The Association for Recorded Sound Collections is pleased to announce the finalists for its Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the ARSC Awards for Excellence are awarded to authors of books, articles, or recording liner notes to recognize those publishing the very best work in recorded sound research. The 2020 Awards for Excellence honor works published in 2019. Winners will be announced in the fall. Congratulations to all finalists! And thank you to the ARSC Awards Committee.

BEST RESEARCH IN RECORDED ROCK AND POPULAR MUSIC

Ken Caillat and Hernan Rojas, Get Tusked: The Inside Story of Fleetwood Mac’s Most Anticipated Album (Backbeat)


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

Daniel Cook Johnson, Wilco-Pedia: A Comprehensive Guide To The Music Of America’s Best Band (Jawbone)

Darlene Lacy and Joe Lacey, The Musical Touch of Leonard Nimoy: His fascinating musical career and discography (Diner Mighty Graphics)

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)

Kevin Womack, Solid State: The Story of “Abbey Road” and the End of the Beatles (Cornell University Press)

BEST HISTORICAL RESEARCH IN RECORDED JAZZ


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

Con Chapman, Rabbit’s Blues: The Life and Music of Johnny Hodges (Oxford University Press)

Stephan A. Crist, Dave Brubeck’s Time Out (Oxford University Press)

Bruce Johnson, Jazz Diaspora: Music and Globalization (Routledge)

Mark Stryker, Jazz from Detroit (University of Michigan Press)

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

See Finalists on page 2
PRESIDENT’S MESSAGE

Greetings from your new president! While I have missed seeing all of your faces in person, we managed to pull off a record breaking ARSC Conference in May, with 917 attendees from 30 countries. Special thanks to Program Chair Terri Brinegar for putting together not one, but two stellar conference programs as we were forced to pivot to a virtual conference. Thank you to all of the presenters and chairs, who were willing to try something new, all while in front of a large audience! And thank you to all the attendees for giving ARSC your time and attention. All presentations can now be viewed online: https://arsc.aviaryplatform.com/collections/939.

It is a strange time to become ARSC President. The pandemic still looms large over the world, indeed influencing us to proactively plan for another virtual conference in 2021. Many of us are un- or under-employed as the virus has forced layoffs, furloughs, and reduced hours. And many of us are high risk, making us think twice before engaging in many of the activities we so enjoy.

As a nation, we are grappling with the reality of being Black in America. We mourn with the families of those lost to police brutality as we must take a closer look at ourselves, at how our own actions or inactions have contributed to the status quo in this country.

In this troubling time, I still see tremendous hope and opportunities for ARSC. The success of the 2020 virtual conference tells me that both our membership and our wider community have embraced the use of online platforms for discussion and outreach. There is so much we can do together if we continue this trend. Through the use of online platforms, we can offer our members more educational content, more chances for social interaction, and more events throughout the year. We could have happy hours. Workshops. Mentoring groups. Events like chapter meetings online. We could have committee meetings online. We could have happy hours. Workshops. Mentoring groups. Events like Ask the Technical Committee. And we will strive to actively practice inclusivity in all of these activities, as well as in our organizational culture as a whole.

I want to encourage you all to think of what you want more of from ARSC and ask for it. This has the potential to be a year of growth for ARSC and we will all benefit from your participation. There’s no reason to wait until the next virtual conference to talk to each other, work with each other, and learn from one another. I also want to encourage you to become more involved with ARSC. As a volunteer-led organization, ARSC is powered by and guided by you. Please consider joining a committee or becoming a committee chair; ARSC needs your voice! A current list of open positions can be found on the ARSC Volunteer Opportunities page: http://www.arsc-audio.org/volunteer.html.

I am excited to see what we can accomplish together this year.

Rebecca Chandler
ARSC President

Finalists Continued from page 1

BEST HISTORICAL RESEARCH IN RECORDED COUNTRY OR ROOTS MUSIC

Scott B. Bonar, The Bakersfield Sound (Bear Family Records)

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

Heath Carpenter, The Philosopher King: T Bone Burnett and the Ethic of a Southern Cultural Renaissance (University of Georgia Press)

Dayton Duncan and Ken Burns, Country Music: An Illustrated History (Knopf)

BEST HISTORICAL RESEARCH IN RECORDED BLUES, R&B, GOSPEL OR SOUL MUSIC


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


Sarah Raine, Tim Wall and Nicola Watchman Smith, The Northern Soul Scene (Equinox)

Tammy L. Turner, Dick Waterman: A Life in Blues (University Press of Mississippi)

BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC


Sebastiano De Filippi and Daniel Varacalli Costas, The Other Toscarnini: The Life and Works of Héctor Panizza (University of North Texas Press)

