

# ARSC Newsletter

Association For Recorded Sound Collections

Number 127 • Fall 2011

## Rockin' It In Rochester This 2012

The 46th annual ARSC Conference will be on May 16-19, 2012 in Rochester, New York, hosted by the Eastman School of Music. Former ARSC President Jim Farrington is chairing the local arrangements committee. As



Eastman Theatre, photograph courtesy University of Rochester

a jazz musician, gourmet cook and wine connoisseur, I think we can all rest assured that Jim will be working hard to ensure that we won't be wanting for good music, great food, and ample libations.

In this era of economic uncertainties, we're pleased that Rochester offers excellent value to conference attendees. All conference sessions will be held at the Rochester Riverside Radisson. ARSC's negotiated room rates at the hotel are \$123 single/double, which includes complimentary internet access in sleeping and meeting rooms as well as complimentary overnight parking and transportation to the airport, train and bus stations. Food prices are also quite reasonable. The Radisson is located on the banks of the Genesee River in the heart of downtown Rochester and within a short walk of High Falls, a 96 foot urban waterfall on the river that once supplied power to area flour mills. The hotel is also within walking distance of the Eastman School of Music and downtown attractions, including the East End district of restaurants and clubs.

You may wish to arrive early or stay after the conference to take advantage of Rochester's many tourist attractions, including the Susan B. Anthony house, the George Eastman House International Museum of Photography and Film, the Strong National Museum of Play, the Memorial Art Gallery, the Seneca Park Zoo, the Rochester Museum and Science Center which includes the nation's first computerized planetarium, and the 19th century Genesee Country Village and Museum with 57 restored buildings. The famous Finger Lakes Wine region is only 20 minutes from the hotel, and we're exploring the possibility of a pre or post conference wine tasting tour. You can also take a cruise on the historic Erie Canal, visit Niagara Falls and Lake Ontario, tour the Jell-o Gallery in the nearby village of LeRoy, or visit the Corning Museum of Glass. The Radisson has extended the conference rate to include the 3 days immediately preceding and following the conference. The conference is takes place at the same time as the Lilac Festival.

*(Continued on p. 3)*

## Events

December 2-4, 2011. Seventh Annual Art of Record Production Conference. San Francisco State University, San Francisco, California

December 15th, 2011. ARSC New York Chapter Meeting

January 19, 2012. ARSC New York Chapter Meeting

February 15-19, 2012. Music Library Association annual meeting. Dallas, Texas

May 16-19, 2012. 46th annual ARSC Conference. Rochester, New York

July 22-27, 2012. International Association of Music Libraries, Archives, and Documentation Centres (IAML) annual conference. Montreal, Canada

October 6-11, 2012. 43rd Annual Conference of the International Association of Sound and Audiovisual Archives (IASA). New Delhi, India.

October 8th-12th, 2012. 13th International Society for Music Information Retrieval Conference (ISMIR). Porto, Portugal

Please send notices of events to the editor

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## President's Message

The Association for Recorded Sound Collections Board of Directors Meeting held its fall business meeting on Saturday, October 15, 2011 at the Radisson Hotel Rochester Riverside in Rochester, New York. ARSC traditionally holds its business meetings at the site of the annual meeting and our conference will take place May 16-19, 2012 in Rochester. The Radisson is a nice hotel with lovely rooms and very helpful staff people. I hope all of you will seriously consider attending next year's conference of which you will read more about in this newsletter.

On Friday, October 14, 2011 the voting ARSC board members, our executive director, and a number of ARSC past presidents attended a retreat that we called ARSC 2.0. It was a way for us to take a look at our organization, assess what we are doing well, and what we need to improve upon to make ARSC work better for our membership. We were assisted by facilitators Dr. Jennifer Leigh and her assistant Dr. Rachel Lauber and we await their final report.

Because the board was concerned about dwindling membership, we formed a Membership Task Force (Tim Brooks, David Giovannoni, Sara Velez, Peter Shambarger, and myself) to discover why people were not renewing their memberships and inquire what we could do to get them to return to the fold. What we discovered was a number of folks simply forgot to renew their membership so please pay your dues on time and consider supplementing your membership dues to ARSC with an additional contribution earmarked for our four important ARSC projects: the Classical Music Preservation Fund, the Dave Nolan Educational Fund, the Copyright Reform Fund, and the



Your board members hard at work at their annual meeting, Rochester, New York. From left - Vincent Pelote, George Blood, Sara Velez, Peter Shambarger, Dr. Jennifer Leigh (facilitator), Leah Biel, Brenda Nelson-Strauss, Dr. Rachel Lauber (co-facilitator). Not shown: Tim Brooks, Suzanne Stover, Jim Farrington, David Giovannoni, Steve Ramm. Photograph by Steve Ramm.

## ARSC Newsletter

### Issue 127 Fall 2011

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

### Editor

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

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PO Box 543

Annapolis, MD 21404-0543

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

## Travel Grant Fund.

At the board meeting we created a new position, the ARSC Web Editor, who will be responsible for the editorial content of all ARSC internet platforms, including the ARSC website, the ARSC Facebook page, and other platforms that ARSC may utilize in the future. The Web Editor will ensure that editorial content is up-to-date, refreshed on a regular basis, and promotes the goals and mission of ARSC. I am happy to announce that Kimberly Peach, Registrar at George Blood Audio/Video/Film, is our new web editor.

It was announced in a previous newsletter that Gary Galo, Sound Recording Reviews editor for the ARSC Journal, is stepping down after 16 sterling years in which he did an exemplary job. At the board meeting we proposed creating an Award for Distinguished Service to ARSC and agreed that Gary should be the first recipient. He will receive the award during the banquet at next year's annual meeting. I am delighted to announce that John Haley will formally be assuming responsibilities as the new editor of the Sound Recording Reviews section of the ARSC journal.

As of this date we still need someone to chair the AAA (Associated Audio Archivists) Committee. Need I remind you that the success of this organization depends on folks stepping up and getting involved where needed. Anyone interested may contact me at: pelote@rulmail.rutgers.edu or call me at 973-353-5595. Please keep an eye on the ARSC website as we will be making changes that we hope will better serve our membership.

*Vincent Pelote, ARSC President*

## ARSC Newsletter Submission Deadlines

No. 128, Winter 2012 – February 10, 2012 (advertising,

February 1, 2012)

No. 129, Summer 2012 – June 10, 2012 (advertising, June 1, 2012)

No. 130, Fall 2012 – November 10, 2012 (advertising, November 1, 2012)

*(Continued from p. 1)*

The call for papers has been distributed by the Outreach Committee and papers are starting to come in. We strongly encourage you to get your paper proposals in early. Exciting programming is coming together, including tours of the Image Permanence Institute, a silent film viewing with live musical accompaniment at the George Eastman House, and a special session on Rochester's rich musical history. A pre-conference workshop on copyright is in the works. IPI will also present a technical paper on their research that pertains to sound recordings and storage. All the familiar conference programs will be there, from the Technical Committee's open forum to the closing banquet. We'll soon be looking for volunteers to mentor first time attendees, too.

