



News from LC



MOUG/MLA 2016

Cincinnati, Ohio

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MUSIC DIVISION

The primary goal of the Music Division in FY 2015 was to make its holdings and services better known and more accessible to scholars, researchers and the general public. Efforts toward achieving this goal included processing collections and creating online finding aids; creating new and enhanced bibliographic records; digitizing collections; creating online presentations; publicizing the collections through concerts, lectures, films, orientations, and other public events; and developing an active online presence through social media.

As of February 2016 there are 64 staff members in the Music Division in six sections: Administrative (6), Acquisition & Processing (18), Reader Services (16), Bibliographic Access (14), Concert Office (6), and Digital Projects (4).

Hiring Plans: For the first time in years, we have been given approval to hire in the area of Bibliographic Access. Be on the watch for upcoming vacancy announcements for a Section Head (filling behind Joe Bartl) and two catalogers. We will also be posting a vacancy announcement for the Head of Reader Services. If you have questions, contact Jan Lauridsen, Assistant Chief, at jlau@loc.gov

New staff or reassignments: **Robert Lipartito**, Assistant Head of Reader Services, **Elizabeth Smigel**, Dance Archivist, **Morgan Cundiff**, Program Specialist, **Lisa Shiota**, Bibliographic Access Section Specialist (re-assignment)

Recent retirements/resignations: **Dan Boomhower**, Head of Reader Services, **Kevin LaVine**, Reader Services Specialist, **Steven Permut**, Bibliographic Access Section Specialist.

Collection Management Project

The Collection Management Project, instituted just over a year ago, constitutes the most important contribution to the mission of the Music Division. Its purpose is to improve access, security, and the housing conditions of our collections. It has exerted a major positive influence on Division practices, operating procedures, and program implementation. All sections are represented on the committee, and through discussion and the gathering of information, we arrive at priorities for cataloging and processing and we decide about where collections should be housed.

The Music Division maintains approximately 600 special collections having to do with music, theater, and dance. Not all are processed collections with finding aids. The Collection Management group has determined which collections are truly special collections, what their processing status is, how large they are, and where they physically are located. We now have better control over the physical aspects of the collections than we have had for decades. We have made major updates to our master database (available to all staff) with useful categories of information. In addition we have continued the practice of creating online OPAC collection-level records of each special collection. We have also overseen a marked improvement in the organization, security, and access to special collections stored offsite. All collections have been securely gathered, marked, and situated in a way that allows straightforward access. There is a master map that details where every collection is located. We have also begun to address the problems in our Copyright Deposit collection – one of our most heavily used collections. We have taken steps to interfile and clean up filing disorder. One useful result is a map of the music copyright deposits by years. We know that all these improvements will be useful in a potential move to another storage facility in the near future.

One very significant result of this effort is the cataloging (in Voyager) of 164 music manuscripts (ML96) heretofore never cataloged.

Renovations of Music Division Facilities

Performing Arts Reading Room Renovation: Sometime in the future we face a complete renovation of our reading room. The planning—design phase—for this will begin this year—2016. We will merge the reading rooms for Recorded Sound, Moving Image, and Music into one reading room. The renovation includes a complete redesign of all staff work areas as well. Construction should begin in 2017-2018.

Digital Projects News and Online Presentations

This year the Music Division expanded the scope of its digitization by scanning opera, theater, and iconography collections in addition to its treasured manuscript scores and sketches from the collections.

2,290 items were digitized for public access (some will go online in FY16)

A total of 427,713 files (images) were created for public access during this digitization period.

The Music Division greatly increased the number of items digitized for this fiscal year by using several different digitization streams, including outside digital vendors, the Digital Scan Lab, Duplication Services, and RIPM.

The **Schatz Libretti microfilm collection** was digitized. German businessman Albert Schatz (1839-1910) assembled over 12,000 printed librettos in preparation for a projected work on the history of opera. The Schatz Collection in the Music Division, purchased by the Library in 1908, brings together an outstanding selection of German and Italian texts, particularly from the 17th and 18th centuries, and is the major source for Oscar Sonneck's Catalogue of Opera Librettos Printed Before 1800. The digital images have been reviewed.

The introduction of a new **Content Transfer System** has delayed the mounting of the Schatz Libretti on our web site; **Elliott Carter sketches** and **M1.A1** (Music printed or copied in manuscript in the U.S. through 1820) will go online before the Schatz Libretti.

Handel digitization project: Pilot PRD funded project with Duplication Services. The Music Division welcomed the opportunity February-May 2015 to collaborate with Duplication Services staff on a project of scanning ten of our rare music manuscripts of George Friedrich Handel. Staff from the Music Division, including two specialists, two catalogers, our digital scan team and our liaison in Conservation – together with staff from Duplication Services completed over 3200 scans over a four month period. Prior to scanning, catalog records were created or updated, and minor conservation treatments and rehousing were completed. These manuscripts will be included on the Music Treasure Consortium website as well as on the Library's digital collection page.