Maria Maddalena Novati, Laura Pronesti, and Marina Vaccarini, eds., Alberto Savinio. The Island Man (Die Schachtel)


BEST HISTORICAL RESEARCH ON RECORD LABELS OR GENERAL RECORDED TOPICS

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

Jason Camlot, Phonopoetics: The Making of Early Literary Recordings (Stanford University Press)

Michael Kinneat, The Gramophone Company’s Persian Recordings, 1899-1934 (Bajakhana)

Rainer Lotz, Michael Gutrem and Stephan Puille, Das Bilderslexikon der Deutschen Schellack-Schallplatten: Geschichte der Historischen Tonträger in Deutschland (Bear Family Records)

Edmund Morris, Edison (Random House)

James Steinrager, Sound Objects (Duke University Press)

Johnny Trunk, Wobbly Sounds: A Collection of British Flexi Discs (Four Corners Books)
**ARSC Lifetime Achievement and Service Awards 2020**

The Association for Recorded Sound Collections is pleased to announce the recipients of its Lifetime Achievement Award and its Award for Distinguished Service to Historical Sound Recordings.

**Lifetime Achievement Award**


**Award for Distinguished Service to Historical Sound Recordings**

This award is bestowed annually to an individual in recognition of a life's work in recorded sound in areas outside of published works or discographic research. ARSC recognizes Douglas Pomeroy for his distinguished service to historical recordings through sound engineering and audio restoration work. His most celebrated works are *When the Sun Goes Down: The Secret History of Rock and Roll* (BMG, 2002), a multi-artist country, blues and folk anthology, *The Complete Okeh and Brunswick Bix Beiderbecke, Frank Trumbauer and Jack Teagarden Sessions* (Mosaic, 2001), and *Windy Guthrie – My Dusty Road* (Rounder Records, 2009), the latter two of which received nominations for the Grammy Award for Best Historical Album. For over 40 years, Pomeroy's dedication to the highest technological standards has brought his services to public records and those lost to life, receiving praise from fans and critics alike. Through his long career of sound engineering and audio restoration work, Douglas Pomeroy has made an outstanding contribution to the field of recorded sound scholarship.

Congratulations to our winners! And thank you to all who contributed, including ARSC Awards Committee members.

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**ARSC Volunteer Positions**

The Association for Recorded Sound Collections is a non-profit association managed entirely by member volunteers. On behalf of the ARSC Board of Directors, I encourage members, both long-time and new, to take on volunteer roles and help our association thrive.

Please see http://www.arsc-audio.org/volunteer.html for open positions and contact me at mlerner@loc.gov if you are interested in volunteering. Committee Chair positions will be appointed by the ARSC President, and positions within the committees will be appointed by Committee Chairs.

There are several key positions ARSC needs to fill. In particular, the Virtual Conference Manager and Conference Manager in Training will be critical for planning and executing the 2021 Virtual Conference. Let us know if you're interested in taking on either of these leadership roles. The ARSC board is also seeking members interested in being part of a team to help plan the virtual conference, which would be of assistance to the Virtual Conference Manager and Conference Manager in Training positions.

There are several other volunteer positions, including the Chair of the Online Media Committee, which are great opportunities to help shape the organization and expand upon its mission. If interested in any of the positions, please reach out with a statement of interest and relevant experiences.

Maya Lerman  
ARSC Member-at-Large

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**Reeling in the Years with ARSC**

A monthly series of retrospective releases of ARSC Conference Video Recordings from 2019 to 2014, beginning in July 2020 to videos from ARSC’s 53rd Annual Conference in Portland and concluding in December 2020 with videos from ARSC’s 48th Annual Conference in Chapel Hill.

Videos will be made available to members only on ARSC’s Aviary site, with selected recordings published to ARSC’s YouTube Channel for public viewing.

Brought to you by the ARSC Archives Committee.

With gratitude to Michael and Leah Biel, Videographers; AVP, Aviary Site Sponsor; and George Blood Audio Video Film Data, Digitization Services Sponsor.
ATTENTION NEW MEMBERS

Please join the ARSC Conference Mentoring Program Co-Chairs for a virtual Welcome Event on Sunday, July 26 at 4 p.m. (Eastern).

Get to know other new members, find out how you can become more involved in the association, and your provide input on future mentoring events.

RSVP to ARSCguides@gmail.com for Zoom session information.

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CALLING ALL STUDENTS AND RECENT GRADUATES

We are hosting a virtual Happy Hour for all student members and emerging professional members (those who have graduated within the past five years) on Sunday, August 9 at 4 p.m. (Eastern).

