

# ARSC Newsletter

Association For Recorded Sound Collections

Number 122 • Winter 2010

## Conference in the Crescent City: The Good Times Will Roll

Get set to head to New Orleans on May 19–22, 2010 for the 44th annual ARSC Conference. Our local hosts include three of the city's most august museums and research centers -- The Historic New Orleans Collection, the Louisiana State Museum, and Tulane University's Hogan Jazz Archive -- all of whom will be offering free tours during the conference.



A jazz band leads the Krewe of Barkus through Jackson Square, courtesy of New Orleans Convention and Visitors Bureau

Our meeting will be headquartered at the historic Chateau Bourbon, located in the heart of the French Quarter and literally ground zero for nightlife (if you're traveling with families, you might wish to steer clear of Bourbon Street in the evenings). Rooms have been reserved for attendees at the special conference rate of \$129 single/double. Due to the economy, we're holding fewer rooms than normal so our block is likely to sell out early. However, if we're able to sell a significant number by March 31, we have a one-time opportunity to increase our room block. Please consider making your hotel reservations immediately so that we're able to accommodate everyone. Conference registration packets will be mailed out in early March, but the website (<http://www.arsc-audio.org/conference/>) has already been updated with hotel and travel information.

The last issue of the newsletter highlighted many of the sightseeing opportunities and gastronomic delights of New Orleans, and if that wasn't enough to entice you to attend the conference, there's certainly much, much more. The program committee received a bumper crop of proposals this year (we're sorry we couldn't take them all!), resulting in a program packed with interesting sessions on everything from New Orleans music to jazz, popular music, classical music, international music, archives, technical issues, and legislative issues. You'll have lots to choose from.

Each day will open with a plenary session, starting with Thursday's keynote by renowned author John Broven ("Walking to New Orleans," "Record Makers and Breakers") on his forty years of researching the music of New Orleans, followed by a panel of veteran New Orleans producers and engineers moderated by "Dr. Ike" Padnos of the Ponderosa Stomp Foundation. Friday begins

*(Continued on page 3)*

### Events

May 19 - 22, 2010. **44th Annual ARSC Conference, New Orleans, LA.** <http://www.arsc-audio.org/>

March 21 – 24, 2010. Music Library Association Annual Meeting, San Diego, CA. <http://www.musiclibraryassoc.org/>

May 2 – 5, 2010. Joint Technical Symposium 2010, Oslo, Norway. <http://www.JTS2010.org>

May 14 – 15, 2010. British and Irish Sound Archives (BISA) Training Day, Bothwick Institute for Archives, University of York. <http://www.bisa-web.org>

May 20 - 23, 2010. 128th AES Convention, London, UK. <http://www.aes.org/>

August 9th to 13th, 2010. International Society for Music Information Retrieval 11th Conference (ISMIR 2010), Utrecht, Netherlands <http://ismir2010.ismir.net/>

August 10 – 15, 2010. SAA/COSA Joint Annual Meeting, Washington DC. <http://www.archivists.org/>

November 1 – 6, 2010. AMIA/IASA Joint Annual Meeting, Philadelphia, PA. <http://www.iasa-web.org>

Please send notices of events to the editor.

### Contents

2010 ARSC Conference	pages 1, 4
Pre-Conference Workshop	page 3
President's Message	pages 2-3
Copyright News	page 5
ARSC NY Chapter News	page 5
ARSC News	pages 6,7
ARSC Research Grant	page 8
News from Institutions	pages 6,7, 8, 9
New ARSC Members	pages 10-11

## President's Message

It has been an honor to serve as president of ARSC over the past two years. I can't believe it is already coming to an end and that in May I will hand over the leadership to my friend and colleague Vincent Pelote at the Institute of Jazz Studies. I don't suppose any of us accomplish all we set out to when we are elected to lead an organization, but the fact that ARSC is healthy and growing and relevant to an increasing number of people is an important sign we are moving in the right direction. In the past two years a lot has been accomplished, much of it started by my predecessors and the various ARSC committees that do the bulk of ARSC's work. In particular, I am pleased that ARSC was able to get copyright reform legislation through the U.S. Congress, that we continue to break attendance records at our conference, and that the study and plan undertaken by the National Recording Preservation Board are imminent, work that many ARSC members have spent countless hours working on.

