

## APPENDIX

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### Key Study Findings

#### Scope of the Problem

- Public institutions, libraries and archives hold an estimated 46 million recordings, but few institutions have the funding and staff necessary to fully inventory and evaluate their holdings; what is not known about sound-recording collections in the United States is the larger story than what is known.
- Privately held sound collections are often more comprehensive than those held by public institutions. However, many private collections are not properly stored and safeguarded; planning for their future preservation is often left to happenstance.
- There is no correlation between the risk to sound recordings and their age; most older analog formats, properly stored, are physically more stable for a longer term than digital formats. Preservation of recordings created in digital formats requires systematic migration of content to new formats. Such systems are generally non-existent.
- An estimated 14 percent of pre-1965 commercially released recordings are currently available from rights holders. Of music released in the United States in the 1930s, only about 10 percent of it at present can be readily accessed by the public.
- Though many record companies have undertaken preservation programs, it is uncertain whether master recordings are being retained and preserved unless there is a prospect for monetization of these recordings through reissues.

#### Complex Technical Landscape

- The number of recorded sound media that have been part of the marketplace since the beginning of recorded sound—from cylinders to discs to tape to digital media—necessitates professional sound technicians with broad skillsets if sound recordings are to be saved and preserved.
- The capacity to adhere to current best practices for audio preservation is beyond the reach of most institutions. Innovative ways will need to be developed to scale

preservation techniques and practices that can be used by institutions with fewer resources to devote to the preservation of the sound-recording collections they hold.

- Many incorrectly perceive recordable compact discs (CD-Rs) to be a medium for the long-term storage of preservation files. Digital preservation requires a sophisticated information technology infrastructure and an ongoing process to maintain the integrity of digital files well into the future. Digital repositories where files can be properly stored, kept accessible and managed in perpetuity are essential.
- There is redundancy in preservation efforts because little information on preservation activities is shared. Technical, administrative and legal means need to be developed to enable institutions to share data and minimize duplication of effort.

### **Need for Preservation Education**

- Though several universities offer courses that relate to audio preservation, none currently offer degree programs. Development of degree programs to train professional audio archivists is essential. Audio archivists and curators require a blend of theoretical, managerial and technical skills. Directors of archives will require training in organizational theory and behavior, contracting and project management, facilities planning, cost analysis and budgeting. Opportunities for professionals to undertake continuing education and professional development will also need to be developed and expanded.

### **Copyright Conundrum**

- The prospects for the preservation of many sound recordings are clouded by complicated and often arcane issues related to copyright. Were all current copyright restrictions followed, most audio preservation initiatives would be illegal practically speaking.
- Libraries, archives and other publicly and privately funded institutions are finding it virtually impossible to reconcile their responsibility for preserving and making

accessible culturally important sound recordings with their obligation to adhere to copyright laws. Privileges extended by copyright law to libraries and archives to copy sound recordings are restrictive and anachronistic in the face of current technologies, and create only the narrowest of circumstances in which making copies is fully permissible.

- The perception that recordings held by institutions are unlikely to be accessible discourages private collectors from depositing their holdings with institutions.
- Collections in need of preservation may not receive funding if, once preserved, they will not be available for off-site listening.
- In large measure due to the pace of new technologies, copyright law fosters obstacles to recorded-sound preservation as well as access to sound recordings. Copyright reform may not be the sole realm of public policy where congressional action is needed, but it is likely key to the goal of preserving America's recorded sound history while also protecting ownership rights, and providing access to sound recordings to the scholarly community and the public.
- Revision of copyright laws will require significant compromises by all affected communities, but consensus on copyright reform seems elusive at present. In the interim, it is critical to develop innovative approaches and programs that can bring preservation and access into compliance with copyright law.