Send some time with other students and emerging professionals from across the country, share your concerns and questions about entering the current job market, and let us know your thoughts on expanding the mentoring program.

RSVP to ARSCguides@gmail.com for Zoom session information.

David Giovannini and Yuri Shimoda ARSC Conference Mentoring Program Co-Chairs

ARSC 2020 PRESERVATION GRANTS AWARDED

As the final preservation grants to be offered by ARSC, the committee has chosen to award preservation grants to preserve recordings by two youth orchestras. Youth orchestras are not only a major source of tomorrow’s professional classical musicians, along with numerous devoted amateurs, they also commission and perform works by contemporary composers specifically intended for young musicians. The organizations that have received preservation grants are:

The Essex Records Office, in Chelmsford, Essex, England has received a grant of $5100 for digital preservation and cataloging of recordings by the Essex Youth Orchestra from the 1960s into the 2000s. The recordings feature a range of composers, from the obvious Mozart, Beethoven, or Bach, to those with a local connection such as Gustav Holst, Benjamin Britten, and Gordon Jacob.

Some performances were on historic occasions or in notable venues: in East Germany in 1982; the world premiere of Gordon Jacob’s Sinfonia Brevis; or a performance of works by Gustav Holst in Thaxted Church at the 75th anniversary of the Thaxted Music Festival. A Betamax recording of a television program on another youth orchestra, the Colchester Chamber Youth Orchestra, will also be preserved. The ultimate aim, after copyright clearances are obtained, is online access to the recordings.

The Portland Youth Philharmonic, of Portland, Oregon has received a grant of $7240 to preserve about 100 DAT and analog tapes of the orchestra’s performances from 1983 to 2002. The music recorded on these tapes represents a full range of standard, unabridged orchestral repertoire and significant numbers of contemporary works by 20th century and living composers including: Jacob Avshalomov, Leonard Bernstein, Alan Hodhaness, Ernest Bloch, Paul Hindemith, Morton Gould, Aaron Copland, Roy Harris, John Van Buren, Salvado Brotons, Ralph Vaughan Williams, Edward Elgar, Tomas Svoboda, Paul Dickinson, William Walton, Charles Ives, Toru Takemitsu, Max Bruch, Kevin Walczyk, and Astor Piazzolla, among others. Some of these are local Pacific Northwest composers, and some of these recordings are of the premieres of their works.

This preservation project is part of a larger archival project expected to be completed for the orchestra’s centennial in 2023-24.

ARSC RESEARCH GRANTS AWARDED

The ARSC Research Grants Committee has made the following awards for the 2020 grant cycle:

A grant of $1,000 to Jon Bullock, a doctoral candidate at the University of Chicago, for travel to Berlin, where he will consult various archives and private collections of Kurdish music, and interview collectors, for his study of Kurdish music in the twentieth century, and musical change as an indicator of Kurdish nationality and culture.

A grant of $1,000 to Alexandra Krawetz, a doctoral candidate at Yale University, for lodging in Washington D.C. Krawetz will use the NBC Radio Collection at the Library of Congress for a study of radio programming and recordings for children in the 1920s and 1930s.

A grant of $500 to Steven Burkholder, an independent scholar, for travel to the Library of Congress to study field recordings of the music of West Indians in Panama in the Myron Schaeffer collection. The Afro-Antillean songs date back to the building of the Panama Canal; many of them are uncatalogued and unidentified, and they “provide insights into the social and political landscape of Panama in the mid-twentieth century and to this day.”

A grant of $500 to Allison Whalen, Senior Audio Preservation Specialist at UCLA, for travel to Cuba for “a historical study of the independent sound recording industry in Cuba from the 1960s to the present day, and the recording techniques and equipment that have “shaped bold, inventive, and freely expressive underground musical styles.”

ARSC VIRTUAL CONFERENCE 2020

CONFERENCE RECORDINGS

ARSC is pleased to make all presentations from this year’s conference freely available online in ARSC’s Aviary site: https://arsc.aviaryplatform.com/collections/939.

FEEDBACK SURVEY

Please help us make next year’s virtual conference even better by completing this conference feedback survey: https://www.surveymonkey.com/r/32JFX37.

ARSC Opposes Racism and Police Brutality

The ARSC Board issued a statement opposing racism and police brutality and committing to initiatives to improve its operations.

Please visit http://www.arsc-audio.org/pdf/ARSC_Statement_Opposing_Racism.pdf to read the entire statement.