However, I feel one of our real failings is the slow progress in actually preserving and digitizing our collections. ARSC committees don't preserve recordings, ARSC's members preserve recordings, and there just aren't enough people doing this right now. This is a problem that ARSC needs to address. I'm convinced that we are already on borrowed time for several media types, including open reel tape, cassettes, lacquer discs, DATs, and others. I recently made a chart of the progress my institution has made transferring our most fragile media. I was shocked by how much more work there is yet to be done. You may want to try the same thing. Make a rough estimate of how many of these four types of media your digitization operation can transfer, with your existing resources, in five years. If your numbers don't show that you will have transferred at least fifty percent of your existing holdings by 2015, then I believe you are in serious trouble. It's not that all of these media will be unplayable then, but the combination of media deterioration and the scarcity of equipment are becoming problems too serious to put off any longer. Add in the additional time and expense of transferring seriously degraded media, and I believe many collections will be lost unless they are transferred now.

In the end, getting our collections digitized isn't about technical specs or "trusted digital repositories" or metadata standards, it's about money. Our preservation operations and budgets to hire vendors are chronically underfunded. Most large libraries/archives have no budget line item for audio preservation but have preservation bookbinding budgets in the hundreds of thousands of dollars per year. I can count on one hand (or maybe one finger) the number of large audio collections that have this sort of support for preservation work. Why are our resources so misallocated? Audio materials are in imminent danger, while unbound books and serials are in no danger but still receive the bulk of library preservation dollars. Even if I got only 10 percent of

*(Continued on page 3)*

## ARSC Newsletter

### Issue 122 Winter 2010

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

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

## President's Message

(Continued from page 2)

my library's bookbinding budget I could make a real improvement in the number of items we save. We may see this misallocation of resources as foolishness on the part of administrators, yet I suspect that this is something that has never even crossed their minds. Why have we failed to make the case that we need substantially more resources to prevent large portions of our audio cultural heritage from disappearing in the next ten years? The current generation of audio archivists has to take responsibility for transferring our analog collections. This is not a task to pass on to our successors. The next generation will be responsible for managing the digital data we have created and dealing with born digital materials. If you don't have a trusted digital repository or your metadata or technical standards aren't quite up to spec, don't let that stop you from running your tape machines. There really isn't any more time to waste.

And I don't expect our administrators to suddenly get the religion, become visionary, and start allocating us more resources. We need to change their way of thinking, but we also need to change our own thinking. We need to be creative and think mass digitization, not boutique digitization. Digitizing ten of this and fifty of that in an endless succession of pilot projects funded by grants is not going to work. It's going to be on our shoulders if these collections don't survive. We need to start talking to our administrators about the real numbers involved and the real risks to these media. ARSC will be doing the same on your behalf to library administrators. I look forward to hearing your thoughts on these issues as ARSC works in the coming months to make this case heard so we can really start to preserve these collections.

David Seubert, ARSC President  
(seubert@library.ucsb.edu)

## Correction:

I would like to make a correction to the last (Fall, 2009) ARSC Newsletter. We listed William and Bonnie Schurk as Sustaining Members for 2009. The Schurks contributed over \$200, qualifying them as DONOR MEMBERS for 2009 instead. I apologize to William and Bonnie for this error on my part. We do appreciate ALL those who make any donations to ARSC.

Peter Shambarger, Executive Director, ARSC

## Pre-Conference Workshop: Hands-On Disaster Recovery

Disasters have a major impact on all our audio collections, and it's important for everyone working in an archive, library or special collection to know what to do after a disaster occurs. This year's workshop will focus specifically on disaster planning and recovery of audio materials.

