

ARSC))))))) Newsletter

Association For Recorded Sound Collections

Number 104 • Winter 2004

ARSC-SAM Conference to Highlight Music Downloading and File Sharing

The first-ever joint conference of the Association for Recorded Sound Collections and the Society for American Music will be held March 10-14, in Cleveland, Ohio. The elegant and historic Renaissance Cleveland Hotel will serve as the primary conference venue. Registration packages should have been received by all members. Some of the conference highlights include:

Music downloading and file sharing. Unauthorized file sharing will be discussed by Mitch Glazier, of the Recording Industry Association of America, the trade group that represents the U.S. recording industry and works to protect record companies' intellectual property rights. Marc Dicciani, of the National Academy of Recording Arts & Sciences, the organization behind the Grammy awards, will look at the impact of file sharing on artists. Charles E. Phelps, Provost of the University of Rochester, will examine academic perspectives and universities' responsibilities in unauthorized file sharing.

The Cleveland Orchestra. Founded in 1918, the Cleveland Orchestra is considered among the best in the United States. Speakers scheduled are:



Located in University Circle, Severance Hall is home to the Cleveland Orchestra. Photo courtesy of Bill Klinger.

Donald Rosenberg, music critic for *The Plain Dealer* and author of *The Cleveland Orchestra Story: Second to None*; Peter Munves, producer for the Cleveland Orchestra under the directorship of George Szell (1946-1970); Robert Conrad, "Voice of the Cleveland Orchestra" and co-founder and president of radio station WCLV; and Bruce Gigax, Audio Super-

visor for the Cleveland Orchestra Radio Network, which brings the orchestra's music to over 500 radio stations weekly.

Telarc. The story of the multi-Grammy-award winning, Cleveland-based recording company will be told by Robert Woods, Telarc's President and Senior Producer, and Jack Renner, Chairman and Chief Recording Engineer.

Special session with Chris Strachwitz, SAM Honorary Member for 2004. Honorary Membership recognizes a well-known person who has made

(Continued on page 3)

Events

March 10-14, 2004. 38th ARSC Conference, Cleveland OH. Joint conference with the Society for American Music.

May 8-11, 2004 116th International Audio Engineering Society (AES) Convention, Berlin, Germany. <http://www.aes.org/events/116/>

June 17-19 2004. 25th International Audio Engineering Society (AES) Conference, London, England. *Metadata for Audio.* <http://www.aes.org/events/25/index.html>

June 24-26, 2004. JTS (Joint Technical Symposium) 2004, Toronto, Ontario. *Preserving the Audiovisual Heritage—Transition and Access.* <http://www.jts2004.org/>

June 16-20 2004. International Association of Jazz Record Collectors (IAJRC), St. Louis, MO. <http://www.geocities.com/iajrc/2004convention.html>

August 2-8, 2004. Society of American Archivists (SAA), Annual Meeting, Boston, MA. <http://www.archivists.org/conference/index.asp>

August 8-13, 2004. International Association of Sound and Audiovisual Archives (IASA), joint congress with International Association for Libraries, Archives and Documentation Centres (IAML), Oslo, Norway. *Music and multimedia.* <http://www.iaml-iasa-2004.musikk.no/>

Please send notice of events to the editor.

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President's Message

In the few months since the last *Newsletter*, much has been accomplished. Most of the planning for the Cleveland meeting, which involved a great deal of close association with the Society for American Music, has been finalized. You will read more about the meeting elsewhere in the *Newsletter*, but we all owe Bill Klinger, our Local Arrangements Chair, a tremendous thank you for all of the hard work he has put into this meeting. As they say, the devil is in the details, and Bill has command of them all. This is going to be a fabulous meeting, one not to be missed! Not only does Bill and company have many wonderful events planned for us, but Program Chair Louise Spear has raised the bar as far as depth and quality of sessions. Together with the many tantalizing sessions being offered simultaneously by SAM, it will prove impossible to get to everything one wants to hear.

