

ARSC Newsletter

Association For Recorded Sound Collections

Number 134 • Spring 2014

Spend Spring in Tarheel Country: Conference 2014 Gears Up

The 48th annual ARSC conference is just around the corner, and we encourage you to make plans now to travel to Chapel Hill, North Carolina, to join the festivities on May 14th-17th, 2014. Watch for registration packets in the mail, which should arrive in mid-March, and check the conference website at <http://www.arsc-audio/conference> for updates.

Chapel Hill, the home of the University of North Carolina, has a vibrant music scene and was recently named one of “America’s foodiest small towns.” Located in an idyllic setting in the Piedmonts, Chapel Hill is nestled between the Smokey Mountains and the Carolina coast. Opportunities to vacation before and after the conference abound. A four hour drive to the west will take you to the famous Blue Ridge Mountains, while the Outer Banks region is the same distance southeast.

Our conference will be hosted by UNC’s Southern Folklife Collection, one of the nation’s foremost archives of American Vernacular Music. The SFC is organizing a genuine Carolina BBQ reception for ARSC conference attendees on Thursday evening, May 15, from 6–8:00 pm in Wilson Library on the campus of UNC-Chapel Hill. There will also be a surplus record sale, as well as tours of the Southern Folklife Collection. Attendees will also have an opportunity to view the new exhibit “Lard Have Mercy! 30 Years of Southern Culture on the Skids,” part of the SFC’s 25th anniversary celebration.

Sessions will be held at the Sheraton Chapel Hill, set on lushly landscaped grounds with fountains and an outdoor swimming pool. Check out the photo gallery here: <http://www.sheratonchapelhill.com/visual-gallery.htm>

Rooms have been reserved for attendees at a special conference rate of \$124 for a standard room, single or double occupancy, with free wi-fi and parking included. Make your reservations as early as possible so that we can accommodate all those who wish to attend. The hotel restaurant offers a daily breakfast buffet, and will also offer a special lunch buffet on Thursday-Saturday for conference attendees (please note these tickets must be purchased before 10:30 a.m. each day). With the spring Carolina weather, you’ll also be able to dine al fresco with fellow ARSC members.

Wednesday will feature two pre-conference workshops. The Education and Training Committee will offer a day-long workshop at the Sheraton on “Discovery Access Methods for Sound Recording Collections: All Things Digital,” while the Technical Committee will offer an afternoon Audiotape Playback Workshop on the UNC campus. For more details, refer to the announcements this issue.

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Events

March 5-9, 2014. Society for American Music (SAM) annual conference. Lancaster, PA

April 9-11, 2014. Sonic Signatures Symposium. Aalborg University, Denmark

May 14-17, 2014. 48th annual ARSC Conference. Chapel Hill, NC

May 16-17, 2014. British and Irish Sound Archives annual conference Dublin, Ireland

August 9-10, 2014. 30th Annual Antique Phonograph, Music Box, Mechanical Music, Coin-Op, Antique Radio and Record Show and Sale. Buena Park, CA

October 5-9, 2014. International Association of Sound and Audiovisual Archives annual conference. Capetown, South Africa

Dec 4-6, 2014. 9th Art of Record Production Conference: Oslo, Sweden

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A Final Message From The Prez

This is my final message as president, and it's been an honor to serve in that capacity, for the second time. Wow! Has it really been two years? I remember feeling exhausted at the end of my first stint as president, in the 1980s. We were attacked by the RIAA, had repeated turnover in key positions including Executive Secretary and Journal editor, and held our annual conference in a motel somewhere. ARSC was so little known to the outside world that William Safire of the *New York Times* sarcastically referred to our flagship publication, when he heard about it, as "one of the world's most obscure professional journals" (*NY Times*, March 1, 1982).

This time I feel energized. That's because leadership has planted a lot of seeds that are bearing fruit. And it's a team effort. To anyone who thinks ARSC is "aging," or that there aren't young leaders emerging, just look around. The website is thriving under the stewardship of web editor Kim Peach and webmaster Robin Pike, offering all sorts of new resources for members. ARSC is also active on Facebook, Twitter, and LinkedIn, among other places. There's a new Executive Director, Nathan Georgitis, who is instituting new state-of-the-art back office procedures (not to get all techie on you but we've migrated to a new membership database system that will allow us to generate reports and communications more efficiently, including the new, and now annual, electronic membership directory). The new co-chairs of the Technical Committee, Marcos Sueiro Bal and Mark Hood, have undertaken several new initiatives, including preparing video instruction materials on preservation techniques, funded by a federal grant under the National Recording Preservation Plan. And we've made a difference in the copyright debates in Washington.