ARSC Newsletter Submission Deadlines

No. 154, Fall 2020: October 1, 2020
No. 155, Spring 2021: February 1, 2021
No. 156, Summer 2021: July 1, 2021
LETTERS TO THE EDITOR

An Open Letter to the ARSC Membership:

This is a difficult letter, and one which I have held onto for some time in hopes that it would not be necessary. However, having recently received the following email communications: “Statement from the ARSC Board Opposing Antisemitism and Racial Prejudice” and “ARSC Code of Conduct / Responding to Incidents – Procedure Drafts,” I find that I can no longer restrict my comments to ARSC leadership. I would wager that I am not alone in wondering why the ARSC Board felt it necessary to adopt a Policy (copies of which are available upon request), ARSC leadership can merely address the situation and diffuse a potential crisis.

If I wear a yellow cap at an ARSC conference and someone reasonably objects, ARSC leadership is not one to be focused on issues pertaining to recorded sound and leave the study of sound recordings — in all genres of music and a “nonprofit organization dedicated to the preservation, access, and study of sound recordings — in all genres of music and sound — and advocating for greater inclusion and diversity.” ARSC leadership can merely address the situation and diffuse a potential crisis. I am not prepared to relinquish those rights. Regardless, if ARSC is unable to satisfactorily address a member complaint about my hat, the organization is now legally liable for failing to properly enforce (or define) their hat policy. And bear in mind that this legal liability is a sword that ARSC’s “hat restriction puts me in a position to sue if I feel that I have been wrongly targeted due to my choice of headwear or the manner in which it was evaluated. God help ARSC should someone dare to wear a yellow MAGA hat!” In other words, I believe that we are being painted into a political divide. ARSC should have the constitutional right to speak and believe as we wish, but as an organization serving persons with many disparate backgrounds, ARSC has no business promoting one person’s beliefs over another’s. We live in a country where we are a “nation of speech,” dedicated to the preservation and study of sound recordings — in all genres of music and speech, in all formats, and for all periods.” ARSC should be focused on issues pertaining to recorded sound and leave political correctness, political correctness and offense-policing alone.

There is a concern that our membership numbers have been dropping, and it has been suggested that the reason for this is that ARSC is not open and inclusive enough. That is simply wrong. ARSC has been served by many women and people of color, as well as by persons of various nationalities, religious affiliations, handicaps and sexual lifestyles. None have ever been denied membership, entry to a conference or a place at the table. Many have served in leadership positions including the office of President, and all did so because ARSC was inherently inclusive, not because inclusivity was legislated. Our organization has always welcomed persons based on their fundamental humanity, or as I would prefer to express it, because they are created in the image of God. I may wish to make it clear that I have no issue with implementing guidelines, policies and procedures to help manage the organization. But I am concerned that ARSC leadership is not one to be focused on issues pertaining to recorded sound and leave the study of sound recordings — in all genres of music and sound — and advocating for greater inclusion and diversity.
Association for Recorded Sound Collections

ARSC Preservation Grant Report: AMERICAN PUBLIC MEDIA / ‘SAINT PAUL SUNDAY’

Summary: American Public Media (APM) used ARSC funding to preserve assets from the Saint Paul Sunday (SPS) archive collection. The SPS collection contains a total of 645 broadcast episodes, and a portion have already been preserved. The ARSC grant was anticipated to preserve a selection of 240 broadcasts from the Saint Paul Sunday archive collection. We are pleased to report that 446 files have been cataloged, digitized and made internally available via our archive, Eddy. Of these 446 programs, 344 were digitized from 1/4-inch analog tape and 102 were digitized from CDs. The work was completed at APM by Scott Adamson, Digitization Specialist.

The artists who performed and were interviewed on Saint Paul Sunday represent a vibrant spectrum of classical artists. More than 350 artists or ensembles are included in the Saint Paul Sunday digitization project funded by ARSC. Highlights include violinists Joshua Bell, Gil Shaham, and Pinchas Zukerman; cellists Yo-Yo Ma and Lynn Harrell; guitarists Sharon Isbin and Eliot Fisk; pianists Yefim Bronfman, Imogen Cooper, Richard Goode, Andras Schiff, Christian Zacharias, and Alfred Brendel; harpsichordist and conductor Gustav Leonhardt; jazz improvisers Sonny Stitt and John Coltrane; the Canadian Brass; the Sonus Vocale Ensemble, and the JACK Quartet; vocal ensembles Chanticleer, the King’s Singers, and the Canadian Tenors; chamber ensembles Musicians from Marlboro and the Chamber Music Society of Lincoln Center; the Cleveland Orchestra, Guarneri, Orion, and Kronos quartets; the Beaux Arts Trio and Kalichstein-Laredo-Robinson Trio; period ensembles Deller Consort and Hespèrion XXI; harpsichordist and conductor Gustav Leonhardt; jazz artists Flim and the BB’s; Cleo Lane and John Dankworth; and singer-songwriters John Denver, John Prine, and Simon and Garfunkel.