The other significant achievement is the upgrade of the ARSC website (<http://www.arsc-audio.org>). This is the project with which I have been most involved during my tenure as President. What you now see is the first phase of the site's upgrade. Now that the site seems to be running smoothly, there are other features and improvements we hope to implement over the coming months, including mounting back issues of the *Journal*, linked to the new online index. Bryan Cornell, our webmaster, also deserves our heartfelt thanks for all of the time and effort he has been putting into the website, not only implementing the designers' ideas, but also writing the code for all of the conference pages as well. We encourage feedback about the new website. Please let me know what you think!

By the time you receive this *Newsletter* you will also have gotten your membership renewal form. I am sure that you know other people who have the same interests in sound recordings that you do, but who are not yet ARSC members. Perhaps it is the neighbor who treats your record collection as his own, or maybe it's the colleague who borrows your *ARSC Journal* when you get it (and keeps it for months). Think about giving someone a one-year membership. For only an extra \$36 over your own dues you can send that person's name and address to Peter Shambarger, ARSC's Executive Director, who will send them their introductory package of materials. This is a great way to share your enthusiasm for ARSC.

This is my final message in the *Newsletter* as President of ARSC. At the business meeting in Cleveland, Brenda Nelson-Strauss will succeed me, and I know ARSC will continue in good hands. Not only has it been an honor to steward the Association the past two or three years, but it has been fascinating to see from this vantage point the Association's workings and the people who make everything happen.

I look forward to seeing many of you this March in Cleveland!

Jim Farrington, ARSC President

ARSC Newsletter

Issue 104 Winter 2004

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

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

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Conference *(Continued from page 1)*

important contributions to the field of American music. This year's recipient is Chris Strachwitz, the founder and head of Arhoolie Records, which has recorded some of the country's finest blues, Cajun, Tejano, zydeco, old-time country and gospel musicians. He has also been involved in the production of many critically-acclaimed films of regional music. During this session, Strachwitz will show excerpts from some of his films and discuss his current projects.

John Philip Sousa's 150th birthday. SAM will commemorate the sesquicentennial of John Philip Sousa, the composer of numerous patriotic marches, including the national march, "The Stars and Stripes Forever." Join Carolyn Bryant, Patrick Warfield, Jonathan Elkus and Paul Bierley as they review various aspects of The March King's career, from his years with the United States Marine Band to his compositions and the formation of the Sousa Band. Performances spotlight Sousa's art songs and the music of his cornet soloists.

Shape-note singing. Featured on the soundtrack of

the current Civil War motion-picture epic, *Cold Mountain*, shape-note singing is based on the venerable Sacred Harp hymnal, first published in 1844. Participate in the singing and experience this powerful music. No experience is necessary and songbooks will be provided.

Special events. Conference registrants are invited to three free special events: the ARSC-SAM Welcome Reception at the conference hotel; a private open-house at the Rock and Roll Hall of Fame and Museum; and a reception on the campus of Case Western Reserve University. An afternoon outing is planned to University Circle—home to Severance Hall (the Cleveland Orchestra), the Cleveland Museum of Art, the Western Reserve Historical Society and other world-class attractions.

For registration options and detailed conference information, visit <http://www.arsc-audio.org/> or <http://www.american-music.org/>, or contact Bill Klinger, ARSC's Local Arrangements Chair, at 440-564-9340.

Pre-Conference Workshop on Oral History and Music Field Recordings

The ARSC Education and Training Committee is pleased to present a one-day pre-conference workshop on Wednesday, March 10, preceding the 2004 joint ARSC/SAM conference in Cleveland, Ohio. The workshop features an impressive group of presenters who will discuss various issues related to oral history and music field recordings.

Adrian Cosentini, chief audio engineer at Vidipax, will speak on field recording equipment and techniques, digital access, and the care, repair, storage and digital preservation of oral history collections. John Neuenchwander, professor of history at Carthage College and author of *Oral History and the Law* will discuss oral history and copyright issues in a digital environment. Vivian Perlis, founding director of the Oral History, American Music Project at Yale University and author of *Charles Ives Remembered: An Oral History*, will talk about her many experiences in the oral history and American music fields. Cullen Strawn, who is with EVIA (Ethnomusicological Video for Instruction and Analysis) at Indiana University, will discuss creating field recordings and problems and issues relating to various field recording environments.