New board member Will Chase is putting together an educational outreach program (under the Dave Nolan Education Fund), and Sandy Rodriguez is organizing a much needed membership drive. More from them, later. The annual workshop staged by the Education & Training Committee (Aaron Bittel and Karen Fishman, co-chairs) keeps getting better and better, and now is streamed for the benefit of those who can't be present at the annual conference. President-elect Patrick Feaster has been working with Bill Klinger on a guide describing all major positions within ARSC and their responsibilities, so that new appointees can get up to speed more quickly. We now have multi-year tracks of finances, conference attendance, and other statistics so that the Board (which now meets four times a year instead of two, and communicates constantly) can make fact-based decisions.

Everything is electronic, and we expect more and more of your interactions with ARSC to be via the Internet. It's now possible to renew membership, register for the conference, and MAKE DONATIONS on the website, using a credit card or PayPal. The new members-only section of the site (have you contacted Nathan for your password?) contains an increasing array of resources for members. Of course you'll get emails, though we'll try not to bother you with any more than necessary (make sure Nathan has your current preferred e-address). I haven't written an

ARSC Newsletter

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

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of The Association for Recorded Sound Collections.

actual letter on ARSC paper stationery during my entire two year term. In fact, I don't know if ARSC even has stationery anymore.

The *ARSC Journal* is world-class thanks to hard-working editor Barry Ashpole (William Safire is dead so we can't rub his nose in it), and the *Newsletter* under Franz Kunst is regular and packed with information. We're in good financial shape, thanks to prudent management by the Board, eagle-eyed Treasurer Steve Ramm and tough negotiator, Conference Manager Brenda Nelson-Strauss. There are still challenges of course. Like nearly all professional organizations we are losing institutional members as libraries and archives turn to the web to get our publications, and we need to make up for that by growing individual memberships. Talk up ARSC among your professional and collector friends! Also, we don't have the deep financial reserves of some larger organizations, but perhaps with a few major gifts or bequests we can get there.

The founders of ARSC (Phil Miller, David Hall, et al.) laid a solid foundation for a association to promote the preservation and appreciation of recorded sound. Subsequent generations of leaders have carried that vision forward and built on it. I'm sure that ARSC's next generation, under incoming president Patrick Feaster, will do the same. Give them your support--or better yet, join the team! We don't meet in motels anymore.

Tim Brooks, President



ARSC Newsletter Submission Deadlines

No. 135, Summer 2014 – June 10, 2014
(advertising, June 1, 2014)

No. 136, Fall 2014 – November 10, 2014
(advertising, November 1, 2014)

No. 137, Spring 2015 – February 10, 2015

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We strongly encourage all newcomers and regular conference attendees to participate in the mentoring program. Forms are included in the registration packet and on the conference website. Mentees will be paired with their mentors at the Thursday orientation meeting for newcomers and first-time conference attendees to be held at 6:30 p.m., just prior to the opening reception in the hotel's lavish Venetian Room.

This year's conference sessions take advantage of the strong history of American roots music in the area. There are more presentations scheduled on traditional folk and country music than there has been in many years and we are looking forward to many diverse and informative talks, not just on locally prominent artists, but prestigious archives as well. The conference begins on Thursday with a plenary session on reissues featuring a panel of some of the most prominent and respected producers of the past half-century. Scheduled to participate in the panel are producers of countless important reissues of vintage country, blues, and roots music: Chris Strachwitz (Arhoolie), David Freeman (County), Richard Nevins (Yahoo/Shanachie), Lance Ledbetter (Old Hat), along with acoustic era experts Richard Martin and Meagan Hennessey (Archeophone).

Thursday's parallel sessions will include Dick Spottswood talking about the Blue Sky Boys, an important brother act Hickory, North Carolina who had a huge influence on the Everly Brothers. Kip Lornell and Jay Bruder will examine the history of vintage bluegrass recordings, for which North Carolina was a central hub of activity. Lornell will present a history of the legendary Rebel label, while Bruder examines the many minor labels that focused on bluegrass music. Local host Stephen Weiss will give a presentation on the holdings of the collection of Southern traditional music housed at the University of North Carolina's Southern Folklife Collection.

The afternoon session includes what promises to be a fascinating series of presentations on historic radio and television programs, from Seth Winner's 95th anniversary celebration of the birth of Ernie Kovacs to Phil Gries analysis of a week's worth of detailed logs from a typical CBS programming schedule from 1957.



