

PRESERVING AMERICA'S RECORDED SOUND HERITAGE PUBLIC HEARING
PRINCETON CLUB NEW YORK CITY
DECEMBER 19

Preliminary Summary of Remarks
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New York Public Library for the Performing Arts
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- Will discuss the various elements that drive the prioritization of our preservation efforts. These elements include assessments of our most vulnerable formats, project driven priorities, decisions regarding the uniqueness and cultural value of items, especially non-commercial recordings, and preservation on demand for the researchers who need to listen to certain fragile or damaged early format recordings, which we would first digitally preserve on BWFs and then make listening copies on CDRs.
- Our sound archives has been working with our administration, ITG and Digital Library colleagues to elicit their support for the development of the infrastructure needed for a true, long-term, DAMS (Digital Assets Management System). Right now, this long-term system is not in place for digital audio/visual preservation.
- We do see potential opportunities for partnerships and collaborations within both public and private sectors to not only support preservation but also to support the streaming of sound recordings, both commercial and non-commercial, on the web.
- With regard to the U.S. copyright laws dealing with preservation and access, we would like to develop some types of partnerships with the record companies, licensing agencies, etc., so that we can open up more of our historic recordings to a much larger public on the web. These partnerships could have a business component or model. Record companies allowing us to digitize and stream some of their early historic catalogs, may be able to glean some profit by allowing public, for a fee, to download some of these recordings. This streaming would also awaken public interest in these historic recordings, which would then possibly, give the record companies some incentives for reissuing them.
- With regard to non-commercial recordings, we are already asking the donors which could be the artists, artists' families, artists' estates, etc, when they sign the deed of gift, if they would be interested in signing over the rights to us, in case we wish to stream or use in any other type of web productions.
- Public consciousness could be raised for all the above endeavors in various ways. See below.
- First: cataloging as many of our commercial and non-commercial recordings as possible, and entering their bibliographic records in our online OPAC and in the national database,

OCLC; thus opening up these resources to a much broader world public.

- Two: NPR or other radio programs could highlight some of the more rare, unusual materials, once permissions are granted.
- Three: Free, public outreach programs, in the various institutions, which would feature samplings of interesting sound recordings that have never/rarely been re-issued. These programs could pique the interest of the public who then, might be persuaded to rally and support our cause of preserving and making these recordings more readily available.