Finally, please consider donating items (recordings, books, periodicals, sheet music, etc.) for the Silent Auction. This is a major fundraiser for ARSC, and its lot of fun for collectors and bargain hunters.

*Brenda Nelson-Strauss*

## 2012 ARSC Conference: Call For Presentations

### Proposal deadline: January 3, 2012

The Association for Recorded Sound Collections invites proposals for presentations at its 46th annual conference, to be held May 16-19, 2012, in Rochester, New York.

ARSC welcomes papers on the preservation and study of sound recordings -- in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content. For this conference, we encourage presentations related to recording in the Northeast. Is there an artist, label, or other aspect of the industry you've been working on? Preservation, archives management, or research technique that might be of interest to others? Share your special interests with our engaged community of collectors, historians, musicians, preservationists, and archivists.

The deadline for presentation proposals is January 3, 2012. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance approximately one month thereafter. For more information and the Call for Presentations form, visit: [http://www.arsc-audio.org/conference/pdf/2012\\_Call.pdf](http://www.arsc-audio.org/conference/pdf/2012_Call.pdf)

General conference information can be found at:

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

## Recent Copyright Developments

The U.S. Copyright Office has been conducting a study of the desirability and means of bringing pre-1972 sound recordings under federal (rather than state) law, a move that would establish a public domain for the oldest recordings and help promote preservation and access. The study was launched at the instigation of ARSC, and the fact that such a study is even being conducted represents a setback for recording industry lobbyists, who have long tried to prevent this issue from being discussed in Washington. In mid 2011 Copyright Office officials held a public roundtable on the subject, at which ARSC participated, and later met privately with ARSC, the Music Library Association, the Society for American Music and others. The study is due to be finished by the end of 2011 and the report may be available by the time you read this.

The study has already attracted attention on Capitol Hill. In September Rep. Jared Polis (D-Colo), a member of the House Judiciary Committee, introduced the "Sound Recording Simplification Act" (H.R. 2933) which would immediately bring all recordings under federal law. While it is unlikely that this simple bill will go far, it does show that there is Congressional interest in correcting this unfair anomaly in copyright law, now that the issue has been forcefully raised. ARSC and its allies will continue to pursue the issue, whatever the outcome of the Copyright Office report.

Meanwhile the big news from Europe is that after several years of acrimonious debate the European Union has voted to set the sound recording copyright term there at 70 years, up from the previous 50-year term. While some in the blogosphere call this a terrible setback, I see it differently. The international recording companies had lobbied hard for a 95-year term, retroactive and with no restrictions, first in the U.K. (where they were defeated due to public pressure) and then in Brussels. There was a very public storm of criticism in Brussels as well, and several academic studies were released showing that even a 50-year term might not be economically justified. However it was unrealistic (in my opinion) to expect that such valuable property as the recordings of the Beatles and the Rolling Stones would be allowed to fall into the public domain within the next few years, cutting those and many other performers off from all royalties. In the end a compromise was reached. In addition to a 70-year term, the act will not be retroactive (meaning that all recordings made before the early 1960s will remain public domain in Europe), rights to recordings more than 50 years old that are not kept in print by the record companies will revert to the performing



artists (who can then license or reissue them), and a fund will be established to compensate session musicians--not just star performers--on recordings more than 50 years old. This last provision is remarkable, overriding contracts that often left session musicians with no royalty income at all.

Even this compromise was not unanimously agreed to, with several countries voting against any extension at all. However all European Union countries will now be required to enact enabling legislation within the next two years, i.e. by 2013, meaning that the "hard line" for public domain recordings in Europe for the next 20 years will be either pre-1962 or pre-1963, depending on how fast each country acts.

Copyright "World War III" in Europe established several important precedents. First, loud and sustained opposition to the record industry's push for ever-longer copyright terms can block some of its more egregious demands, and significantly reduce damage to the preservation and availability of historic recordings; it can result in more fairness for performing artists; "creeping copyright" does not have to be pushed through behind closed doors (as it so often has in the past), the public can and will get involved if the issues are framed in terms they understand; and the absolute 95-year term in the U.S. stands even more starkly alone as the longest and least reasonable in the world. These are precedents that need to be more widely known in the U.S.

In addition, major studies are at last being published and roundtables being held that for the first time enable these debates to be conducted on the basis of facts, rather than unsupported assumptions. ARSC will make full use of this evidence as it pursues reform in the U.S.

*Tim Brooks,*

*Chair, Copyright & Fair Use Committee*

## **ARSC New York Chapter Meeting, December 15th, 2011**

7:00 P.M. Thursday, 12/15/11

at the CUNY Sonic Arts Center

West 140th Street & Convent Avenue, New York

or enter at 138th Street off Convent Avenue

Shepard Hall (the Gothic building) – Recital Hall  
(Room 95, Basement level)

An elevator is located in the center of the building

*Please note that December 15th is the correct meeting  
date*

### **“Remembering Willy Lerner and Music Masters”**

An affectionate glance back at the famous record shop on West 43rd Street and its renowned proprietor. An assemblage of collectors will offer “round table” recollections. The panel is likely to include Gary Thalheimer, R. Peter Munves, Dan Langan, Sheldon Hoffman, Seth Winner and Joel Carr.

If you have a favorite memory of Music Masters, please join the discussion!

### **OUR NEXT PROGRAM WILL BE ON JANUARY 19, 2012**

#### **“Restoring the Robert Johnson Legacy”**

Seth Winner will discuss his work for Sony Music remastering and restoring the recently released new issue of the complete recordings of the “King Of The Delta Blues Singers.” For those who receive the ARSC Journal, be sure to read Ed Komara’s excellent summary of the reissue history of the recordings on pp.283-87 of the Fall, 2011 issue (Vol. 42, No. 2)

#### **DIRECTIONS TO THE SONIC ARTS CENTER**

Subway: Take the 1 train to 137th Street City College and walk north to 140th St. & Broadway, then go east to 140th St. & Convent Avenue. Take the A, B, C, or D trains to 145th St, go south on St. Nicholas to 141st St, (one

long block), then west one block to Convent Avenue. and south one more block to 140th & Convent Avenue.

Bus: M4 and M5 on Broadway; M 100, 101 on Amsterdam Ave (one block West of Convent Avenue.)

The Sonic Arts Center at CCNY offers 4-year Bachelor of Fine Arts degrees in Music with a concentration in Music and Audio Technology. Their program provides an in-depth curriculum emphasizing real-world skills with a project-based approach. Students enjoy a well-rounded program, with emphasis on audio technology, music theory, orchestration, and history to help them compete in a field that today demands an ever-growing and highly diverse skill set.