Additional artists digitized with this grant would include outstanding artists, such as the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, and the Santa Fe Opera. As a result of this project, we are excited to present new programs, such as the National Symphony Orchestra, the Philadelphia Orchestra, and the Cleveland Orchestra. These programs will be made available to the public through our website, and will be available for download and streaming.

Accessibility of Materials: APM serves as a convener for engaged citizens who seek to be informed, educated, nourished, and entertained by news and cultural content.

This core public services foster dialogue, enrich communities, and celebrate the diversity and creativity of the United States. Episodes from the Saint Paul Sunday preservation project will be made available by APM staff, including Classical MPR, for potential terrestrial broadcast and online publication. This process which captured an atmosphere of excitement and anticipation.

Saint Paul Sunday Assets History and Preservation Methodology: Beginning in 1981 and for twenty-five years, Saint Paul Sunday Morning welcomed extraordinary artists, comprised of largely classical musicians, into the studio to discuss and perform music for public radio audiences. The program was broadcast internationally and carried on 345 public radio stations in the United States. For excellence in achievement, Saint Paul Sunday was awarded a 1995 George Foster Peabody Award, the broadcast industry’s highest honor, and throughout its history the program received numerous other accolades. The program and its assets were also committed to presenting emerging talent – extraordinary artists who have now become classical stars. In its last decade, the series succeeded in reviving radio’s long-neglected role as a broadcast home for new and unfamiliar music with commissions by American composers like the Pulitzer Prize winner Aaron Jay Kernis and Edgar Meyer.

Copyright Status: Terrestrial broadcast and broad online publication require a coordinated effort for rights clearance. Not every episode of Saint Paul Sunday received a rights agreement at the time of broadcast; only later in the program’s 27-year run did the producers of the program require rights and reuse agreements from the performers featured on the broadcast. It is incumbent upon APM to track and process the releases which have been procured. APM staff may undertake this project outside of the preservation project to ensure the ability for future rebroadcast and reproduction of these archived programs. Some of APM’s existing long-term artist relationships will play a key role in the project.

APM staff would like to offer their congratulations on the 27th anniversary of Saint Paul Sunday to the program’s producers. It is the 27th anniversary of Saint Paul Sunday, and we are pleased to announce that the program will continue to be broadcast every Sunday morning for another 27 years.

Saint Paul Sunday continued on page 10

APM Continued from page 10

that might otherwise have seemed unapproachable. The program’s series’ current complementing its weekend schedule, provides a window into the repertoire of chamber music as it had originally been performed: at home among friends and family.

Methodology and Technology: The APM Archive maintains a list of assets in need of preservation which informs the strategic approach to digitization both through general budgeting and prioritization of the digitization grant. The Saint Paul Sunday has been identified by Classical MPR staff as the Classical service’s highest priority for preservation and re-use from the APM Archive. The program was worked with long-time SPS producer Vaughan Quirts and (currently APM’s Manager, Community Impact Classical) to select the SPS tapes that are the top priority for digitization and public access, and those selections comprise the 240 broadcasts that were digitized with the aid of this grant.

In addition to 1/4-inch tape, copies of some recordings existed on CD. Those recordings were included in the final total output.

Each digitization session begins with the APM digitization specialist assessing the tape(s) for metadata preservation needs and physical preservation needs. The APM digitization specialist first checks each tape against its archive database record to make sure that all descriptive and identifier information for the tape and tape box are fully represented in the tape’s archive record. As digitization progresses, the digitizer may add additional insights to the archive record, such as tape speed and notes on related master files. All recording sessions are filled with internal and external research throughout the record’s lifespan. Each tape is summarized with descriptive information like recording location and tools, contributors, context, and notes. As people continue to access these archive materials and catalog records, additional historical context and knowledge augment the metadata. Whenever possible a transcription, script, production notes, and additional descriptive documents are scanned and attached to the record.