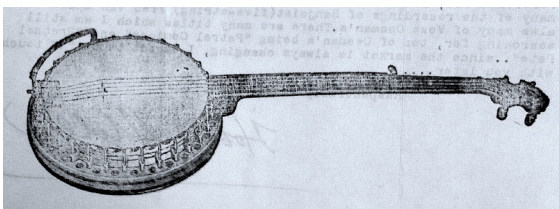
Friday's lineup begins with a plenary session of great importance to many. Titled "What Do I Do With My Stuff: Perspectives on Archival Dispersal," a diverse panel consisting of a collector, a dealer and appraiser, an archivist, and an attorney will discuss various ways collectors of large archives can address important decisions regarding what happens to collections that need a home. Also on Friday, Gary Galo presents a talk on Nadia Boulanger and recordings from the Crane School of Music, Heather Darnell's examination of the federal government's documentation of folk music styles during the Depression, and talks about the Sacred Harp Museum and the Studs Terkel radio archives. Famous local musicians who will be profiled on Friday include country music pioneer Charlie Poole, the African American vaudeville banjo entertainer Papa Charlie Jackson, and a fascinating study of the earliest recordings of Doc Watson, dating back to 1941 when he was just a teenager.

On Saturday, noted blues collector John Tefteller will be presenting a plenary session on the future of record collecting while Jocelyn Arem and Jessica Thompson will discuss the important archives of the Caffè Lena, the oldest continually running coffee house in America.

As usual, the conference will conclude with a Happy Hour followed by the Awards Banquet in the Sheraton's Venetian Room. The program chair and local arrangements committee are currently organizing entertainment for this event, which promises to be something special. We hope to see you all in Chapel Hill.

Cary Ginell, 2nd VP/Program Chair

Brenda Nelson-Strauss, Conference Manager



Conference Sponsorship and Exhibit Invitation

The ARSC conference offers a perfect opportunity to showcase your publications, recordings, equipment, software, and services. By creating a positive, lasting impression on the attendees—many of whom approve purchases for their organizations—you will significantly broaden your product and brand-name recognition. Conference sponsors and exhibitors will be rewarded with on-site, and printed acknowledgements, while major sponsors receive a number of additional benefits, including online logo placement, advertising in the conference program, complimentary exhibit tables, and inserts in the conference registration bags.

Sponsorship levels start at just \$150; exhibit tables (which include 1 conference registration) start at \$160; and program ads start at \$75 for a half-page. For additional information, see the conference website, or contact: Brenda Nelson-Strauss, ARSC Conference Manager (bnelsons@indiana.edu).

Silent Auction

The Silent Auction has become an eagerly anticipated event at our annual conferences. Each year, hundreds of items are offered for sale to the highest bidders, and proceeds help support the ARSC conference. Please consider donating books, CDs, vintage records, music, memorabilia, audio products and services, or any related items you think will be of interest to attendees. Bid sheets can be printed from the conference website; these should be included with any item that has a minimum bid or for which a receipt is required. Donations can be sent at any time to Steve Weiss at the address below (unsold items will not be returned unless the donor is present to pick them up at the close of the auction):

Steven Weiss
ARSC Silent Auction
c/o Southern Folklife Collection
208 Raleigh Street
UNC Chapel Hill
Chapel Hill, NC 27514-8890

“All Things Digital” Conference Workshop

Does your sound recording collection accept “born digital” (carrier independent) items? Have you migrated your collection from fragile physical carriers to preservation-quality digital files? Are you wondering if the long-term preservation, description and access challenges have just begun?

The Education and Training Committee is presenting a pre-conference workshop for Wednesday, May 14, 2014 that will help you find answers to all your questions. The day-long workshop, “All Things Digital: Managing Digital Audio Collections” will bring together presenters from a variety of backgrounds to focus on the management of file-based audio collections, digitized and born digital. Scheduled speakers include Konrad Strauss, Professor of Music, (Recording Arts), Indiana University; Isaiah Beard, Digital Data Curator, Scholarly Communication Center, Rutgers, the State University of New Jersey; and, Jason Evans Groth, NCSU Library Fellow, North Carolina State University.

Our speakers will look at different aspects of digital collections including digital curation, collecting born digital recordings, ingest, access, delivery, presentation, cost issues and funding, best formats for storage and prioritizing and migration strategies for future storage.