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

### **ARSC CONFERENCE 2011: FREE ONLINE RECORDINGS**

Audio recordings of presentations made during the 2011 ARSC Conference in Los Angeles, California, are freely available online in MP3 format at:

<http://www.arsc-audio.org/conference/audio2011/index.html>

In some cases, PowerPoint slides are also included. For those who joined us in Los Angeles, we hope you’ll enjoy this chance to relive the memories and to catch up on the sessions you missed.

For anyone who has yet to attend an ARSC conference, here’s a good opportunity to find out some of what you’re missing.

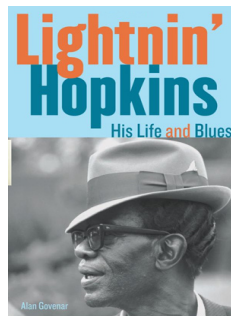
## 2010 ARSC Awards for Excellence

The Association for Recorded Sound Collections is pleased to announce the winners of the 2011 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. Two awards may be presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2011 Awards for Excellence honor works published in 2010.

### Best Research In Recorded Blues, Rhythm & Blues, Or Soul Music

Best History:

*Lightnin' Hopkins: His Life and Blues*, by Alan Govenar (A Capella Press)



Certificates of Merit:

*Long Lost Blues*, by Peter C. Muir (University of Illinois Press)

*Raisin' Cain: The Wild and Raucous Story of Johnny Winter*, by Mary Lou Sullivan and Johnny Winter (Backbeat Books)

### Best Research In Recorded Classical Music

Best History:

*Adolph Busch: The Life of an Honest Musician*, by Tully Potter (Toccat Press)

Best Discography:

*Mahler Discography*, by Peter Fülöp (Doremi)

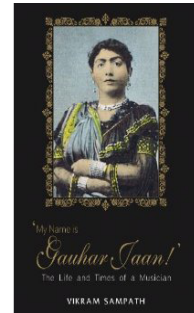
Certificate of Merit:

*Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist*, by Terry King (McFarland Publishing)

### Best Research In Recorded Country, Ethnic, Or Folk Music

Best History:

*My Name Is Gauhar Jaan! The Life and Times of a Musician*, by Vikram Sampath (Rupa Publications)



Certificate of Merit:

*Gone to the Country: The New Lost City Ramblers*, by Ray Allen (University of Illinois Press)

### Best Research In Recorded Rock Or Popular Music

Best History:

*Restless Giant: The Life and Times of Jean Aberback and Hill and Range Songs*, by Bar Biszick-Lockwood (University of Illinois Press)

Certificates of Merit:

*A Biographical Guide to the Great Jazz and Pop Singers*, by Will Friedwald (Pantheon Books)

*I Don't Sound Like Nobody: Remaking Music in 1950s America*, by Albin J. Zak (University of Michigan Press)

### Best Research In Recorded Jazz Music

Best History (tie):

*That's Got 'Em! The Life and Music of Wilbur C. Sweatman*, by Mark Berresford (University Press of Mississippi)

*Hot Jazz for Sale: Hollywood's Jazz Man Record Shop*, by Cary Ginell (lulu.com)

Certificate of Merit:

*African Rhythms: The Autobiography of Randy Weston*, by Randy Weston (Duke University Press)

## Best Research In Record Labels

Best History:

*House of Hits: The Story of Houston's Gold Star/Sugar Hill Recording Studios*, by Andy Bradley and Charles Roger Wood (University of Texas Press)



## Best Ongoing Research In The Business Of Recorded Sound

Best History:

*The Lindström Project: Contributions to the History of the Record Industry/Beiträge Geschichte der Schallplattenindustrie, volume 2*, by Pekka Gronow and Christiane Hofer (Gesellschaft für Historische Tonträger)

## 2011 ARSC Service Awards

### Michael Gray wins the ARSC Lifetime Achievement Award

The Lifetime Achievement Award is presented annually to an individual in recognition of his or her life's work in published recorded sound research. The 2011 Lifetime Achievement Award was presented to Michael Gray. Gray has worked at the Voice of America in Washington since 1976 where he directs the VOA's Research Library and Digital Audio Archive projects. He has served as a consultant and resource for countless historical reissues, and is the author of numerous articles and reviews, including several published in the ARSC Journal: "The Birth of Decca Stereo" (1986); "The Hollywood String Quartet: A Discography" (1982); "A Solomon Discography" (1979); "The 'World's Greatest Music' and 'The World's Greatest Opera Records: A Discography'" (1976). Books include: *Classical music, 1925-1975* (1977) and *Bibliography of discographies* (co-authored with Gerald Gibson- annual cumulations published in the ARSC Journal); *Bibliography of discographies vol. 3: Popular Music* (1983); *Beecham: a centenary discography* (1979); *Full frequency stereophonic sound : a discography and history of early London/Decca stereo classical instrumental and chamber music recordings (1956-1963) on records and compact discs* (1990- with Robert Moon); *Otto Klemperer: His*

*Life and Times*, by Peter Heyworth, with discography by Michael Gray (2 volumes: Cambridge University Press, 1996) He is also one of the earliest members of ARSC and remains one of its most indefatigable servants and advocates.

### Judith McCulloh Receives the 2011 ARSC Award for Distinguished Service to Historical Recordings

The Award for Distinguished Service to Historic Recordings is presented annually to an individual who has made contributions of outstanding significance to the field of historic recordings in forms other than published works or discographic research. The 2011 ARSC Distinguished Service Award was presented to Judith McCulloh. After an instructor at her junior college introduced her to American folk music, Judith McCulloh went on to complete a Ph.D in folklore at Indiana University.

She spent over thirty five years at the University of Illinois Press where her most recent positions included Executive Editor, Assistant Director, and Director of Development. Judith was largely responsible for developing the influential series *Music in American Life*, which now contains well over a hundred titles and has garnered more than a dozen ASCAP awards. Focusing on figures from Jimmie Rodgers to Duke Ellington to Tito Puente, and on genres from classical to klezmer to country, the books shed light on myriad facets of American music. McCulloh was founding member of the University of Illinois Campus Folksong Club, and played a central role in working with performers and producing albums of local and visiting performers.

She is also a former president of the American Folklore Society and served on the Board of Trustees of the American Folklife Center at the Library of Congress. Her publications include *Stars of country music: Uncle Dave Macon to Johnny Rodriguez* (1975) and *Folklore, folklife* (1984).