*Disaster Planning and Recovery for Audio Materials* will be presented Wednesday, May 19th, at the conference hotel from 9:00 am until 5:00 pm. Morning sessions include a presentation of lessons learned from Hurricane Katrina, presented by Bruce Raeburn from the Hogan Jazz Archive at Tulane University, Greg Lambousy from the Louisiana State Museum, and Alfred Lemmon from the Historic New Orleans Collection.

Additional sessions include *Vendors and Barcodes: Keeping Track of Your Collection*, presented by Marlon Green, Audio-Visual Preservation Specialist, Library of Congress; and a role-playing exercise, *Administrators vs. Audio Archivists: A Mock Debate on Funding for Disaster Preparedness and Recovery*, led by Tony Seeger, Professor of Ethnomusicology at the University of California, Los Angeles (UCLA) and Director of the UCLA Ethnomusicology Archive, and Aaron Bittel, Archivist-Librarian for the UCLA Ethnomusicology Archive.

The afternoon session, *Hands-on for Disaster Recovery – What To Do After the Disaster!*, is an opportunity for participants to rotate through several different stations, each one focusing on a type of material common to archives and libraries. Each station will offer techniques for assessing and stabilizing various materials, including magnetic media (tape and cassettes), discs and cylinders (including shellac, acetate, vinyl, and CDs), microforms (microfilm and microfiche), and other materials such as paper, photographs, negatives, books, and manuscript materials. Another station will focus on what to look for when mold sets in and how best to manage it.

This workshop is for archivists, librarians, audio engineers, and others who work with sound recordings. Participants will gain specific information that will help them take precautions before a major event, keep track of their holdings after disaster strikes, identify whom to call for help, and know what actions can be taken to minimize damage and stabilize their collections.

Enrollment for this workshop will be capped at 50 participants, so register soon to secure your spot!

Karen Fishman, Aaron Bittel Co-Chairs, ARSC Education and Training Committee

## 2010 ARSC Conference

(Continued from page 1)

with a session on legislative issues including progress on copyright reform and the soon-to-be-released Library of Congress National Recording Preservation Plan; and Saturday with two icons of sound recording research, multiple-Grammy winner Dan Morgenstern on new research on Louis Armstrong recordings and famed label-owner Chris Strachwitz on his 50 years of “song catching” in southwest Louisiana.

Other presentations in the field of jazz and blues include gems of the Benny Goodman and Benny Carter collections at Rutgers; pre-jazz on record in the early 1900s; the pre-1920 blues industry; New York’s “Jazz Loft” of the 1950s–60s; John Coltrane; The Record Changer; and New Orleans’ own jazz revivalist William Russell. Classical subjects include Leopold Stokowski, Jussi Bjorling, John Cage, Renaissance music on record, the New Orleans Opera, and Shakespeare.

Popular and historical subjects range all the way from the Louisiana Phonograph Company of the 1890s (and its stars) to Mahalia Jackson and beyond, with stops for the first Cajun recording, Mardi Gras Indians on record, surprising new discoveries on (and about) Little Wonder Records, the earliest illustrated album covers (presented by Mike Biel), issues surrounding recordings by David Bowie and the Grateful Dead, the genesis of rock ‘n’ roll in New Orleans (by author Tom Aswell), issues in discography, musical influences on African-American author Ralph Ellison, and an intriguing session on “Cops and Robbers” that you’ll have to hear to believe.

There will be presentations by archivists on managing unusual collections and the staging of some notable exhibitions. An extended session by the ARSC Technical Committee will address issues and strategies in the currently “hot” field of metadata, while other technical sessions address multi-track tape recovery, and new tools for use in the lab. International sessions will look at the recording history of Brazil, Burma, and Persia.

In all there will be a feast of nearly 50 presentations to choose from, to complement the feast of music and cuisine that you’ll find in the surrounding French Quarter and beyond. In addition we’re cooking up some other special events. On Wednesday, along with the workshop and opening reception at the hotel, we’re hoping to offer afternoon walking tours.