Once the asset’s core metadata has been confirmed, the physical quality of the tapes is assessed, applying preservation methods and treatments as needed. All 1/4-inch reels are checked for sticky-shed syndrome (SSS), mold, and other decay. If SSS exists, tapes are baked at 131°F in APM’s scientific-grade Thelco Laboratory Oven for 24 hours and cooled. Once the tapes are ready for digitization, the reel deck heads and tape path are carefully cleaned with denatured alcohol. Alignment is then checked with Magnetic Reference Laboratory calibration tapes, and adjustments are made as needed. Because our tapes are kept in a low-humidity and temperature-controlled environment, playback issues are minimal. Reels are played back on Studer A-80 and Studer A810 machines. Analog signals are converted to digital by Apogee AD16x at 24 bit/96 kHz mono or stereo into ProTools using ProTools HD I/O. When working with the digitized files, the specialist may need to adjust levels with cross-fades for transitions between takes and to remove continuous noise. We do not use noise reduction, dynamic limiting, or equalization on the masters. Master files additionally do not receive content-altering modifications.

To maintain our pacing to goal, our digitizer was running two transfer stations simultaneously, which means running two reel-to-reel decks into two ProTools sessions. We have run as many as eight decks simultaneously for News transfers without issue. Multitracking takes a lot of pre-planning and coordination but has proven successful for our team over several projects. We spot check both workstations throughout the process and give each final QC after they arrive in the archive database.

Once transferred, the 24 bit/96 kHz ProTools files are then prepared for export as WAV files. Because each episode of Saint Paul Sunday is represented by multiple reels, the representative files in ProTools are merged into a complete master tape that is bouncing and needed to conform to our file-naming conventions, which includes a reference to the archive record ID. The distinct episode files are then auto-ingested into the APM archive database (called “Eddy”). Eddy is a web-based application under SSL/TLS encryption and other measures of protection, developed by APM’s software application team. Eddy’s asset organization and description is based upon the metadata contained in the metadata record, a derivative of the metadata schema Dublin Core. At a minimum, the metadata for each asset record includes title, date, contributor, and instantiation information.

Upon ingest into the archive database (“Eddy”), the preservation files are written to the archive storage array as an instantiation of a previously cataloged record of the original recording. As each preservation file is associated with the existing catalog record, an SHA-256 hash is created for each preservation file, used throughout the lifecycle of the asset to preserve the integrity of the asset’s health of file. File ingest automatically triggers FFmpeg generation of MP3 access copies, which are used for playback within the archive database and as an aid in managing the archive. FFmpeg is also used for other quality control functions such as silence detection and phase verification. As a result of ingest into the database, each preservation file is designated as a “Guardian,” in which a pool of internal reviewers listens to the access file...
New Member Spotlight: KABIR HERMON

Were music and sound recordings always a part of your home growing up?

Music was very much a part of my life growing up. As a young child my mother would play classical music during breakfast and had me enrolled in piano and theory lessons. My father played guitar and sang and listened to a lot of music. I most strongly remember him being fond of rock music. Examples being the Rolling Stones, the Band, Hendrix, CCR, Stevie Ray Vaughn, Queen, and many more.

My siblings are also very musical. My brother plays double and electric bass and my sister plays piano, harp, and cello. They are both also singers. Starting in 4th grade and continuing through high school, I took violin lessons and played in the school orchestras, sang in the school choirs and madrigals, as well as taking up guitar and playing in a few bands throughout high school.

Do you currently collect sound recordings? What kinds of formats do you collect?

I currently collect recordings, mostly vinyl. I inherited my father’s vinyl collection and have been building upon that base. I also have a good sized CD collection, but that isn’t really growing.

I have a decent number of 78s. My father had some discs and a Russian, hand cranked, portable player which were passed on to me. Additionally, I was gifted a decent number of 78s from a family friend. So I work on this collection a bit, too, but certainly not as much as vinyl.

What was the first recording you bought?

I had cassette tapes growing up, but they were purchased by my parents. The first albums, CDs, that I remember buying on my own were in 1994. I would have been 13. I bought Weezer’s Blue Album and Green Day’s Dookie.

I could end the story there, but, in truth, I also bought Cracked Rear View by Hootie and the Blowfish.

What led you to audio engineering and preservation?

I came to engineering as I think many people do, through being a musician. As a kid I would use two cassette decks to bounce back and forth and overdub myself. Later I got a 4-track cassette recorder. I then attended the University of Illinois Urbana-Champaign, graduating with an English degree.

After college I stayed in town playing in bands. I was on the musicians side of the glass for a few records, and I became more interested in the engineering side. After some deliberation I attended the audio production program at the SAE Institute in NYC.

Spotlight Continued from page 12

Once I had graduated I found an internship at Magic Shop Studio, and, over the course of years, rose to be Chief Engineer and Studio Manager. I came to archiving and preservation through my work as an engineer at the Magic Shop (RIP).

While I was doing production work at the facility, I was also being trained to do tape transfers, restoration, and preservation, as well as learning about how to manage archives and databases. This led to many fantastic opportunities to work on some phenomenal archives including Phil Spector, Newport Jazz, Blondie, Woody Guthrie, Erroll Garner, Lou Reed, and many more.