### 2011 Awards Committee

Winners are chosen by the ARSC Awards Committee: five elected judges representing specific fields of study, the ARSC President, and the Book Review Editor of the ARSC Journal. The members of the 2011 ARSC Awards Committee are:

Roberta Freund Schwartz (Committee Co-Chair)

David Lewis (Committee Co-Chair)

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Vincent Pelote (ARSC President)

James Farrington (Book Review Editor, ARSC Journal)

Dennis Rooney (Classical Music Judge)

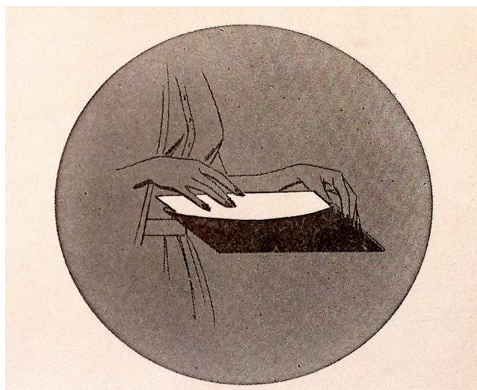
Cary Ginell (Judge-At-Large)

Dan Morgenstern (Jazz Music Judge)

William L. Schurk (Popular Music Judge)

Richard Spottswood (Judge-at-Large)

Additional information about ARSC, including lists of past ARSC Award Winners and Finalists, may be found at [www.arsc-audio.org](http://www.arsc-audio.org)



## **Nominations For The 2012 ARSC Awards For Excellence**

You are invited to propose candidates for the 2012 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is December 31, 2011.

Eligible publications include any original work -- book, monograph, article, liner notes, etc. -- first published during 2011. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology. The ARSC Awards typically recognize histories, discographies, or biographies representing the "Best Research" in these recording genres: Blues or Gospel Music; Classical Music; Country Music; Folk or Ethnic Music; Jazz; Popular Music; Rock, Rhythm & Blues, or Soul; and Spoken Word. Additional categories include: General Research in Recorded Sound; Record Labels or Manu-

facturers; Phonographs; and Preservation or Reproduction of Recorded Sound. The Awards Committee especially welcomes information concerning eligible journal articles, as well as foreign and small-press publications that might otherwise be overlooked.

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

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

The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.

Nominations for either of these awards must be received by December 31, 2011.

### **SUBMISSIONS**

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

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

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

Additional information about ARSC, including a list of past ARSC Award Winners, may be found at: [www.arsc-audio.org](http://www.arsc-audio.org)

## **ARSC Technical Committee Metadata Study**

The ARSC Technical Committee announces its release of "A Study of Embedded Metadata Support in Audio Recording Software: Summary of Findings and Conclusions." The document is available at:

<http://www.arsc-audio.org/technical-committee.html>

This report presents the findings of a Technical Committee study, coordinated by AudioVisual Preservation Solutions, evaluating support for embedded metadata within and across a variety of audio recording software applications.

This work addresses two primary questions:

How well does embedded metadata persist, and is its

integrity maintained, within any given file as it is handled by various applications over time?

How well is embedded metadata handled during the process of creating a derivative?

The report concludes that persistence and integrity issues are prevalent across the audio software applications studied.

In addition to the report, test methods and reference files are provided for download, enabling the reader to perform metadata integrity testing.

If you have any questions, please contact Mike Casey, Co-Chair of the ARSC Technical Committee:

micasey@indiana.edu

## **ARSC Research Grants Program**

### **Deadline for receipt of applications: February 29, 2012**

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.) Project categories eligible for consideration include: discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master's or doctoral level.

ARSC members and non-members alike are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job.

Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal, and are encouraged to submit articles about their projects, for possible publication in the Journal. Research Grant Applications shall include:

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

Applications should be sent in the form of four paper copies to:

Grants Committee Chairman

Richard Warren, Historical Sound Recordings

Yale University Library

P. O. Box 208240

New Haven, CT 06520-8240 U.S.A.

Applications for the next grant cycle must be received by February 29, 2012.

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

### **Summary Report On Research Grant Project: Researching the Recorded Folk Music Revival Movement**

Description of work accomplished:

Researched and transported newly discovered rare audio recordings of live performances at Caffè Lena and interviews with key figures.

Recorded, transcribed and edited oral history interviews with recorded artists Tom Paxton, David Bromberg, Anna McGarrigle, and Billy Faier\* about their memories of these recordings for deposit in the Library of Congress. (\*As my fourth projected interviewee Jean Ritchie recently suffered a stroke, this interview was postponed. In her place I interviewed master banjo player Billy Faier. I am currently working to schedule an interview with Ms. Ritchie at a later date.)

Cross referenced this research and interview material with information gained from my previous interviews with George Ward on the history of Caffè Lena recordings.

Statement of specific portion or portions of project for which ARSC funds were used: ARSC funds supported travel expenses.

*Jocelyn Arem*

## **Columbia University Libraries: Preserving the Composers Forum Collection Final Report**

Columbia University Libraries received funding from ARSC in 2010 to create high-resolution digital audio preservation masters for seventy hours from the Composers Forum Collection of concerts recorded between 1952-1968. This enabled us to preserve thirty concerts. The concerts were selected based on the importance of the content, composer, and performers, and on the physical condition of the item. George Blood Audio of Philadelphia (GBA) carried out digitization according to the national standard for audio preservation. Master files consist of uncompressed pulse code modulated bit streams in Broadcast Wave format, at sampling frequency 96 kHz and 24 bit word length. Service files derived from the master are also in Broadcast Wave format but at sampling frequency 44 kHz and 16 bit word length. GBA created descriptive, structural, administrative, and preservation metadata for the digital files to specifications set by Columbia, including creation of a METS (Metadata Encoding and Transmission Standard) wrapper in XML through which to manage the files both for use and for preservation. A record for each concert has been entered into Columbia's online catalog, CLIO, and the digital versions are now be freely available to the public for listening on-site without restriction at Columbia's Gabe M. Wiener Music & Arts Library. The preservation master files have been ingested into the Libraries' Long-Term Digital Preservation Archive, and the original tapes have been placed in permanent archival-quality storage.

### *Description of the Collection*

The Composers Forum Collection held by the Columbia University Libraries comprises recordings of concerts presented between 1952 and 1968 in Columbia University's McMillan Theater (now Miller Theater) and at the New York Public Library's Donnell Library. The concerts, designed particularly to support young and adventurous composers, were devoted to music by contemporary American musicians. In addition to the mix of instrumental and vocal works represented, a number of works incorporate music for electronic tape. The early careers of important American composers are documented on these recordings, many of which contain premiere performances of works, while others contain performances of works either never or no longer available commercially. Another notable feature of these recordings is the question and answer period that often follows the music. Audience

frequency 44 kHz and 16 bit word length. Mono- or stereophonic configuration of the source items was retained, and no digital enhancement was performed on the master files, as the goal is an accurate copy of the original.

GBA also created descriptive, structural, administrative, and preservation metadata for the digital files to specifications set by Columbia, including creation of a METS (Metadata Encoding and Transmission Standard) wrapper in XML through which to manage the files. Technical metadata is in keeping with the Audio Engineering Society Draft Standard for Administrative and Structural Metadata for Audio. The metadata will enable us to properly manage the files both for day-to-day operations to provide access, and for ingest and preservation operations.