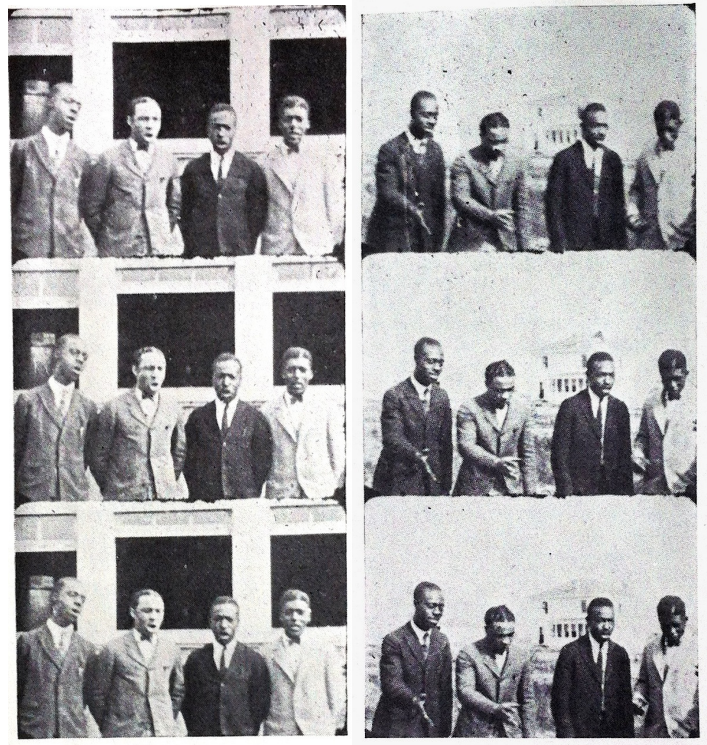
ARSC is once again offering its pre-conference workshop in a live streaming online version for those who are unable to attend the conference in person in Chapel Hill. An archived version will also be made available to all registrants for a limited time.

Information about the workshop including in-person and online registration will be made available on the ARSC website. Check the ARSC website (<<http://www.arsc-audio.org>>) in the upcoming weeks. See you in Chapel Hill!

Karen Fishman

Aaron Bittel

Co-chairs, Education and Training Committee



Quartet of the North Carolina State College for Negroes, Durham, North Carolina. Left to right, first tenor, “lead,” first bass, and second bass. Figures 28 & 52 from Milton Metfessel’s “Phonophotography in Folk Music” (Chapel Hill: UNC Press 1928).

Technical Committee Presents Conference Audiotape Playback Workshop

The ARSC Technical Committee will be offering an Audiotape Playback Workshop during the 48th annual conference. Scheduled for Wednesday May 14, 2014, from 2:00-4:00 p.m., the workshop will be held in the Pleasants Family Assembly Room in the Wilson Library on the campus of the University of North Carolina in Chapel Hill. This hands-on, basic workshop is designed to familiarize attendees with best practices regarding audiotape identification and playback. The lecture component will provide an historical overview of the medium, then experienced engineers will guide participants through the processes of inspecting and playing back audiotape for reformatting or monitoring purposes. The hands-on portion will also allow attendees to familiarize themselves with tape decks, tape identification, and audiocassette re-housing and repair. The workshop is limited to 18 attendees; additional details are provided on the conference website.

ARSC 2014 Conference Newcomer Orientation/Mentoring Program

We would like to invite all ARSC newcomers and interested ARSC veterans to participate in our Newcomer Orientation/Mentoring Program which will be held on May 14, 2014, at the annual ARSC Conference in Chapel Hill, North Carolina. All first timers /newcomers will be invited to a welcoming gathering at the Sheraton Chapel Hill Hotel, in the Paris Room on the first floor, 6:30-7pm. At this meeting, newcomers/mentees will be introduced to ARSC Board members, and their assigned mentors. There will be a short question/answer period. ARSC informational handouts including pertinent committee/member contact numbers will be available. Mentees will then be matched up with their Mentors, and both can proceed upstairs to the Venetian Room, to enjoy the opening night reception.

I hope that many of our experienced, enthusiastic ARSC veterans, will sign up to be Mentors. Having served as a Mentor myself, I know how rewarding and fruitful this experience can be. The gratitude and enthusiasm expressed in our Mentee feedbacks says it all. Comments included: 'honor to meet with ARSC veterans'; 'felt warmly accepted into ARSC community'; 'greatly enjoyed meeting colleagues up-front, who shared similar interests.' Comments from both Mentees and Mentors emphasized the positive experiences of meeting new colleagues, and sharing ideas and expertise. In some cases, the match-ups were so successful, Mentors and Mentees opted to stay in touch, sharing their mutual interests, post Conference.

Only those ARSC veterans seriously committed to our mentoring program should volunteer. Mentors must be able to attend the 6:30 welcoming gathering for newcomers, held 30 minutes before the opening night reception.