Registration fees for ARSC/SAM members are \$80 and are \$95 for nonmembers. A registration form was included in the ARSC conference registration packet. For further information, please contact Nancy Seeger at 202-707-5494 or nsee@loc.gov.

Safe Sound Archive

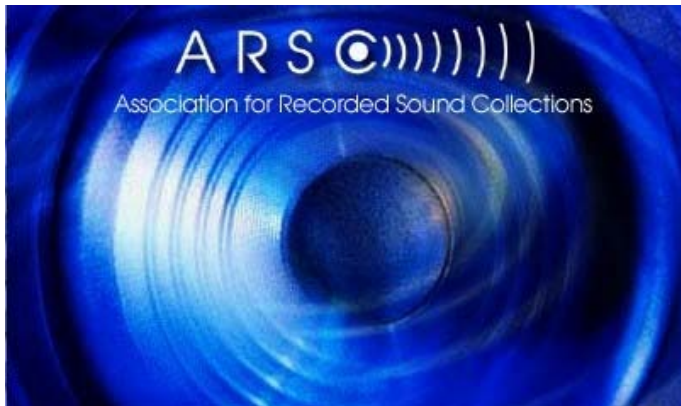
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New ARSC Website Debuts

An overhaul of the ARSC website was released to the public in early January. Under the direction of ARSC President Jim Farrington, the website received a facelift, with new graphics, new navigation features and new content. Tim Igoe and Gerard DeFranco of Rochester, NY, were hired to program the navigation features,



New homepage graphic for the ARSC website at <http://www.arsc-audio.org/>

and create new graphics for the site. Bryan Cornell of the Library of Congress did the heavy lifting of putting old content into the new format, adding new content, and making sure everything worked as planned. Some major new features of the site include:

Conference Information. Conference information, previously hosted by the university that did local arrangements for the conference, is now hosted on the ARSC website. This allows content to be updated more quickly and enables ARSC to archive previous conference information on the website. Several websites for past conference have already disappeared, making it difficult for people visiting the ARSC website to find out what happened at past conferences. Bill Klinger and Mary Davis, Local Arrangements Chairs for the 2004 Cleveland conference, have created a comprehensive group of pages with information on the upcoming conference. Information about the upcoming conference is now more up-to-date and at the fingertips of the attendees.

ARSC Journal Index. A call for volunteers was announced in *Newsletter* 101 to assist in compiling an index to back issues of the *ARSC Journal*. Caitlin Hunter of Indiana University volunteered and began entering the contents of past journals into a database. The database includes nearly all issues, beginning with Vol.

1, No. 1 in 1967. With the ARSC website redesign, the index has officially gone online, though work remains to be done in adding subject headings and abstracts. Please visit the website and take the index for a spin to find out just how many articles Ray Wile has penned for the *Journal*!

ARSC Newsletter. Missing newsletter issues have been scanned, and all issues from 1999 to the present are now on the website. The most recent newsletters are in Adobe Acrobat format, which takes less time than converting the newsletter to html. Now print and online versions will be appearing simultaneously. The Acrobat files are also easier to read and print, and photos which are printed in black-and-white in the copy mailed to members are now in color on the website.

ARSC Chapters. A chapters section was added to the website, giving local ARSC chapters the opportunity to publicize chapter events and programs on the ARSC website.

The site remains at its usual home on the web at <http://www.arsc-audio.org/>

ARSC Members Nominated for Grammy Award

A two-disc CD set of musical selections from the 1903 Broadway production of the *Wizard of Oz* has been nominated for a Grammy Award by the National



Academy of Recording Arts and Sciences in the Best Historical Album category. Producer and ARSC member David Maxine compiled the CD from early cylinders, piano rolls, 78rpm discs and music boxes and the recording was engineered by fellow ARSC member Adrian Cosentini.

Grammy-nominated CD of music from the 1903 production of the *Wizard of Oz*. Photo courtesy *Hungry Tiger Press*.