The preservation master files have been ingested into the Libraries' Long-Term Digital Preservation Archive, which is based on the OAIS model and uses Fedora as its digital asset management system. The files are stored redundantly in four copies: two in Columbia's main data center, a third at a data center in Syracuse, and a fourth offline on tape at a site in upstate New York. Procedures supporting CUL's Archive are guided by the May 2002 report *Trusted Digital Repositories: An RLG-OCLC Report* (<http://www.oclc.org/research/activities/past/rlg/trustedrep/repositories.pdf>) and the 2007 *Trustworthy Repositories Audit & Certification: Criteria and Checklist* ([http://www.crl.edu/sites/default/files/attachments/pages/trac\\_0.pdf](http://www.crl.edu/sites/default/files/attachments/pages/trac_0.pdf)).

The original reel-to-reel tapes have been sent for permanent preservation storage at Columbia's off-site facility, the Research Collections and Preservation Consortium (ReCAP) located in Princeton, New Jersey (<https://www1.columbia.edu/sec/cu/libraries/bts/recap/index.html>). Set points for environmental controls are 50° Fahrenheit and 35% relative humidity.

Columbia staff created a catalog record for each concert and added them to Columbia's online catalog, CLIO. An example is appended. A page has also been added to the Gabe M. Wiener Music & Arts Library's website to describe the project and enhance discoverability through various search engines. See <http://library.columbia.edu/indiv/music/composersforum.html>. Announcements of the project have been sent to appropriate listservs for distribution.

The digitized concerts are now freely available to the public for listening on-site at Columbia without restriction at the Music Library.

### *Future Plans*

Columbia has been fortunate in participating in a grant awarded by the New York State Conservation/Preserva-

members submitted questions on index cards for discussion with the composers in sessions moderated by Virgil Thompson, Milton Babbitt, Otto Luening, and others, thereby providing insight into the creative processes by which the works came into being. Taken as a whole, the collection thus provides a snapshot of freshly composed music in the western fine art music academic tradition, documenting activity especially in New York that nourished and contributed significantly to the mid-twentieth century new music scene.

The Columbia University Computer Music Center (originally founded as the Columbia-Princeton Electronic Music Center in 1959 by Ussachevsky, Luening, Babbitt, and Sessions) donated the collection to CUL in 2009, and CUL owns the physical objects. Copyright, however, remains with the original artists and full versions of the recordings may not be mounted openly on the Internet for public access without their permission.

The collections contains over 600 hours on approximately 300 reel-to-reel tapes. The tapes are in medium to poor condition. A number of them have begun to suffer edge curl, cracking and flaking, and binder decomposition.

#### *Accomplishments of the Project*

Columbia University Libraries received \$5,000 from ARSC in 2010 to create high-resolution digital audio preservation masters for seventy hours from the Collection, representing thirty concerts. This amounts to 12% of the entire 600-hour collection. After consultation with Music Department faculty and the Director of the Columbia University Computer Music Center, the Music Librarian selected the concerts based on the importance of the content, composers, and performers, and on the physical condition of the tapes. A list of the selected concerts is appended.

The entire collection was entered into a database that includes dates, composers, pieces performed, performers (when known), and tracking information that indicates which tapes have been preserved, cataloged, and made available to the public. We continue to use this database as additional preservation work is carried out.

The selected tapes were sent to George Blood Audio of Philadelphia (GBA; <http://www.georgeblood.com/index.html>), a leading service provider of conversion of analog audio materials, for digitization according to the national standard for audio preservation. The resulting master files consist of uncompressed pulse code modulated bit streams in Broadcast Wave format, at sampling frequency 96 kHz and 24 bit word length. Service files are derived from the master, also in Broadcast Wave format but at sampling

tion Program (<http://www.nysl.nysed.gov/libdev/cp>) to the University of Buffalo that is funding digitization of a number of audio collections around the State. The grant is enabling us to preserve and additional 200 hours of the Composers Forum Collection. A subsequent grant from the New York program has just been received, and it will fund preservation of the remaining portion of the Collection. When the digitization is completed, the additional concerts will be made available along with the those preserved through the ARSC award.

*Janet Gertz, Director, Preservation & Digital Conversion Division. Columbia University Libraries*

## **ARSC Journal Appointment Notice**

The Editor of the ARSC Journal, Barry R. Ashpole, is pleased to announce the appointment of John H. Haley as the Editor of Sound Recording Reviews. John succeeds Gary A. Galo. Gary has held the position of editor of this section of the publication for more than sixteen years. In addition to his responsibilities as a contributing editor, he authored a number of articles and many reviews. Gary will be stepping down officially as editor following the publication of the spring 2012 issue of the journal, but he will continue to contribute to the journal as both an author and reviewer. He will also continue as a member of the journal's Editorial Advisory Board. During the transition from one editor to another, Gary will be providing an experienced and guiding hand.

John H. Haley is an ARSC member of many years who does audio restoration work and is a practicing attorney with a lifelong interest in both classical and popular music. John has a Bachelors of Music degree from University of North Texas with concentration in voice and piano, and in college he served as a professional chorister for the Dallas Civic Opera. Since 1987 he has served as a Board Member of the Bel Canto Institute, an organization that teaches bel canto opera style to young singers every July in Florence, Italy, serving as President of the Board since 2005. Restoration projects have included restorations of rare orchestral material for Curtis Institute Archives, restoration of live material of the great 1950's singer Yma Sumac, and assistance to DOREMI Records with various projects including issuance of live performances of the great violinist Henri Temianka, source material and notes for a Zino Francescatti release, and restoration of recordings of the Pascal Quartet. Welcome, John, to the journal's editorial group.

## Audio Engineering Society Conference Report

The 131st AES convention in NYC included a great number of sessions of interest to ARSC members. Continuing a trend started a few years ago, it was noted that not only the number of such offerings has increased, but the caliber of speakers and the interest generated among the general attendees of the show has increased. Audio preservation got famous! Quite a few of the sessions were presented by ARSC members or included ARSC members in their panels:

Robert Auld traced 60 years of audio development on “Leopold Stokowski and the History of Analog Recording,” concentrating on the conductor’s deep interest in all things sonic. Tom Fine presented a sweeping overview of “American Classical Recording --from 1 Microphone to 24 tracks.” Kevin Reeves, Andy Skurow and Harry Weinger delved into the details of reissues in “Yesterday, Today, and Forever: The Art and Science Behind the Motown and Verve Catalog Reissues.”

