association for Recorded Sound Collections  
c/o Nathan Georgitis  
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Fred C. Reed, Senior Scientific Aide at the Smithsonian, is pictured with the historic 'Tomato Can' radio microphone on October 28, 1938. Credit: Harris & Ewing, photographer/Library of Congress Prints and Photographs Division