Academy of Recording Arts and Sciences in the Best Historical Album category. Producer and ARSC member David Maxine compiled the CD from early cylinders, piano rolls,

Be Counted! Census of the Archival Profession

Thanks to a \$247,932 grant funded by the Institute of Museum and Library Services (IMLS), a comprehensive survey of the archival profession will be mailed to U.S. archivists in the Spring of 2004. Be on the lookout so that you are counted in this unprecedented effort to gather baseline data about the archival profession. The goal of A*CENSUS (Archival Census and Education Needs Survey in the U.S.) is to define the universe of archivists currently in the workforce, determine the knowledge and skills they need to do their jobs now and in the future, and provide graduate and continuing education programs with data to support recruitment and training of new archivists.

The project will seek active participation from all archival associations in the U.S., as well as many organizations serving in closely allied fields whose members bear significant responsibility for historical records, including librarians, local historians, records managers, and museum curators.

The working group charged with developing and conducting the census began its deliberations about the scope and nature of this collaborative effort during its first meeting in Chicago, November 14-16. A broad range of archival interests are represented within the working group, including graduate archival education programs, continuing education programs, and the following national and regional organizations: Academy of Certified Archivists, Association of Moving Image Archivists, Conference of Inter-Mountain Archivists, Council of State Historical Records Coordinators, Historically Black Colleges and Universities, Mid-Atlantic Regional Archives Conference, Midwest Archives Conference, National Archives and Records Administration/Modern Archives Institute, National Association of Government Archives and Records Administrators, New England Archivists, Northwest Archivists, Inc., Rare Books and Manuscripts Section of the Association of College and Research Libraries, Society of American Archivists (SAA), Society of American Archivists Diversity Committee, Society of California Archivists, and Society of Southwest Archivists.

If you work with archival material but are not a member of a local, state, or regional archival organization, contact the census project manager at acensus@archivists.org, with your name, institutional affiliation, mailing address, email address, and indicate how you heard about the census. Or, if you do not receive the census survey by March 15, 2004, please contact the

census project manager at acensus@archivists.org.

Preliminary reports of the census findings should be available by the time of the Society of American Archivists annual meeting in Boston in August. A more comprehensive final report will be developed later in the year, and the data gathered will be shared broadly with participating organizations and interested individuals in the Spring of 2005. For more information, contact acensus@archivists.org or refer to <http://www.archivists.org>.

Mary Lacy, Library of Congress

Do you host a radio show?

The *ARSC Newsletter* would like to run a feature on ARSC members who currently host radio shows, either professionally or at a community, public or college station. If this is you, please contact the *Newsletter* editor, David Seubert at seubert@library.ucsb.edu.

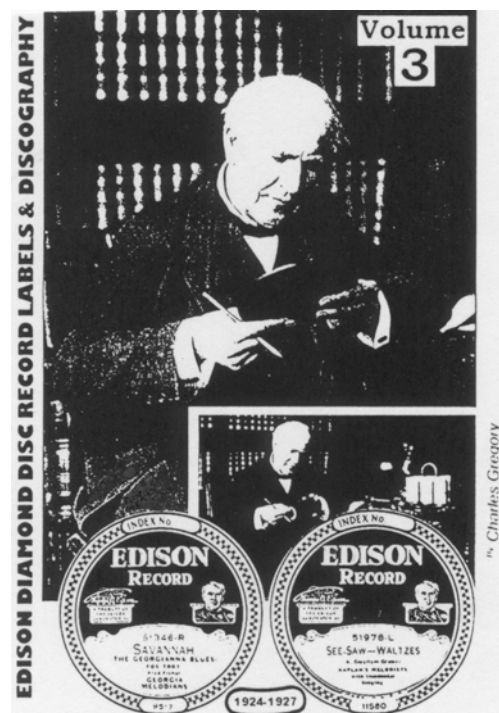
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Earle Collection Goes to Chapel Hill

In September 2003, ARSC member Eugene Earle donated his personal collection to The Southern Folklife Collection at the University of North Carolina at Chapel Hill. The Earle Collection consists of over 60,000 78rpm discs extensively documenting blues, country and western, jazz, old-time, and Hawaiian music. In the early 1960's, Earle and friend Ralph Rinzler were instrumental in discovering Arthel "Doc" Watson, a then unknown guitarist/singer from Western North Carolina. Earle recorded what became Doc's first records *Old-Time Music at Clarence Ashley's* Vol. 1 and Vol. 2 (Folkways). Eugene Earle also founded the John Edwards Memorial Foundation, a non-profit organization formed to preserve and promote American vernacular music in all its forms.