On Thursday evening the Louisiana State Museum is hosting a private tour of the Cabildo (site of the Louisiana Purchase Transfer ceremonies in 1803) and the exhibit



Fats Domino’s piano at the *Unsung Heroes* exhibit, courtesy Mark J. Sindler/Louisiana State Museum

*Unsung Heroes: The Secret History of Louisiana Rock ‘n’ Roll*. Co-sponsored by the Ponderosa Stomp, the exhibit offers an idiosyncratic sampling of rare and previously unseen artifacts from the golden ages of rhythm and blues, rock ‘n’ roll, rockabilly, pop, and soul, many from Dr. Ike’s personal collection. Friday may bring a record release party, and of course Saturday will conclude with the annual Awards Banquet. But that’s not all -- those who renewed their memberships at the sustaining, donor, or patron levels will be invited to the post-banquet President’s Reception in the Louis Armstrong Suite, where we’re planning a special surprise. This year’s conference, and New Orleans, is not to be missed.

Brenda Nelson-Strauss, ARSC Conference Manager ([bnelsons@indiana.edu](mailto:bnelsons@indiana.edu)) and Tim Brooks, ARSC Program Chair ([tim@timbrooks.net](mailto:tim@timbrooks.net))



George Lewis & The Preservation Hall Band, courtesy of the New Orleans Jazz Club collection of the Louisiana State Museum

## **Popular Culture Association Endorses ARSC Copyright Reform Proposals**

Gary Burns, President of the Popular Culture Association, has informed us that the PCA board has voted unanimously to endorse the five ARSC recommendations for changes in U.S. copyright law to promote preservation and access to historical recordings. This brings to seven the number of organizations endorsing some or all of ARSC's proposals. Others are the American Library Association, the Association of Moving Image Archivists, the International Association of Jazz Record Collectors, the Music Library Association, the Society for American Music, and the Society of American Archivists. The combined membership of these organizations is more than 70,000.

The Popular Culture Association, founded in 1971, is a group of scholars and enthusiasts who study the popular culture -- writing, sharing, and publishing in the field. It has about four thousand members. The PCA publishes *The Journal of Popular Culture* and holds an annual conference together with the American Culture Association, with which it is allied. Their website is <http://pcaaca.org>. ARSC welcomes the PCA as an ally in the fight for rational copyright laws in the U.S.

Broad support for our goals from the academic community will be important as the U.S. Copyright Office initiates its Congressionally-mandated study of the first ARSC proposal, to bring pre-1972 sound recordings under federal law and establish a public domain for the oldest recordings. The U.S. is the only country in the world that does not have a public domain for recordings.

The law ordering the study was passed in March 2009 and specified that the Copyright Office should complete it and issue a report within two years. To date, as far as we are aware, the Copyright Office has made no moves to initiate the study and has made no public announcements regarding how it will be carried out or when public comment will be accepted. ARSC is monitoring the situation closely and is determined to ensure that the study is carried out as intended. We hope to have more news on this at the annual conference in May.

As a reminder, audio of the informative panel of "Washington insider" copyright experts at last year's

ARSC conference is available at <http://www.arsc-audio.org/conference/audio2009/index.html>. A list of our five proposals, and a petition that all ARSC members should sign, can be found on the website of the Historical Recording Coalition, <http://www.recordingcopyright.org>.

*Tim Brooks, Chair, Copyright & Fair Use Committee  
([tim@timbrooks.net](mailto:tim@timbrooks.net))*

**Hybrid (C): Sustaining Culture in Copyright**  
**The Center for Intellectual Property at the University of  
 Maryland University College will present a symposium to  
 be held in Washington, DC, June 22–24, 2010**  
<http://www.umuc.edu/cip2010>

## **ARSC New York Chapter Spring Season: The Jazz Loft Project, George Avakian**

ARSC's New York Chapter held their first meeting of the year on February 18th. Guest speakers for the event, which was held at the ARChive of Contemporary Music in Manhattan, were Sam Stephenson, director of the Jazz Loft Project at the Center for Documentary Studies at Duke University, and Christopher Lacinak of AudioVisual Preservation Solutions. They shared their experiences with The Jazz Loft Project, a large collection of audio recordings made by photographer W. Eugene Smith in his New York apartment from 1957 to 1965, including the process of transferring and identifying Smith's 4000 hours of reel-to-reel tape, much of which is devoted to performances by jazz musicians.