This meet and greet gathering is of course, only the first step in the mentoring process. After Mentors are assigned their Mentees, they should be prepared to discuss, at times convenient to both, the makeup of ARSC, its diverse membership; ARSC committees; ARSC conference papers and ARSC publications, which can offer newcomers opportunities to give presentations, write articles, book/record reviews; ARSC Research/Travel Grants; ARSC awards, etc. An important part of mentoring is to introduce Mentees to other ARSC colleagues who have similar interests. This could be accomplished very nicely, in a friendly, relaxed

way, at shared lunch or dinner meetings with colleagues. Some Mentors may even wish to accompany their Mentees to certain conference sessions.

REGISTRATION DEADLINE FOR MENTORING PROGRAM: May 7, 2014

Mentoring Program registration forms will be featured on the ARSC website and in the Conference packets.

Sara Velez

ARSC Newcomer Orientation/Mentoring Coordinator

ARSC Speaker's Bureau

Help introduce concepts of audio preservation to students by signing up for the ARSC Audio Preservation Education Speakers Bureau. The initiative is supported by the Dave Nolan Memorial Fund, which was set up to help bring audio preservation experts to the classroom. As many of these experts are within the ranks of ARSC, we are asking members to volunteer as guest lecturers in one or more of the following fields, as per Recommendation 1.4 of the National Recording Preservation Plan:

- Administration and management of archives and collections
- Physical conservation and reformatting of historical audio recording formats
- Management of digital audio assets and storage systems

Because of the extremely limited funding available to support travel at this time, this initiative will begin as a distance learning opportunity for students using web or video conferencing technology. However, we hope to attract more funds in order to reimburse travel expenses for face-to-face lectures and workshops.

The final deliverable will be a searchable database through the ARSC website where interested educators can find guest speakers by subject area, keyword, name, or geographic location. ARSC will facilitate the matching of audio preservation experts to educators interested in incorporating audio preservation into their curriculum.

Once a baseline roster of guest lecturers has been established, I will begin reaching out to institutions starting out with graduate-level library and information studies programs, and then recording arts programs as well as any other information science, materials science, and relevant history or anthropology courses.

To volunteer, please submit your name, affiliation (if

any), preferred contact information, subject areas of interest, and an optional sample lecture outline/syllabus to Will Chase at william.p.chase@gmail.com.

Please don't hesitate to contact me on or off-list with any additional questions. Volunteers will be kept up-to-date as the project progresses. Thank you for your time, and I look forward to hearing from you.

Will Chase

Member-at-large, 2013-2015

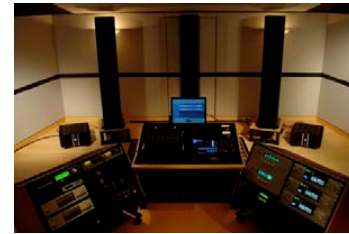
ARSC New York Chapter March 2014 Meeting

On March 20, "The Two Garys" (Galo and Thalheimer, respectively) will reprise their gala presentations of recordings by Lauritz Melchior ("The Great Dane: Lauritz Melchior – A 40th Anniversary Tribute") and German singers in Verdi rôles at the CUNY Sonic Arts Center. The Center is located at West 140th Street & Convent Avenue, New York. April's presentation will be announced soon.

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

The ARSC Blog Wants To Publish You

The Blog of the Association for Recorded Sound Collections, at <http://www.arsc-audio.org/blog>, has been created to showcase the short works of ARSC members on topics related to recorded sound. ARSC Blog is a valuable communication tool aimed at increasing the sharing of our membership's rich expertise. The blog format also allows readers to leave comments on the works posted, and have new postings e-mailed to them if they wish. The Copyright Committee has sponsored a wonderful series by committee member Bruce Epperson, "A Circle and a "C": One Hundred Years of Recorded Music in American Copyright." Most recently, Cary Ginell wrote a tribute to Pete Seeger. If you have an area of interest you'd like to write about, or a project you'd like feedback on, please contact ARSC's Web Editor, Kimberly Peach (kimpeachpre-serves@gmail.com), or a Committee Chair to propose a blog article.



Battery Studios is a premier New York City mastering and preservation facility specializing in reissue releases and archival transfer work from disc and tape. Our accomplished engineers have won multiple GRAMMYS for historical reissues, including Miles Davis, Billie Holiday & Louis Armstrong. We also possess vast experience with the Columbia and RCA Victor catalogs and have worked over the past two decades to restore, preserve and digitize these assets. Our facility houses a comprehensive array of equipment enabling us to address sources ranging from the early 1900s through today's most recent digital recordings.

If you are interested in hiring our facility for your archive project, please contact Donna Kloepfer at donna.kloepfer@batterystudios.com or call (212) 833-7373.