Steve Weiss, UNC-Chapel Hill

Belfer Audio Lab Hires New Staff

The Belfer Audio Laboratory and Archive has recently hired two new staff members, an audio engineer and a cataloger. On December 1st, Robert Hodge joined the staff as Audio Engineer. Bob is known to many collectors, and may be remembered by ARSC members as the engineer who recorded the 1998 conference sessions in Syracuse. He brings extensive knowledge and skills to the Belfer in not only historical audio, but in film and radio as well. He has performed the archive's cylinder recording work for at least 15 years and knows the archive well. The Belfer will be re-establishing the preservation and service re-recording capabilities that were part of the archive's function in past years.

In addition to Hodge, Jennifer Roock was hired as a cataloger in September, and will share duties with the library cataloging department. She is working on the cleanup of Rigler-Deutsch Index (RDI) data and creating original cataloging records for early discs and stray cylinders that come in. She previously worked for the Belfer for three and a half years on a grant-funded effort to catalog the archive's extensive cylinder holdings, which are now accessible on the Syracuse University Library OPAC at <http://summit.syr.edu/>.

In addition to the new staff, Belfer Curator Sue Stinson also has three work-study students this year. In the immediate months, the Belfer will finish processing the backlog of donated collections, enlarging our catalog access to the archive, and resuming significant preservation recording work along with necessary upgrades and maintenance of the equipment in the facility. This staff-

ing explosion has been greatly facilitated by Peter McDonald, the Associate University Librarian for Collection Development, who oversees the Belfer. The archive is looking forward to increased local activity and interaction with other institutions and individuals in vital preservation and access for recorded sound.

Sue Stinson, Syracuse University

David Lewis Works on Rodeheaver

ARSC member David Lewis, working on a research project on Homer Rodeheaver partially funded by an ARSC grant has completed the first stage of his research at the Reneker Museum in Winona Lake, Indiana.

Between November 21-24 Lewis and his assistant, Keith Larsen, catalogued more than 300 records, 100 tapes and about a dozen motion pictures relating to the life and work of Rodeheaver (1880-1955). Lewis is now assembling the data into a usable form.

Lewis also recently acquired a collection of 100 tins of classical music films from the estate of Art Stephan (1925-2003). Stephan ran the Ann Arbor Silent Film Society and was a pianist and conductor himself. Stephan utilized these films of classical music performers as a sideline, for exhibition at music teachers conferences, university classes, and the like. Among the artists represented are opera singers such as Roberta Peters and Jan Peerce, pianists Vladimir Horowitz and Jakob Gimpel, violinist Yehudi Menuhin, orchestral performances, harpists, string quartets, and others. Some films appear to have been edited out of commercial features and from television programs, but a few appear to be unique camera originals of local (Southern Michigan) provenance.

Dave Lewis, Ann Arbor, Michigan

William R. Moran, 1919-2004

Longtime ARSC member and noted discographer Bill Moran passed away on Wednesday, January 22 at his home in La Cañada, California. He was 84. He made numerous contributions to the field, and he will long be remembered as a pioneer in championing the study of recorded sound.

As per Bill's wishes, there will be no services, and in lieu of flowers, memorial contributions can be made to the William R. Moran Fund for Recorded Sound at the University of California, Santa Barbara Libraries.

A complete obituary will appear in the next issue of the *ARSC Newsletter*.

Elvis is No. 100,000 on Bowling Green Charts

Jan. 8 was Elvis Presley's birthday, but ARSC member William "Wild Bill" Schurk had his own celebration with Elvis the day before.

Schurk, sound recordings archivist at Bowling Green State University, made the LP *Elvis 2nd to None*, a two-record set of Presley classics and previously unreleased material, the 100,000th recording in the online catalog of BGSU's Sound Recordings Archives.