For the remaining programs this season, Elizabeth Davis of Columbia University will be joined on March 3rd by a representative of New World Records to discuss support for the recording of music by American composers, and April 4th features legendary jazz producer George Avakian, interviewed by Dan Morgenstern of Rutgers University's Institute of Jazz Studies. All ARSC NY Chapter meetings are free and open to the public.

*For more information, visit the ARSC NY Chapter page at <http://www.DaveNolanAudio.com>.*

## **Full-Text ARSC Journals Available Free Online**

The ARSC Journal is a semi-annual, peer-reviewed publication that serves to document the history of recorded sound and includes original articles on many aspects of research and preservation. Back issues of the Journal are available -- free of charge -- as full-text PDFs.

Over 5,000 scanned pages contained in the first 25 volumes (1967 through 1994) can be accessed at <http://www.arsc-audio.org/journal.html>

To get started, just click the link to the Online Index, a searchable database of the contents of ARSC Journals through 2008.

(Full text of issues since 1994 are available online through a variety of subscription services including EBSCO Host and IIMP Full Text.)

## **ARSC Conference 2009: Audio Content Available Free Online**

Audio recordings of presentations delivered during the 2009 ARSC Conference in Washington, DC are freely available online in M3U and MP3 formats at: <http://www.arsc-audio.org/conference/audio2009/index.html>.

In a few cases, PowerPoint slides and other supplementary materials are included.

For those who joined us in Washington, DC, 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.

## **IASA/AMIA 2010 Call for Proposals**

In 2010, the Association of Moving Image Archivists and the International Association of Sound and Audiovisual Archives will come together for the first time in a joint conference. The AMIA/IASA Conference will provide an opportunity for colleagues and those interested in all aspects of the field to meet, share information, and discover mutual solutions.

The AMIA Conference Committee invites submissions for session proposals for the 2010 AMIA/IASA Conference in Philadelphia, PA. We encourage you to participate in the creation of a program that includes a wide variety of topics, cutting-edge discussions of technology, and a balance of theory and practice, and invite new ideas and concepts that may stimulate additional interest, involvement, and educational benefit.

The conference will offer four parallel session tracks, two on typically AMIA issues, one on typically IASA issues, and one with subjects of common interest (attendees from both AMIA and IASA will be free to attend all sessions). Please note that each track has a submission deadline.

The Conference Committee encourages papers, panels, and posters on all issues to do with sound and audiovisual archives, but especially on the following sub-themes: Archives, libraries, and museums; Does convergence work?; Challenges of multimedia in archives; The user and the archivist (convergence of roles); Social networks (converging to where the user is); One nation, one world catalogue (convergence of access); Turning archives into assets; Collection preservation and workflows; Open access and standards; Organizations and associations (convergence of colleagues); Rights in a converging world.

In addition, 2010 is AMIA's 20th anniversary, and proposals for AMIA track sessions may address that subject. More information about session and workshop proposals can be found here:

<http://www.AMIAConference.com>

<http://www.amia-iasa-2010.com>

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## **ARSC Newsletter Submission Deadlines**

No. 123, Summer 2010 – June 10, 2010 (advertising, June 1, 2010)

No. 124, Fall 2010 – November 10, 2010 (advertising, November 1, 2010)

No. 125, Winter 2011 – February 10, 2011 (advertising, February 1, 2011)

## ARSC Dues To Increase

After consulting with the membership last fall and much discussion, the ARSC Board unanimously passed a dues increase this January. The feedback we received from our members indicated that a dues increase had wide support from the membership, and many people suggested that the increase to \$40 proposed in October was too modest after twelve years at \$36. The members have high expectations for ARSC and want to see the dues set at a level that can support the varied and growing number of activities that ARSC is engaged in.