Sam Berkow moderated a panel with the audio team behind the massive reissue effort “Grateful Dead Europe ‘72”: David Glasser, Jamie Howarth, Gary Lambert and Jeffrey Norman. Baozhong Tian, Samuel Sambasivam, and John L. Barron presented a novel approach to disc reproduction in “Practical Digital Playback of Gramophone Records Using Flat-Bed Scanner Images,” while David M. Weigl, Jason Hockman, Catherine Guastavino and Ichiro Fujinaga presented results on “Discrimination between Phonograph Playback Systems.”

Thomas Ross Miller chaired a panel workshop with Holger Grossmann and Chris Lacinak called “Got Metadata? Historical, Cultural, and Future Issues of Information Association for Archiving Audio Materials.” Chuck Ainlay, Jeff Anthony, Rob Jaczko, Patrick Kraus, and Bob Ludwig presented a panel workshop entitled “Pound of Cure or Ounce of Prevention? Audio Asset Restoration, Migration, and Preservation,” chaired by Ed Outwater.

Brad McCoy presented sounds and sights from the “Library of Congress Collections & National Jukebox,” concentrating on New York items. James Sam gave a tutorial on “The Basics of Archival Preservation,” using examples from the Hoover Institution Archives. David Ackerman celebrated the publication of two newly-released metadata schemas in “Audio Metadata: Understanding AES57 and AES60.” The Technical Committee on Archiving, Restoration and Digital Libraries met during the convention, as well as the Standards Committee on Audio Preservation

and Restoration. For more information, see:

<http://www.aes.org/events/131/>

*Marcos Sueiro Bal*

## Artifact Atlas Launch

The Stanford Media Preservation Lab has been working on putting together a wiki-based AV Artifact Atlas with help from the Bay Area Video Coalition and New York University. We’re now making it available to the greater media preservation community:

<http://preservation.bavc.org/artifactatlas/>.

The Artifact Atlas is a reference guide that includes terminology, explanations, and examples (clips and images) of the technical issues and anomalies that can afflict audio and video signals. It was designed to support media preservation workers who may have questions about issues they encounter while playing back or reformatting media content. We think this resource will be useful to students, practicing archivists, and media-reformatting service providers alike, by enabling us to develop and apply common terminology to identify and describe the technical problems in our content that reveal themselves in reformatting workflows or other playback and preservation processes.

Since it’s a wiki, it’s by nature a perennial work-in-progress. We encourage any and all community input into building it out. Can you help us improve existing entries, provide media examples, or create new entries for artifacts we may have missed? If you have any general feedback, please let us know by sending a message to [avaa-contact@lists.stanford.edu](mailto:avaa-contact@lists.stanford.edu).

## Calls For Nominations For Memory Of The World International Register 2012/2013

UNESCO is inviting new nomination proposals for inscription on its Memory of the World International Register, a list of library collections and archive holdings of world significance, which was established in 1997 to promote documentary heritage of universal value:

[http://www.unesco.org/new/en/communication-and-information/resources/news-and-in-focus-articles/all-news/news/calls\\_for\\_new\\_nominations\\_for\\_memory\\_of\\_the\\_world\\_international\\_register-6/](http://www.unesco.org/new/en/communication-and-information/resources/news-and-in-focus-articles/all-news/news/calls_for_new_nominations_for_memory_of_the_world_international_register-6/)

The audiovisual archives community is eager to see more nominations of audiovisual collections to the MOW registry.

## **Lindstrom Recording Ledgers Published**

The Lindstrom project has recently published the 30 preserved recording ledgers of the Carl Lindström company on a CD-ROM. The books contain documentation of sessions for Parlophon, Beka, Mignon, Favorite, Pygmi-  
nette, Lindex, Columbia, Gloria, Derby, Dixie, Imperial, Electrola, Columbia, Odeon, Bettina and other Lindström labels between 1919 and 1953. The listings are not complete, as most data on sessions outside Germany has been lost, but there are many sessions with foreign artists held in Germany. For more information, see the project website at [www.phonomuseum.at](http://www.phonomuseum.at).

The third volume of Lindström project reports is also now available. It contains histories of the Lyrophon and Beka labels, articles on Lindström in India, China, South East Asia, Argentina and Malta, the 78 reissue of the famous Brahms cylinder, and much else. There is also a reprint of volume 1, with a revised version of the Lindström matrix system by Rainer Lotz and Björn Englund.

*Pekka Gronow*

### **We Need Your Email Address**

We would like to send mass email communication to as many ARSC members as we can. These would be announcements that we feel would benefit ALL members, like communications about conference deadlines, dues renewal reminders, pdfs of the Membership Directory and ARSC Bulletin, as well as special announcements that are too timely to wait for the Newsletter. We have already been doing this for almost two year now. However, the average number of bounced addresses is around FORTY. We would like to cut this down, of course. If you have changed your email recently, please inform the Executive Director at [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org). If you are not sure if you have provided us with an updated email address, check your entry in the Directory to see if it is correct. If you have NEVER provided us with your email address, please do so ASAP. You could be missing out on a lot of useful information by not doing so. Thanks for your cooperation in this matter.

*Peter Shambarger, Executive director, ARSC*

*[execdir@arsc-audio.org](mailto:execdir@arsc-audio.org)*

## **TAPE Website At A New Host**

TAPE - Training for Audiovisual Preservation in Europe - was a project supported by the European Commission in Brussels in the framework of the Culture 2000 programme from 2005-2008, coordinated by the European Commission for Preservation and Access (ECPA). After discontinuation of the ECPA in 2008 the Royal Netherlands Academy of Arts and Sciences (KNAW) hosted the TAPE website until the end of 2010.

In order to provide continued information on the activities of this audiovisual preservation project, specifically to maintain access to the electronic publications produced by TAPE, the website in its last version was taken over by the Phonogrammarchiv of the Austrian Academy of Sciences, Partner and Leader of Work Package Research Archives within TAPE.

The electronic TAPE publications have been listed in several published and private bibliographies. Therefore it was our foremost aim to transfer the domain "tape-online.net" from Amsterdam to Vienna, in order to keep the original links valid. We are indebted to the Royal Netherlands Academy for the permission of this transfer and particularly grateful to Anne Muller and Sonja Duijkers for their kind assistance.

## **Indiana University Publishes Media Preservation Report**

Indiana University Bloomington announces the release of a detailed report entitled "Meeting the Challenge of Media Preservation: Strategies and Solutions." This 128-page report is available for download at <http://www.indiana.edu/~medpres/>

"Meeting the Challenge" is the result of a year of research and planning by a campus-wide task force charged with addressing the problems identified in the earlier IU Bloomington media preservation survey report published in 2009. "Meeting the Challenge" explores a range of topics related to the preservation and conservation of audio, video, and film, including: guiding preservation principles, facility planning, prioritization, digitization methodologies, strategies for film, principles for access, technological infrastructure needs, and engagement with campus units and priorities. Although developed specifically for the Bloomington campus, the findings and analyses in "Meeting the Challenge" may be useful to universities and other organizations with media holdings.