What kinds of formats do you work with?

In my work as an Audio Preservation Specialist at the Library of Congress I have the good fortune of working on a myriad of formats with a really fantastic group of engineers. Everything ranging from wax cylinders and Edison discs to born digital files. This includes lacquers of all substrates and sizes, vinyl, many formats of analog tape, and DTRS.

Is there a recording that you are most proud of having worked on, or an experience of working on a recording that is particularly significant to you?

There are plenty of records and archiving projects that I am proud and humbled to have been a part of, but I’ll just mention a few. As a recording engineer the top of the list would have to be David Bowie’s Blackstar. The entire project was just a dream to be a part of.

Other artists that I worked with in the studio with that stand out in my mind are Billie Joe Armstrong and Norah Jones (as previously noted Dookie was one of my first albums), Foo Fighters, Blondie, Charlotte Gainsbourg, the Cribs, Blonde Redhead, and too many more to list. Getting to mix a few Elvis Presley records was certainly another highlight.

How did you find out about ARSC, and what motivated you to become a member?

I found out about ARSC while I was at the Magic Shop. Its owner, Steve Rosenthal, is a member and regular attendee of the conferences. I decided to join when I got hired at the Library of Congress. I was actually scheduled to attend the Montreal conference, but alas. Next year (hopefully?)

Were you able to attend the virtual conference? If so, were there any highlights you’d like to share?

I was able to attend the virtual conference. It was fantastically curated and ran very smoothly, especially considering the circumstances. I enjoyed the entirety of the program, but a couple talks that I especially enjoyed were “Pioneer of Sound Industry for Czechs in the US,” and “New Frontiers in Recorded Sound Preservation.”

Do you have an Announcement for the Next ARSC Newsletter “Bulletin Board”? Email your news to yurishimoda@gmail.com by October 1, 2020 to be included in the Fall Newsletter
In Memoriam: GABRIEL GÖSSEL

Born in 1943, Gabriel Gössel was a significant collector of gramophone discs and an expert in the beginnings of the Czech sound industry. In the late 1960s, Gössel pursued higher education studying chemical-engineering, but due to complications with the state secret police, he did not complete his studies. He worked as a technician until the early 1980s, then as a freelancer and professional translator of technical texts. He also translated fiction, including the works of George Orwell's Animal Farm following the Prague Spring takeover of August 1968. During this time, Gössel demonstrated great courage and bravery, defending the building which housed Czechoslovakian Radio.

He began collecting records, turntables, and phonographs as early as the 1970s. He specialized mainly in Czech repertoire and the history of the domestic sound industry. Thanks to this lifelong interest, he collected an extensive collection of shellac records with historically significant recordings. He did not want to keep his knowledge to himself. That is why he devoted himself to educational and publishing activities, collaborating with Czech museums and other interest groups. He published educational texts on the history of sound recording in Czech lands and contributed to various discographies.

Between 1999 and 2006, he prepared a series of multi-part musical profiles of Czech composers and performers of popular music for Czech Radio Prague and Czech Radio Brno. He also handled transcriptions of old audio recordings to modern media. In the Fonogram Edition, which he prepared for Fr. Rychtařík and Radioservis, he collected an extensive collection of shellac records with historically significant recordings. He did not want to keep his knowledge to himself. That is why he devoted himself to educational and publishing activities, collaborating with Czech museums and other interest groups. He published educational texts on the history of sound recording in Czech lands and contributed to various discographies.

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In 2013 he began mentoring aspiring collector Filip Šír. They began collaborating on the first comprehensive mapping of the Czechoslovak gramophone publishing house ESTA, which resulted in the Czech Catalog of Recordings by Esta 1930-1946 (2014).

The following year he cooperated with a group of experts on the text Draft Concept for the Preservation, Digitization and Accessibility of Audio Recordings in the Czech Republic, which became an important document for the implementation of state cultural policy. He also participated in the creation of promotional presentations for Czech libraries, where he lectured on the history of sound and Czech labels. A year later, he wrote an English-language book Recorded Sound in Czech Lands, 1900–1946, with Sr. It is the first comprehensive contribution to mapping the history of the sound industry in the lands of the Czechoslovak Republic. The work was awarded the 2017 Certificate of Merit Award of Excellence in Historical Recorded Sound Research by ARSC, in the category of General Recording Topics.