"Knowing we could control it, I wanted something cool to be the 100,000th recording," said Schurk, a 1966 BGSU graduate who has been expanding the collection in Jerome Library since its inception the following year.

The holdings in the nation's largest academic library of recorded popular music are actually closing in on one million recordings, he noted. But most—roughly 250,000 seven-inch 45s, for example—aren't accessible online yet, he said, explaining that the cataloging part of his job, while important, has had to share time spent over the years with acquisition.

The five formats tallied toward the 100,000 mark were 10- and 12-inch LPs and 45s, as well as compact discs, Schurk said. The recording, however, "had to be vinyl," he said. "I had picked a piece that was going to be appropriate"—a 10-disc, LP set of material from country music's Carter family, reissued in 1974 and obtained from Cliff Warnken, a friend and former BGSU graduate student.

But the Carters were moved to No. 99,999 when the King came along. "It would really be great to have this as the 100,000th album," Schurk recalled thinking, and Elvis became part of yet another music milestone.

Schurk purchased the Presley compilation at Bowling Green's Madhatter Music Co., where he also bought No. 100,001, *Let It Be... Naked*, the original cuts re-

corded by the Beatles before post-production work by Phil Spector created what was issued as *Let It Be* in 1969.

Record stores are only one of his haunts in pursuing an avocation that turned into his vocation as well. Record shows, flea markets, and garage sales are also among the sources of additions to the collection, along with donations and purchases from his university budget for acquisition of recordings, periodicals, and other related materials. Helping supplement the budget are proceeds from periodic record sales.

Donations have come from private collectors and from institutions, including a number of "vinyl dumps" from libraries, Schurk said. To avoid losing any possible gems forever, his approach is to "take everything now;

we'll sort it out later"—a task that also falls to Patricia Falk, the special collections cataloger at Jerome Library.

Although the pace of acquisition activity far outpaces time for cataloging, that effort is also ongoing, he said. He got behind in his work about 1969, he grinningly said, "and I never, ever got caught up."

The massive collection has been used not only by students and scholars, but also by Time-Life Music for its "Greatest Hits" of the decades series and by

filmmakers and television producers seeking background music. It's accessible online via BGLink, the library's Web-based catalog site at <http://maurice.bgsu.edu/>.

"My life is music, and music is my life," Schurk admitted. And his most prized possession? "Right there, for now," he said with a smile, patting the Presley compilation atop one of two tall stacks of LPs on his office floor.

Bill Schurk, Bowling Green State University



BGSU's Sound Recordings Archivist Bill Schurk (left) and Patricia Falk (right) with the two-record set *Elvis 2nd to None*, the 100,000th recording in the archives' on-line catalog. *Photo Courtesy BGSU Media Relations.*

ARSC Grant Applications Due February 29

The ARSC Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Specific projects eligible for support 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.

Both ARSC members and non-members are eligible for grants in amounts up to \$1000. Grant funds can be used to underwrite clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects which form part of a job. Grant recipients must submit documentation of their expenses before reimbursement, and 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. Recipients are encouraged to submit articles about their projects to be considered for publication in the ARSC Journal. Applications for an ARSC grant should include:

1. A summary of the project (one page maximum), with samples of the work attached if possible;
2. A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum);
3. A curriculum vitae;
4. An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent to Grants Committee Chairman Richard Warren, Historical Sound Recordings, Yale University Library, PO Box 208240, New Haven, CT 06520-8240, U.S.A. The deadline for receipt of applications is February 29, 2004. Grants will be awarded at the ARSC Board of Directors meeting held each spring.

Attention Dealers, Suppliers and Publishers

Reach an audience of 1000 collectors, archivists, librarians, engineers and others by advertising your business in the *ARSC Newsletter*.

Display ad rates are \$60 per quarter page, \$100 per half page, \$150 per full page. Classified advertising is 30 cents per word, prepaid, with a 22 word minimum. Discounts for multiple insertions apply.

Contact the Advertising Manager Martin Fisher at nipper@infionline.net or 615-731-1544 for more information.

ARSC Newsletter Submission Deadlines

No 105, Summer 2004—June 10, 2004 (advertising, June 1, 2004)
 No 106, Fall 2004—October 10, 2004 (advertising, October 1, 2004)
 No 107, Winter 2005—January 10, 2005 (advertising, January 1, 2004)

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.