## **Journal on the Art of Record Production Relaunch**

We are pleased to announce the launch of the Journal on the Art of Record Production website [www.arjournal.com](http://www.arjournal.com) and issue 5 of JARP. Aptly, the editorial Change and continuity: transformations, innovations and tensions in the art of record production has been written by ARP 2010 conference hosts, Robert Davis and Justin Morey of Leeds Metropolitan University.

Since announcing the formation of the new editorial board we have been busy designing the new website and, most importantly, devising and implementing new guidelines and procedures. These can be found in the 'contribute' section of the website and we would urge all members to familiarise themselves fully with them, as they will be strictly applied. Issue's 1 through to 4 have been migrated over from the ARP website. In Issue 5 we introduced a new Media Review section, which aims to provide readers with informed assessment of books, periodicals and instructional/ informational media such as CDs and DVDs, as well as online media resources. Additionally, we invite ASARP members who have produced such media to submit them for consideration for review.

A Call for Articles will be announced shortly. In the meantime, we would like to take this opportunity to thank: our authors, conference hosts, guest editors, peer-reviewers, practitioners and industry supporters for their collective contribution and commitment over the years, without which, our vibrant diverse research community would not exist as it does today. Please do visit the site and let us know what you think by emailing: [comments@arjournal.com](mailto:comments@arjournal.com)

## **BAPMAF Music Archive Flooded**

The Bokoor African Popular Music Archives Foundation is an NGO established in 1990 by John Collins with the assistance and encouragement of some leading Ghanaian musicians and musicologists (like E.T. Mensah, King Bruce, Kwaa Mensah, Beattie Casely-Hayford, Oscarmore Ofori, Koo Nimo and T.O. Jazz), to preserve, research, promote and disseminate Ghanaian/African performing arts, with the focus on popular performing arts.

Due to a number of factors that include climate change, unplanned development and blocking of natural waterways, Accra was severely flooded on October 26th and the Bokoor House and the BAPMAF Music archives its hosts were severely affected. At a guess, about 10% of the BAPMAF archives was destroyed. Please see the following blogspots of the American Public Radio program Afropop for pictures and more details of the disaster - and also the BBC and Batuki Music of Toronto: <http://blog.afropop.org/2011/11/flood-disaster-at-john-collins-bokoor.html> ; <http://www.bbc.co.uk/news/world-africa-15797338> ; [http://www.batukimusic.com/index.php?option=com\\_content&view=article&id=76&Itemid=118](http://www.batukimusic.com/index.php?option=com_content&view=article&id=76&Itemid=118).

Those who wish to contribute to getting BAPMAF back on its feet should either send donations (especially larger ones) to my bank account (bank transfer) in the UK (see below) - or to a PayPal account that has been set up with the help by American colleagues and well wishers to [newbapmaf@yahoo.com](mailto:newbapmaf@yahoo.com). People who don't have a PayPal account may click on the donate button (marking these as a "gift") on either of the two following blogspots: <http://bapmaf.blogspot.com/> or <http://blog.afropop.org/2011/11/flood-disaster-at-john-collins-bokoor.htm>

## **ARSClist**

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

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

### **Subscribing**

To subscribe to the list, send an email message to:

[listserv@listserv.loc.gov](mailto:listserv@listserv.loc.gov)

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

To post to the list, send an email to:

[ARSCLIST@loc.gov](mailto:ARSCLIST@loc.gov)

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

### **ARSClist Archives**

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.

### ARSC SUSTAINING MEMBERS

According to the ARSC Bylaws, any "Regular Member who voluntarily contributes an additional amount at least equal to the prescribed annual dues shall be recognized as a Sustaining Member during the year for which dues are being paid." This means that a current Sustaining Member is one who has contributed at least \$45.00 or more above the cost of the Annual Dues. The Bylaws also state that these members are to be recognized in the final *ARSC Newsletter* of the year. So at this time, we would like to recognize the following who qualify as Sustaining Members for 2011:

David M. Annett	Jeffery Bacich	Todd Biedermann	David Breninger	Sam Brylawski
David Budd	Grezell Cathnott	Nadine Cohodas	Barrett Crawford	Virginia Danielson
William Davidson	Michael Devecka	Cristobal Diaz-Ayala	Stanley Dorf	Charles N. Downen
Encore Consultants	David Englemann	Milton T. Erickson	Richard Figone	Karen Fishman
Frank Forman	Jeffery Friedman	Gary A. Galo	Edwin Goldstein	Lewis Morris Hall
A.L. Henrichsen	Samuel Ingham III	Jane Keefer	William Knowlton	Konrad Kuchenbach
Frederica Kushner	John W. Lambert	Steve Leggett	Jim Long	Marsha Maguire
Richard Markow	H. Ward Marston	Janet McKee	Alexander McLane	Andy Moyer
Brenda Nelson-Strauss	James H. North	Bob Norton	Vincent Pelote	Karen Peters
Arthur Pfeffer	Kevin Schlottmann	Henry Schmall	Nancy Seeger	Burton J. Shapiro
Steve Smolian	David Sommerfield	Gail Sonnemann	Louise Spear	Richard Spottswood
Dave Stout	Suzanne Stover	Konrad Strauss	Robert Summersq	Barbara Tancil
Mimi Tashiro	Gary Thalheimer	James W. Tolly	Peter Uehara	Sara Velez
WNYC	WQXR	Steven L. Wolfe	Dennis Rooney	

### ARSC DONOR MEMBERS

The following have contributed at least \$200 to ARSC for 2011 qualifying them as Donor Members:

Garrett H. Bowles	Steven Chaiken	Thomas Fine	William Himmelreich
Marian Himmelreich	Lawrence Holdridge	Walter Keevil	Bill Klinger
Patrick Loughney	Karl Miller	Douglas Pomeroy	Peter Rabinowitz
Bonnie Schurk	William Schurk	Robert Teller	Seth B. Winner

### ARSC PATRON MEMBERS

The following have contributed at least \$500 to ARSC for 2011 qualifying them as Patron Members:

John R. Bolig	David Giovannoni	Al Schlachtmeyer
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### ARSC BENEFACTOR MEMBERS

The following are members who have contributed at least \$1000 to ARSC for 2011 qualifying them as a Benefactor Member:

Richard L. Benson	Tim Brooks	Thomas Liebert	Roderic Moore
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We wish to thank these and all other members who have made financial gifts to ARSC during the year. Your contributions help ARSC continue with its programs and undertake new activities which would be difficult if we depended on our modest dues alone.

*Peter Shambarger, Executive Director, ARSC*

## ***MIRrors: Looking Back to the Past of ISMIR to Face the Future of Music Information Retrieval***

ISMIR 2012 will feature a special session on "Looking back to the past of ISMIR to face the future of MIR", (the "MIRrors" session) in which authors will present reflections on the evolution of the MIR field or a particular MIR topic since 2000, and provide insights on short-term future challenges.