Under the National Museum, he published the book Grammar of Labels for Gramophone Records, which is used primarily by employees of historical institutions, guiding them to understanding the basic identifying features of gramophone records, such as registry, order and catalog numbers. In 2018, Gössel and Šír published Bohemia on Records: Early Czech Sound Recordings in the United States, which represents the first comprehensive view of the unexplored phenomenon of sound recordings produced in the first half of the 20th century by American record companies for the growing community of Czech immigrants in the USA. The collaboration between the two authors also resulted in One-Hundred-And-One Labels: Recordings from the 1900-1925 Era of Mechanical Sound Recording, released in 2019 by the National Museum. The book provides photos and descriptions of labels from the era of mechanical sound recording.

In his final years, Gabriel worked on the project New Phonograph: Listening to the Sound of History, reconstructing the general catalog of recordings of Czech artists on phonographs and records from various producers from the years 1900-1946.

Photo and text contributed by New Phonograph (https://novyfonograf.cz/)
APM Continued from page 11

for technical errors and confirms content and record match. In addition, staff interactions, database logs and queries, and spot checks ensure quality control of both the audio and its metadata.

When digitization is complete, the 1/4-inch tape master is returned to the APM Archive’s onsite cold storage tape room, where it will be stored for the remainder of its lifespan under conditions of 55°F (±5°) and a relative humidity of 30% (±5%), with minimal exposure to light, strong magnetic fields, and sources of vibration. The digitized preservation audio and associated metadata are stored on multiple tiers of a Quantum Excellis storage array. The WAY files will continue to be migrated onto high-quality digital formats as technology and digital formats evolve. APM recently installed DuPont’s FM-200 waterless fire suppression system to protect the archive.

Digital Preservation and Use: Long-term management of APM’s preservation files is the responsibility of the APM Archive staff in collaboration with APM’s Network and System Administrators and APM’s Software Applications Group; the latter having built and maintained the archive’s SQL database application (“Eddy”), a web-based application under SSL/TLS encryption and other measures of protection, and the former managing the archival storage tiers that the database writes to. Data management is a responsibility shared across each of these three departments and is informed by APM and Library of Congress best practices.

The audio and associated metadata is stored on multiple tiers of a Quantum Excellis storage system utilizing the Quantum Stornext system file controller. The master and access are files are stored on nearline arrays for fast access and are also copied to local and remote (Iron Mountain) LTO as well as Amazon S3, which gives our archive both system and site redundancy. We’re building Fixity checks into every component in our system so that file integrity can be validated on a regular schedule and corrupt files can be swapped out if needed.

Discoverability and use are an integral part of our long-term preservation plan. Discoverability is centered on Eddy, the archive database. Within the institutional firewall, Eddy is accessible to all APM staff members. From the database, a user can preview or download a copy of either the preservation file (.wav) or access file (.mp3) and can view or download scripts, rundowns, transcripts, and any other associated files. The database is directly linked to APM’s main broadcast/production system (Dalet) and other production/publication tools, integration that greatly improves access to and use of archive files.

Events

AMIA Conference Nov. 11-14, 2020 in El Paso, Texas (http://www.amiaconference.net). Note: We are actively monitoring the development and impact of the Coronavirus on the ability for everyone to travel and to attend events safely. We are planning for our AMIA 2020 to occur on schedule, but we realize that the situation is rapidly evolving and that alternative plans may be necessary as the time gets closer.

Jobs

The Musical Instrument Museum in Phoenix, Arizona is seeking a Multimedia Archivist, who will have primary responsibility for processing, documenting, and managing the Archives and Audio-Visual collection. The Archivist will be familiar with all aspects of multimedia archival work and rights/reproduction issues and will manage the licensing of all audio-visual products. We are looking for a dynamic individual capable of maintaining a system for our large collection of images and audio-visual materials. The ideal candidate will possess a demonstrated track record of excellence in a team-oriented environment and maintain a keen ability to thoughtfully convey knowledge, passion, and ideas to others. Ideal candidate will be an extremely organized, proactive, and energetic individual. The Multimedia Archivist is a full-time position and includes benefits. For more information, visit https://mim.org/wp-content/uploads/2020/06/Multimedia-Archivist-Job-Description.pdf.

Scholarships

The MLA Diversity Scholarship Award, funded by the membership of MLA, offers candidates from under-represented groups the opportunity to pursue a master’s degree in library and information science with financial support. The winner of the award will receive: a tuition stipend; career guidance provided by the MLA Career Advisory Service; gratis registration for the MLA annual conference; committee recommendation for the MLA Kevin Freeman Travel Grant for possible travel support to attend an MLA Annual Meeting. Applications received by July 12 will be given first consideration. For more information, visit https://www.musiclibraryassoc.org/page/DiversityScholarship.