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

listserv@listserv.loc.gov

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

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

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

ARSClist Archives

The complete ARSClist archives are kept on the Conservation OnLine (CoOL) site maintained by Stanford University at <http://palimpsest.stanford.edu/byform/mailling-lists/arsclist/>. By joining ARSClist, you acknowledge that you understand that any message you post will be archived permanently on CoOL; that anything posted by you is public information; and that anyone with a web browser may access the Stanford archives. Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives. Current archives are also maintained by the Library of Congress on the above website.

New ARSC Members

Names and addresses of new ARSC members are not available in the online version of the newsletter.

ARSC Dues Due

ARSC dues run the calendar year from January to January. Renewals for 2004 have been mailed out to all members. Please remember to return your dues promptly so you don't miss any issues of the *Journal* or *Newsletter*. If you didn't receive a renewal form, contact Peter Shambarger at 410-757-0488 or shambarger@sprynet.com

The 2004-2005 Membership Directory in Preparation

Included with this year's 2004 dues notices is an information sheet concerning the information we have on file for you or your institution. This will be the information we will include in the upcoming 2004-2005 ARSC Membership Directory, which will be published this spring. Please look this information over and return any corrections or updates with your dues payment. Please return this form only if the information needs to be updated or corrected. This information must be returned no later than March 8, 2004 if it is to be included in the new Directory.

Remember to send any changes of address, phone numbers, e-mail address, etc. at any time of the year so the ARSC files can always be the most accurate possible. If you ever need to contact an ARSC member and don't have the latest information handy, you can always phone or e-mail Peter Shambarger, Executive Director, for the latest information at 410-757-0488 or shambarger@sprynet.com.

Peter Shambarger, ARSC Executive Director and Membership Directory Editor



Project Manager/Editor

The University of California, Santa Barbara, one of ten campuses of the University of California system is seeking a dynamic, energetic, self-starter to serve as the Project Manager/Editor for the Encyclopedic Discography of Victor Records. The Discography documents the recorded output of RCA/Victor Records from 1900 to 1950.

The Project Manager/Editor is responsible for the overall management of project as well as personnel. Hires, trains, supervise and evaluate specialist consultant editors and research assistants working on project. Collaborates with Editorial Board and publisher, sets policy for project, plans contents of online discography and determines scope of print volumes. Establishes, maintains and adheres to production schedule and works with information technology staff to create editing tools for the data. Works with publisher in planning print volumes, examines proofs, and researches copyright status of protected material. Prepares user guide, etc. Responsible for communications related to project. Collaborates with publisher on marketing and promotional matters and promotes online resource. Makes presentations related to project.

Required: Degree in music or related field. Project management skills, demonstrated professional editorial experience. Excellent editing, proofreading, and writing abilities. Ability to establish priorities, manage work assignments. Excellent organizational, research, and attention to detail skills. Demonstrated initiative, flexibility, and ability to functional independently. Must be able to meet deadlines, establish effective working relationships with project staff, editorial board, publisher, and work under pressure. Excellent oral, written, and interpersonal communication skills. Proficiency in use of computers, and experience using various databases.

Preferred: Demonstrated history of discographical publications. Copyediting or proofreading discography material. Experience with grant writing. Experience working with publishers. Knowledge of early sound recordings or history of sound recordings.

Salary commensurate with qualifications and experience, minimum \$45,000. Position is a limited term appointment with no renewal. Consideration of applications begins April 1, 2004 and continues until the position is filled. To apply, submit cover letter, resume and the names and addresses of three references to: Detrice Bankhead, Associate University Librarian, Human Resources, Davidson Library, University of California, Santa Barbara, CA 93106-9010. For the complete job announcement visit: <http://www.library.ucsb.edu/>.

The University of California is an AA/EOE committed to diversity in the workplace and invites applications from candidates who can contribute in this area.