321 W 44th Street 10th Floor NY New York 10036
www.batterystudios.com

Congress Takes a Closer Look at Fair Use Doctrine

The doctrine of fair use is “extraordinarily expanding,” according to what Columbia University’s June Besek told Congress in late January. Besek, who is the Executive Director of the Kernochan Center for Law, Media and the Arts at Columbia Law School, is considered a leading authority on copyright law. She testified that the Supreme Court’s finding of “transformative use” in a derivative work is highly influential in deciding whether or not the new work is a violation of the original work’s copyright. The high court, according to Besek, defined transformative use as, in the court’s words, “a further purpose or different character, altering the first with new expression, meaning or message.”

Besek appeared before the House Judiciary Subcommittee on Courts, Intellectual Property and the Internet, the seventh hearing in a comprehensive review of the U.S. Copyright Act set in motion last April by Judiciary’s full chairman, Rep. Bob Goodlatte, a Virginia Republican. January’s hearing was titled, “The Scope of Fair Use” and was thinly attended; barely half of the subcommittee’s 25 members showed up.

Columbia’s Besek testified along with four others—American University professor Peter Jaszi, an expert on intellectual property law; Naomi Novik, a highly successful author and co-founder of the Organization for Transformative Works; David Lowery, a singer/songwriter who teaches the economics of the music business at the University of Georgia; and Kurt Wimmer, general counsel to the Newspaper Association of America.

Wimmer acknowledged that the concept of “transformative use” has “unsettled the market,” but he maintained his organization feels strongly that Congress should leave the statutory definition of fair use alone. The newspaper industry of course has been upended by the digital revolution and the unauthorized appropriation of its original and copyrighted reporting. That, and the movement of classified advertising away from newspapers and onto Internet platforms, left a narrowing revenue stream that has proved financially catastrophic for many papers.

As the subcommittee wrestled with the direction of present judicial decisions on copyright, author Naomi Novik pointed out to the group that, “we all build on the work and ideas of people who came before us. In fact, that’s the only way to innovate. There isn’t a hard line between remix work and work that stands on its own.”

Novik got her start writing in a genre known as fan fiction, original stories built around the new adventures of established characters owned by various corporate entities. Think Star Trekkies. Of all the panelists, she was the one more open to change in copyright’s fair use provisions. She is best known for her Temeraire fantasy/alternate history series of novels, of which there are currently eight published books. And she has her own group of fan fiction writers using her characters and hoping to one day branch out on their own. Novik is supremely supportive of these young wannabes carving out new territories in her best-selling Temeraire series.

To the degree that any plea for the artist was being made, it was coming from Lowery or Novik, who said:

Artists creating transformative work should not be asked to pay more in damages than they have earned from their work, so long as they acted in good faith. Copyright holders, on the other hand, who deliberately try to stifle the exercise of fair use with lawsuits and automated takedowns, should be subject to damages.

Peter Jaszi, Faculty Director of the Glushko-Samuelson Intellectual Property Clinic at American University’s Washington College of Law, put the onus on those contemplating new fair use constraints:

Those who would now seek to rein in the future development of the fair use doctrine have a heavy burden of persuasion to demonstrate why doing so would be in the public interest. ... This isn’t to denigrate the value of static specific exceptions like section 108 for libraries or 110 for education. These exceptions are highly valuable because they provide high levels of certainty they are in effect safe harbors [Emphasis added].

Professor Jaszi told subcommittee members and full-committee chairman Goodlatte that fair use doctrine could benefit from legislative support of new exemptions from statutory damages for non-commercial use.

Section 107 of the U.S. Copyright Act, which spells out the fair use doctrine and the four conditions under which a work qualifies for it, has remained unchanged for 38 years, with the exception of a line dealing with unpublished memoirs. Section 108 for libraries and archivists limits them to three backup copies for preservation and does not take into account the need for distributed copies or other archiving concerns that mount the faster technology changes.

Finally, imagine this. Google’s wholesale scanning of entire book collections from several of the nation’s most distinguished libraries is now viewed as a transformative use because ultimately it serves the public good.

If you're interested in more information about the subcommittee's hearing, the entire session, broken out by witness and including submitted written statements, is available for reading and viewing at <<http://judiciary.house.gov/index.cfm/2014/1/the-scope-of-fair-use>>. Accessed February 10, 2014. Next month's hearing will focus on notice and takedown orders for Internet service providers. We'll keep you posted.

Alex McGehee

Copyright Committee

Minnesota Orchestra Research Grant Report



Results of recording project: Thanks to the support of the Association for Recorded Sound Collections, the Minnesota Orchestral Association (MOA) was able to partner with its local radio broadcast partner, Minnesota Public Radio (MPR), to digitize 13 broadcast concerts and two broadcast interviews. MOA artistic and communications staff identified a list of 33 possible deteriorating recordings. This list was provided to the MPR archives staff who were able to locate many of the recordings in the climate-controlled MPR archive.