We are looking for provocative, controversial ideas, challenging and thought-provocative positional papers. For instance, MIRrors papers may:

- Reflect on why a particular topic has failed, is systematically not improving, and why it may be doomed to continue this way.
- Reflect on negative results that have, or have not, had the proper impact on MIR research.
- Retrieve/revisit some forgotten or scarcely cited papers or promising idea(s) from a particular edition of the conference, or a number of editions, whose potential has not been fully exploited.
- Remind, recover, revisit what was presented on a given edition of the ISMIR conference, highlighting the best or most significant contributions.
- Trace and explain the evolution of a given idea through different editions of ISMIR.
- Provide a review of the impact of a particular idea on the MIR community.
- Provide a review of the impact of a particular MIR idea/topic on other conferences or neighboring fields of science (e.g. including a technical review in terms of h-index).
- Propose replication studies, in particular showing discrepancies
- between commonly accepted ideas in the MIR community and reality.

The MIRrors session consists of *\*invited\** submissions. Nevertheless, researchers are invited to express their interest in participating to the MIRrors session by submitting an abstract of no more than 200 words to <ismir2012-papers@ismir.net>. (Note the *\*very early deadline\** for expressions of interest. Expressions of interest reaching the Committee after this deadline, or longer than the word limit will not be considered.)

Selected authors will then be individually invited by the

Committee to submit a paper to be reviewed for possible inclusion in the session (see dates below). The submitted papers will be reviewed by 3 referees.

This call applies both to PhD students reviewing the state-of-the-art for their thesis as well as seasoned researchers. Paper submissions (only for invited authors) should comply with the regular ISMIR paper format. Papers should be 6 pages-long at most. Accepted papers will be included in the conference proceedings. Accepted papers will be online 1 month before the conference, and will be presented at the conference in short talks, leaving plenty of room for discussion.

A selection of papers from the MIRrors session will be considered for inclusion, together with a regular set of submissions for a special issue of an international journal on the topic of "Current status and future directions in MIR research". This special issue is intended to appear after ISMIR 2012 and to also comprise papers not presented at the conference.

### Important dates for MIRrors

- Deadline for expressions of interest to MIRrors: December 19th 2011
- Committee invites selection of authors to submit: January 12th 2012
- Deadline for MIRrors papers (only for invited authors): May 11th 2012
- Rebuttal period: June 4th-18th 2012
- Notification of acceptance: June 18th 2012

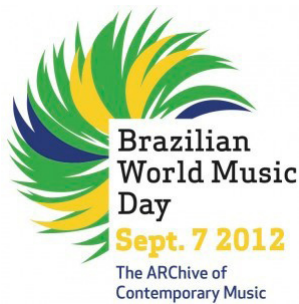
More details on <http://ismir2012.ismir.net/authors/submission#mirrors>

## ***2011 Musical Advent Calendar From the Norwegian Institute of Recorded Sound***

The Norwegian Institute of Recorded Sound (NIRS) follows up the great feedback we got over the last few years for our musical Advent Calendar with more old, old... old recordings! After all, it has now become a tradition! Every day until Christmas Day, we will present a vintage recording, with its original historical noises, where legendary singers and musicians from the first half of the 20th Century interpret Christmas music.

New sound clip(s) and text will be published every day on our website<<http://www.recordedsound.no/english/exhibitions/christmas11/>>! and you can also listen to the last two year's music!

## The ARChive of Contemporary Music Announces Brazilian World Music Day



The ARChive of Contemporary Music (ARC) announces the launch of Brazilian World Music Day. In collaboration with Columbia University Libraries, and with the support of Founding Partners Gracenote and the Internet Archive, ARC will lead an online effort to celebrate Brazilian music and catalogue tens of thousands of recordings from around the world in a single day: September 7, 2012, Brazil's National Day.

In 2011, ARC launched the first "World Music Day" celebrating Islamic music and culture. This site was accessed by more than 250,000 people worldwide on the initial date and still gets over 2,000 visitors daily. The project was awarded the prestigious "Innovative Use of Archives Award" by the Archivists Round Table of Metropolitan New York.

Building on this success ARC will create the first Brazilian World Music Day (BWMD). BWMD will be a website used to present, promote, and explore the rich cultural heritage of Brazilian music. ARC will invite real-time global grassroots participation by artists, fans and scholars. BWMD will offer videos, histories, seminars, concerts, lectures, sound files, sheet music, album cover art galleries, essays, blogs, photos and links all highlighting the importance and beauty of Brazilian music. In addition, it will educate a global audience about the cultures many genres and facets. With Google maps ARC will create an interactive map that will pinpoint and link genres and artists by region.

A major component of BWMD will be the database describing ARC's Brazilian Music Collection and Brazilian recordings held by all archives and libraries around the world. ARC is already the largest collection of Brazilian music outside of Brazil, with more than 5,000 recordings. The archives goal is to grow this collection of 78s, LPs and CDs in partnership with a cultural institution in Brazil. Information on all Brazilian recordings in the world will be posted in a freely available online database for reference and research as part of the website.

## ARSC Preservation Grants Program

**Deadline for receipt of applications:  
December 15, 2011**

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded by Al Schlachtmeyer and the ARSC Board of Directors to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations. (This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation.)

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

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

- Projects promoting public access to recordings.
- Projects involving commercial as well as private, instantaneous recordings.
- Projects involving collections anywhere in the world. (Non-U.S. applicants are encouraged to apply.)

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

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

Send completed applications to: Richard Warren Jr., ARSC Grants Program, Historical Sound Recordings, Yale Music Library, P.O. Box 208240, New Haven, CT 06520-8240, USA. Grant applications must be received by December 15, 2011.

For further details, guidelines, and application instructions, visit: <http://www.arsc-audio.org/preservationgrants.html>

Questions about the Preservation Grants Program should be directed to Mr. Warren at [richard.warren@yale.edu](mailto:richard.warren@yale.edu)

## ***New (and Returning)***

### ***ARSC Members:***

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

In between publication of editions of the ARSC Membership Directory, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the executive Director, at 410-757-0488 or [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org), and he will gladly provide you with the most up-to-date information on file.

## **The ARSC Membership Directory Is Here!**

The 2011 ARSC Membership Directory is ready. It can be accessed on-line at the following address:

[http://www.arsc-audio.org/publications/ARSC\\_Membership\\_Directory.pdf](http://www.arsc-audio.org/publications/ARSC_Membership_Directory.pdf)

This Directory IS PASSWORD PROTECTED, for ARSC membership only. If you are a member but forgot the password, you can email me to obtain it. The password will not be year-specific, so updated versions of the Membership Directory may be accessed at this site later.

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*Peter Shambarger, Executive Director,  
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