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Classified Ads

Wanted: State Discographies / Bibliographies

As detailed in the Fall 2003 *ARSC Journal*, all published state discographies and bibliographies are needed for research and for listing on-line, and in my forthcoming book (2006), *FolkLib Index: Wisconsin Discography*. Particularly wanted are the entire Oldsberg & Prellberg *Lost and Found* discography series, and a U.S. supplier for Vol. 1, 2 and 5 of MacLean & Joynson's *An American Rock History* published in the U.K. Please send complete ordering info to Douglas H. Henkle, P.O. Box 1447, Oshkosh, WI 54903-1447, henkle@pobox.com, <http://www.folklib.net/book/>

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CLIR Surveys Audio Collections on College and University Campuses

The National Recording Preservation Act of 2000 presents an extraordinary opportunity for the countless libraries, archives, museums, and historical societies holding original sound recordings to get the needed technical, legal, organizational, and financial help to preserve and make accessible their audio archives. In light of this opportunity, and with generous funding from The Andrew W. Mellon Foundation, the Council on Library and Information Resources (CLIR) undertook a survey to benchmark the status of audio collections. We surveyed a representative segment of the academic library community to determine their institutional readiness for improving the condition and accessibility of their original audio holdings.



Surveys were conducted between September and December of 2003 following a series of pilot surveys in July and August, 2003. The survey instruments were comprehensive. They asked 100 questions (84 objective yes/no or multiple choice questions and 16 open-ended questions) focusing on five areas related to sound recordings: Access, Rights, Preservation, Funding and Resources, and Policy. The surveys asked the same questions of two separate groups of respondents, the Association of Research Libraries (ARL) and the Oberlin Group of liberal arts colleges. Two survey formats were used—one-on-one interviews and electronic (Web-based) survey forms, respectively. The respondents represented a range of universities and colleges across the nation with recorded sound holdings, not merely those with well-known audio collection and curatorial strengths. Answers to survey questions placed the responding institutions within a range of percentages, to produce a general status of recorded sound collections.

A total of 80 survey data sets were received, including the pilot surveys, broken into the two groups. The first survey group of ARL institutions resulted in 26 survey interviews from 17 ARL institutions (five of the ARL institutions offered as many as three units with sound collections to be surveyed). The second group of Oberlin institutions resulted in 54 electronic responses representing 50 institutions (four of the Oberlin institutions offered two responses each). All respondents were promised confidentiality.

Results show that research collections on campuses are rich and diverse, ranging from performances to field

recordings, with unique ethnographic and scientific data, spoken word, and rare items of local and national significance. Demand for access to audio is reported growing on nearly all campuses. But outside of a few major research institutions, most of these collections are under-described, in various states of fragility, and under the stewardship of well-meaning librarians and archivists who nonetheless lack sufficient understanding of audio (except for music reference collections) to feel capable of providing appropriate stewardship. Rich as these holdings may be, audio remains the poor stepchild of library and archival research collections. The need for expert information about recorded sound to be readily available to librarians and archivists is great, and outreach by such organizations as ARSC to campus librarians cannot be overstated.

Crucial to the survey's success was the contribution of time and expertise by our Advisory Group, nine experts with experience in preservation administration, audio curation, librarianship, archival practice, and academic administration. Many of the Advisory Group are members of ARSC. They are: Connie Brooks (Stanford University); Samuel Brylawski (Library of Congress); Mary Case (Association of Research Libraries); Virginia Danielson (Harvard University); Jim Farrington (Eastman School of Music); Peter McDonald (Syracuse University); Daniel Reed (Indiana University); David Seubert (UC Santa Barbara); and Michael Taft (American Folklife Center). They advised us on the development of the survey, the selection of institutions to sample, and the analysis of the data.

The survey results and analysis will be available this spring on CLIR's Web site at <http://www.clir.org>.

Abby Smith, Director of Programs, Council on Library and Information Resources

New ARSC Lapel Pins on Order

New ARSC lapel pins are on order and should be available at the ARSC Conference in March. The pins are rectangular and include the new ARSC logo in gold on a black background. If you want to order one (or more), contact Peter Shambarger, the ARSC Executive Director, at 410-757-0488 or at shambarger@sprynet.com. Cost of the pins will be \$5.00, including shipping.

ARSC))))))

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