The 2010 dues rate for individuals has been raised to \$45 and the institutional rate to \$75, the latter to be phased in with two increases, the first in 2010 (\$65) and the second in 2011 (\$75). The student rate stays unchanged at \$20. Dues notices should be in the mail by the time you get this newsletter.

Furthermore, in order to provide the services our members want (as well as to control costs) we will offer the 2010 Membership Directory as a PDF file as well as in hard copy. Tim Brooks surveyed the membership in the fall of 2009 and found broad support for an electronic version of our membership directory. Members with an email on file will automatically receive a PDF, and a printed copy will be available to members for an additional \$5. The PDF version will be the first step toward a password-protected online version, but will also result in immediate cost savings to the organization.

David Seubert, ARSC President

### ARSC Dues Are Due

Still haven't renewed your ARSC membership? Renew today and don't miss any issues of the ARSC Journal or Newsletter. Remember, your membership renewal is due by March 1st. Please return your payment by check, cash, or money order to:

ARSC  
P.O. Box 543  
Annapolis, MD 21404-0543

If you prefer, you can renew your ARSC membership through the PayPal service at [www.paypal.com](http://www.paypal.com). Payments can be sent to ARSC's account: [payments@arsc-audio.org](mailto:payments@arsc-audio.org).

Please specify what the payment is for. If you don't already have a PayPal account, note that they are free and there is no charge to send a payment.

## ARSC at the Grammys

Several ARSC members were nominated for the 52nd Annual Grammy Awards early this February. Archeophone Records of Champaign, Illinois received nominations for Best Historical Album and Best Album Notes for their release *Sophie Tucker: Origins of the Red Hot Mama, 1910–1922*. The Atlanta, Georgia label Dust-to-Digital was nominated a second time for Best Historical Album, for *Take Me to the Water: Immersion Baptism in Vintage Music and Photography 1890–1950*.



Writer and historian Dan Morgenstern of the Institute of Jazz Studies received his eighth award (which happens to be a record) for his program notes to *The Complete Louis Armstrong Decca Sessions, 1935–46*, released by Mosaic Records. He is scheduled to speak about Armstrong at this year's conference in New Orleans.

Another member who will be featured at this year's conference is Chris Strachwitz, who attended many of the Grammy events as a guest of the Magnolia Sisters. His entertaining commentary can be found here: <http://christrachwitz.blogspot.com/2010/02/with-magnolia-sisters-at-grammys.html>.

## YADA! Archiving & Preservation Grants Calendar (YADA!Cal)

The YADA! Archiving & Preservation Grants Calendar (YADA!Cal) is a freely available listing of deadlines, reminders, links, and short descriptions of grants available for media archiving and preservation projects. AVPS has aggregated the grant information and is publishing it using the .ics file format via iCal Exchange. Subscribing to the YADA! Archiving & Preservation Grants Calendar will automatically display grant dates and information in your calendar, as AVPS continually updates and refines the information, making it easier for you to track, research, and plan ahead for potential funding opportunities.

Subscription instructions for YADA!Cal:

<http://www.avpreserve.com/yadacal-subscription-instructions/>

## ARSC Research Grants Program

### Deadline for receipt of applications: February 28, 2010

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.*

For more information, visit:

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

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

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings -- in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals -- everyone with a serious interest in recorded sound.

### **“Heatrocks for Haiti” : Collector Forums Raise Over \$40,000 for Earthquake Relief**

In a series of benefit auctions that closed at the end of January, two Internet message boards for vinyl collectors -- Soulstrut and Waxidermy -- were able to facilitate the donation of \$42,594 to a variety of relief organizations after Haiti's devastating January 12th earthquake. Auctions of rare records and memorabilia at Soulstrut received \$22,468 in winning bids, while Waxidermy's auctions brought \$20,126.

The websites are frequented by an international community of collectors, dealers, producers, disc jockeys, and music fans (and a few ARSC members). Competition was fierce, and many items sold for record amounts. Some of the many scores to be had: a mixed set of Haitian LPs sold for \$200, Animal Collective's very out-of-print box set netted \$400, and one lucky winner will receive two custom-made works of art by Minger Mike in exchange for a generous \$1000 donation.