Recordings preserved: The Orchestra's artistic department created a list of possible recordings that represent Minnesota Orchestra titled conductors conducting signature works for which they were known. These recordings were made with pre-compact disc and pre-digital technology. The recordings are now preserved on CD and as 24-bit 96kHzWAV files.

Dissemination efforts: These preserved broadcasts will be available to the public through Minnesota Public Radio's Digital Media Archive. Additionally, the Association will also deposit the CD recordings of the preserved broadcasts at the University of Minnesota Performing Arts Archives. The University of Minnesota is a natural home for these archived recordings as the Minnesota Orchestra's print archives are housed here. The recordings will be available for research and study. Researchers and the general public will have the option of using online search tools to learn more about the materials in the Minnesota Orchestra collection. The MOA is grateful to the Association for Recorded Sound Collections in helping to preserve these materials, which will now be housed with the Orchestra, Minnesota Public Radio and the University of Minnesota's Perform-

ing Arts Archive. The preserved CD recordings in the MPR archive are now available for potential broadcast dissemination. The MOA is also in the process of contacting the Library of Congress to determine if the preserved materials could be held there without any concern over distribution issues; this is yet to be finalized.

Acknowledgment and future funding: The Minnesota Orchestral Association is grateful to the Association for Recorded Sound Collections for its support of Phase I of this project. The support of ARSC for this first phase has allowed the MOA to develop a strong partnership with MPR, providing an opportunity to develop a process that now provides a blueprint for future preservation projects.

Moving forward, the MOA will continue to seek additional funding from the philanthropic foundation, government and individual community. The MOA would also like to work more closely with the University of Minnesota's Performing Arts Archive, as the Archive has similar initiatives underway to preserve aging taped materials.

Nominations for Award for Distinguished Service to ARSC

Each year the ARSC Board presents this award to a member (or members) who has "over an extended period, contributed significantly to ARSC and the furtherance of its goals." Past recipients are longtime ARSC Journal review editor, Gary Galo and former Executive Director, Peter Shambarger. Members are encouraged to submit nominations for this year's award to Executive Director Nathan Georgitis. Nominations should be received by March 15, and the recipient will be honored at the annual conference in May.

ARSC at the 2014 Grammy Awards

ARSC President-Elect Patrick Feaster's Dust-to-Digital book/cd set "Pictures of Sound: One Thousand Years of Educated Audio" was nominated for Best Historical Album at this year's Grammy Awards. Patrick traveled to Los Angeles for the ceremony along with co-producer Lance Ledbetter and engineer Mike Graves. Also, Chris Strachwitz's "They All Played For Us: Arhoolie Records 50th Anniversary Celebration" received a Best Folk Album Nomination. Congratulations to our members and their most worthy projects!

NYPR/WNYC Archives Summer Internships

WNYC is now accepting applications for summer interns. Listing and application instructions are at the top of the WNYC careers page, accessible here: <http://www.wnyc.org/careers/listings>.

The NYPR Radio Archives currently maintains a collection of more than 55,000 cataloged broadcast recordings dating from June 1927 to the present. They include live concerts from venues around the metropolitan area, as well as public events and speeches covering the full range of political, cultural, and civic activities in and around New York City. Also included in the NYPR Archives are paper records, photographs, correspondence, newspaper clippings, program guides, and scripts (copies and originals) dating from 1924 to the present. The collection also features vintage microphones and WPA commissioned artwork.

This internship will provide an opportunity for a qualified student to work with the Archives' staff on several ongoing digitization and access projects. Over the course of the summer, the intern will learn the analog-to-digital transfer process, work within the Archives' PBCore database, and help create content for the Archives' website. New York Public Radio offers great opportunities for those seeking on-the-job experience. Our interns get hands-on training that is translated into gratifying, resume-building experience. Our internships run concurrently with school enrollment.

Please submit cover letter and resume. New York Public Radio must receive all information requested in order to consider your candidacy.

New York Public Radio is an Equal Opportunity Employer and invites and encourages qualified applicants from all walks of life.



FY2013 Preservation Statistics Survey Now Open

The FY2013 Preservation Statistics Survey is now open, and we invite you to participate. The fiscal year 2013 survey is open to all libraries conducting preservation activities, and we are especially interested in documenting libraries' efforts to preserve audio materials. Please take the time to complete the survey, and find more information and links to the survey and instructions document below.

