

# ARSC 2023 ELECTION BIOGRAPHIES AND VISION STATEMENTS

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## Second Vice President (Conference Program Chair)

### **MATT BARTON**

#### **BIOGRAPHY**

Matt attended his first ARSC conference in 2000, served as Chair of the ARSC Nominating Committee for four years, participated in the mentoring program since 2012 and is currently the Pop Music Judge on the ARSC Awards Committee. In 2008, after five years at the Library of Congress as an audio preservation specialist in the American Folklife Center and Recorded Sound Section, he became Curator of Recorded Sound at the National Audio Visual Conservation (NAVCC) of the Library of Congress in Culpeper, VA. He serves on the National Recording Preservation Board; contributed to creation of 2012 National Recording Preservation Plan, and the founding of the National Recording Preservation Foundation. From 1996-2003, he was production coordinator and staff editor of the Alan Lomax Collection compact disc series, issued by Rounder Records. He previously worked for this noted folklorist and field recorder, from 1984-1991. He has worked in radio and television broadcasting/production, and written extensively on recording since 1982, in mainstream, trade and academic publications. He served as president of ARSC from 2016 to 2018 and is currently the chair of the Publications Committee. His most recent publication is "So Rare: The Last Days of Jimmy Dorsey" in the Fall, 2020 issue of the ARSC Journal. He oversaw the compilation and production of ARSC's first compact disc, released in 2022, in a special issue of the ARSC Journal.

#### **VISION STATEMENT**

As Second Vice-President/Program Chair of ARSC, I will seek to expand the already wide range of subjects and presenters that ARSC has presented at our annual conferences. In my current work as publications committee chair and publisher of the ARSC Journal I have engaged with an international base of contributors with different specialties. In my work as recorded sound curator at the NAVCC I was responsible for programming the Library of Congress's portion of the programming at the 2018 AES International Conference on Audio Archiving, Preservation & Restoration held at the NAVCC in 2018, managing three days of presentations in NAVCC's theater and developing three days of parallel programming of presentations, tours and screenings. For this, I drew on more than 15 years of experience in presenting similar programs at the NAVCC in Culpeper, VA and at the Library of Congress's main campus in Washington DC, most recently including the audiobook symposium "Books for Your Ears: The Past, Present and Future of Audiobooks" and "Voices from the Stacks," a program of live readings by professional audiobook narrators at the Library of Congress in August, 2023. As an organization, ARSC is exceptional for its concern for recorded sound's role in history and culture, and the many issues necessary to its continued health. Our conference must continue to reflect this character, and I plan to expand our already broad topical and geographical reach.

### **PATRICK FEASTER**

#### **BIOGRAPHY**

Patrick Feaster is a specialist in the history, culture, and preservation of sound media located in Bloomington, Indiana, where he received his Ph.D. in Folklore and Ethnomusicology from Indiana University in 2007. He has been a member of ARSC since 2000, has attended eighteen out of the past twenty in-person annual conferences, and has served on the ARSC Board in the past as Program Chair from 2005 to 2007 and as President from 2014 to 2016 (or 2013 to 2017, depending on how you count). He was the principal on-the-ground data collector for Indiana University's Media Preservation Survey in 2008-9 and went on to work as Media Preservation Specialist for the follow-up Media Digitization and Preservation Initiative from 2014 through 2020. As co-founder and lead researcher of the First Sounds Initiative, he has participated in locating, contextualizing, and playing back many of the world's oldest recorded sounds. He is the author of *Pictures of Sound: One Thousand Years of Educated Audio*, as well as numerous album notes and articles on the history of sound media that have appeared in ARSC Journal, Technology and Culture, the Journal of Popular Music Studies, and elsewhere. His work has been recognized by two ARSC Awards for Excellence and three Grammy nominations. He has also been a private record collector since childhood and has a basement full of shellac to show for it.

#### **VISION STATEMENT**

ARSC's annual conference provides the single best opportunity I know for people who approach our heritage of recorded sound from every imaginable angle—as preservationists, librarians, archivists, catalogers, audio engineers, historians,

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private collectors, publishers, et cetera—to come together (ideally in person) and share their knowledge, experiences, discoveries, ideas, and aspirations. And it's crucial that we all come together in this way, since valuable insights can come not only from dialog within each of these specializations, but also from dialog between them. As someone who has long been working with recorded sounds both professionally and avocationally, I'm especially sensitive to the importance of representing both of these “worlds” on the program with presentations spanning the wide range of subjects which attendees come to expect. At the same time, I believe it's crucial to make room for “new” topics that might fall outside the organization's usual comfort zone—for example, recordings of more recent date, or from hitherto underrepresented parts of the world, or newly emerging techniques such as those involving machine learning. Whatever the topic, the most impactful presentations tend to be audiovisually rich, and substantive but accessible, and I would do my best to foster the most effective possible presentations in this sense. The business of scheduling some sessions concurrently with each other is more art than science, and while there may be no perfect solution, I would approach the task humbly with an appreciation for how consequential it can be.