Among the organizations receiving money were the Red Cross, Doctors Without Borders, Partners in Health, Habitat for Humanity, the American Friends Service Committee, and Oxfam. The boards hosted and promoted the auctions, and all proceeds, including corporate matching funds from several members' employers, went towards helping Haiti.



## Streaming Music from UNC's Southern Folklife Collection

The Southern Folklife Collection is now streaming music from the collections. Music selections from archival audio collections at the University of North Carolina at Chapel Hill are now being streamed online. Visitors to the website of the Southern Folklife Collection can tune in to channels that feature music in five genres: old-time music; country and bluegrass; folk revival; rhythm, blues, and boogie; and the eclectic "SFC Mix."

"The goal of the radio project is to open our holdings through an informal medium," said Steve Weiss, head of the Collection. "This is a way to share the collection with a worldwide community of students, researchers, and interested listeners." The stream currently works best with iTunes or Winamp media players.

The recordings are drawn from the nearly 200,000 sound recordings in the Southern Folklife Collection. The Collection opened in 1989 as an archival repository and center for the study of all forms of Southern musical and oral traditions. Weiss said the Collection plans to update the streams monthly in order to refresh and expand the playlist. For more information about the Southern Folklife Collection's streaming radio, contact Weiss: smweiss@email.unc.edu, (919) 962-1345.

## Call for Papers/Presentations on "Repatriation of Audio-Visual Archives in the 21st Century"

We are inviting proposals from those interested in participating in a panel on "Repatriation of Audio-Visual Archives in the 21st Century" to be jointly sponsored by the SEM Ethics Committee and Archive Special Interest Group at the 2010 Annual Meeting at UCLA. The session is being initiated by Edward Herbst and Anthony Seeger with the UCLA Ethnomusicology Archive. Our intention is to encourage and inform activities that can locate, digitize, and disseminate recorded artistic and cultural resources (sound, still photographs, films, video) currently unavailable within the societies of their origin. Topics may concern but are not limited to:

- Strategies for cooperation between public and private archives (in the U.S., Europe, and other foreign locations) and indigenous artistic and scholarly communities in the societies of origin.
- Ethical issues of ownership and fair use.
- Dissemination in traditional and emerging media.
- Field research methodologies incorporating archival materials.

Abstracts, queries, or proposals may be directed to Edward Herbst, edwardherbst7@gmail.com. Abstracts should be received by February 26.

## ARSClist

### The Online Discussion Group of ARSC

*"Ask a question and you'll get answers from some of the best in the business."*—Tim Brooks

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 maintained by Stanford University at <http://palimpsest.stanford.edu/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 the newsletter.**

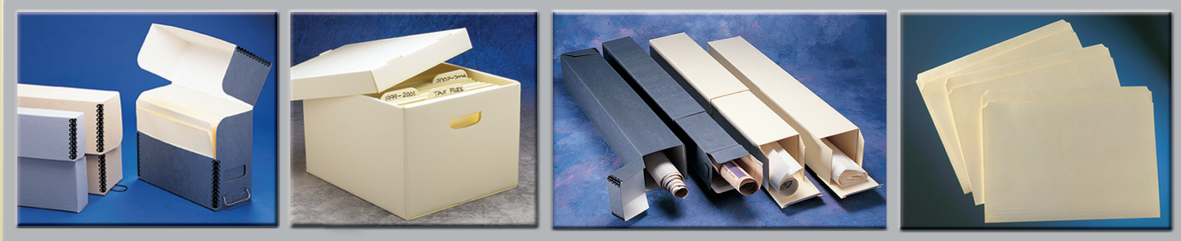
In between publication of editions of the *ARSC Membership Directory*, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Peter Shambarger, the executive director, at 410-757-0488 or [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org),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



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***Transcription of Attack on Pearl Harbor Being Presented to Second Archivist of the United States Dr. Solon J. Buck, March 12, 1942***

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