The FY2013 Preservation Statistics Survey, a project to document and analyze the preservation activities of cultural heritage institutions in the United States, is open to surveys from any U.S. library conducting preservation activities.

Preservation activities encompass a broad range of tasks to assure the long-term access to traditional and digital cultural heritage collections in libraries, museums, archives, historical societies, and more. The Preservation Statistics Survey records how these preservation programs are administered (leadership, staffing, and funding) as well as preventive preservation activities (library binding, mass deacidification, environmental monitoring, disaster planning, outreach, training, etc.), conservation activities, reformatting and digitization activities (including the preservation of sound recordings and moving image collections), and digital preservation responsibilities.

The FY2013 Preservation Statistics Survey, in its second year, is based on the Preservation Statistics survey program coordinated by the Association of Research Libraries (ARL) from 1984 through 2008. The Preservation Statistics Survey is a project of the Preservation and Reformatting Section (PARS) of the Association of Library Collections and Technical Services (ALCTS).

The survey will be open through April 2014. For additional information, including instructions, a worksheet, and the link to the FY2013 survey as well as the report and data for the Pilot FY2012 Preservation Statistics Survey, visit:

<http://www.ala.org/alcts/resources/preservation/presstats>

NEDCC Launches IRENE/3D Seeing Sound Blog

The Northeast Document Conservation Center (NEDCC) was awarded a \$250,000 National Leadership Grant from the Institute of Museum and Library Services to develop, test, and demonstrate a new digital reformatting service for early audio recordings on mechanical sound carriers. The NEDCC is working in partnership with the Lawrence Berkeley National Laboratory, developers of IRENE/3D, a system that uses digital imaging to safely retrieve sound from historical recordings made on formats such as discs and wax cylinders without endangering the original carriers. A primary goal of the grant project is to move this new technology from a lab environment and use it to create a sustainable and affordable new digital reformatting service for libraries, museums, and archives. The new NEDCC service is expected to be available by summer of 2014.

Now that the IRENE/3D system is up and running in the new Audio Lab at NEDCC, our first pilot project is a rare collection of wax cylinders from Middlebury College Special Collections in Vermont. One of the nation's great archival collections of New England folksong, folklore, and balladry, the Flanders Ballad Collection was the lifework of Helen Hartness Flanders (1890-1972), of Springfield, Vermont. Read more and follow the blog for all the latest updates and discoveries: <<http://www.nedcc.org/audio-preservation/irene-blog>>.

IASA in South Africa

We invite you to attend the 45th IASA (International Association of Sound and Audiovisual Archives) Annual Conference: "Connecting Cultures: Content, Context, and Collaboration" in Cape Town, South Africa, October 5th-9th, 2014. IASA is gathering in Cape Town at the National Library of South Africa's Center for the Book for an in-depth look into the issues surrounding sound and audiovisual archives and their mission to preserve our sound and audiovisual heritage.

Cape Town's warm hospitality, diverse cultural heritage and breathtaking natural beauty await your arrival and participation in this inspiring event—Connecting Cultures: Content, Context, and Collaboration. Come to share and discover how these issues are driving commercial, educational, governmental, and private heritage institutions in new and potentially more relevant and sustainable directions. Cape Town welcomes you to the historic national monument and haven for creativity and learning, the Center for the Book, in the South African springtime of this year, to witness new growth that inspires new ideas and adventurous collaboration.

Please note Travel Grant Applications for the 2014 IASA conference will be accepted until May 19, 2014 and all IASA members in good standing are welcome to apply. For more information, visit <<http://www.iasa-web.org/travel-grant>>.

IASA is also currently accepting applications for the IASA 2014 Research Grant. IASA members in good standing are welcome to apply if the research project falls within the purposes of IASA- see these at <http://www.iasa-web.org/iasa-constitution>. Applications must be sent in writing (by letter or e-mail) to the Secretary-General. Note: the deadline for the 2014 Research Grant application is March 14, 2014.

ARSClist

The Online Discussion Group of ARSC

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

Subscribing

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

listserv@listserv.loc.gov

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

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <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.

New and Returning ARSC Members

**Names and addresses of new
ARSC members are not available
in the on-line version of our
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 Nathan Georgitis, the executive Director, at nathang@uoregon.edu and he will gladly provide you with the most up-to-date information on file.

ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

Knight Library

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Closing of the Jerome Center, Denson, Arkansas. Young folks enjoy a final dance in one of the recreation halls before their departure to other centers, June 6, 1944. Photograph by Hikaru Iwasaki, Courtesy U.S. National Archives. Series: Central Photographic File of the War Relocation Authority, compiled 1942 - 1945.