Tap Dance in America: The Music Division has a new online publication of [Tap Dance in America: A Twentieth-Century Chronology of Tap Performance on Stage, Film, and Media](#) by Constance Valis Hill. The 3,000-record database is searchable by title, date, venue, dancer, choreographer, director, producer, and performance medium, as well as by names of tap numbers and tap choreographies. In addition to the records of tap performance on stage and film, Hill has contributed biographies of 20th century tap dancers, from elders Bill Robinson and Fred Astaire to 21st century young bloods. Also included is a substantial essay, "Tap Dance in America: A Short History." While the chronology is not in any way complete, it is the most exhaustive and detailed collection of tap documentation on record, and has been donated for the express purpose of promoting and sustaining research and scholarship in tap dance, America's first vernacular dance form.

RIPM: The Music Division continued to be a Partner Library with **RIPM** (Retrospective Index to Music Periodicals). 139,820 scans have been produced from 42 journals by RIPM, and the Music Division received copies of the files, which will be placed online after an embargo period.

Music Treasures Consortium online reference aid was updated (2,621 master files added; 33 items added)

Irving Fine Collection online reference aid was updated for the centenary of his birth (5 files and 5 items added)

Summary of content digitized for future public release:

Schatz Libretti on microfilm:	244,336 master files added, 10,874 items added
Giuseppe Cambini Quintets:	4,727 master files added, 99 items added
Elliott Carter Sketches:	10,888 master files added, 9 items added
Roman Totenberg Papers:	159 master files added, 30 items added
Handel Copyist Manuscripts:	3,240 master files added, 10 items added
Federal Theater Project:	631 master files added, 615 items added
Dayton C. Miller Iconography:	615 master files added, 615 items added

Summary of content produced for internal use only:

Music Reference	67 master files added, 3 items added
RIPM scans	139,820 master files added, 42 items added

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Concert and Event Highlights

Concerts from the Library of Congress is celebrating its 90th season with 95 individual events. The concert staff worked hard over the past year to greatly increase the number, variety, and range of programming.

Nine major commissions featured distinguished composers, funded through our endowments and through co-commissioning partnerships, including Boston's venerable Handel & Haydn Society. The nine commissions are:

Michael Hersch: Carrion-Miles to Purgatory
Paul Lansky: The Long and Short of it
Hannah Lash: Two Movements for Violin and Piano
Matthias Pintscher: Profiles of Light
Gabriela Lena Frank: My Angel, his name is freedom
Brian Ferneyhough: Contracolpi
Pontus Lidberg: Notturmo
Maria Schneider: New Work (jazz)
Frederic Rzewski: Satires for Violin and Piano

Jazz concerts and residencies: A substantial gift from the Reva and David Logan Foundation has funded jazz concerts and residencies for a special project in spring 2016, including a commission for the composer and bandleader Maria Schneider.

New concert initiatives: The Music Division has greatly expanded staff-curated events by refining innovative programs like the *Declassified* curator lecture series, offering patrons onsite and online a glimpse of our collections in an intimate, small-audience setting. Multi-event, thematically based projects like "*France à la Bibliothèque*," and *Technofiles* attracted completely new audiences.

Martha Graham Dance Company Festival: Our planning for a large-scale, week-long festival featuring the Martha Graham Dance Company has resulted in a new dance co-commission for the anniversary, with the Graham company as financial partner.

Concerts from the Library of Congress radio series: Over the past year our 13-part *Concerts from the Library of Congress* radio series has been aired in 150 cities nationwide, to a domestic audience of more than 1.1 million people. Collaborating with EuroRadio, a division of Eurovision which distributes programming to 52 member countries in Europe, Latin America and beyond, the series is now on offer in a new partnership to a much wider international audience than ever before--a projected 1.3 million listeners.

New York Public Radio (WQXR): The Music Division has entered into a new collaboration with New York Public Radio, through their classical music station WQXR and online contemporary music station Q2 Music. This project has resulted in direct outreach to the New York City and international classical music communities, through the distribution of free recordings of recent Library of

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Congress commissions that were performed in the Coolidge Auditorium. Patrons can stream commissions by John Adams, Sebastian Currier, Chaya Czernowin, and George Lewis, among many others.

Gershwin Prize: This past November the Library of Congress celebrated Willie Nelson's 60-year career and his selection as the 2015 recipient of the Library of Congress Gershwin Prize for Popular Song in Washington, D.C. The Prize culminated in a star-studded concert. The concert was recorded and has been broadcast on various public television stations.

New Concert Donor Program has been very successful, bringing in a gratifying wave of contributions from concert patrons to support the series.

Eventbrite: the new ticketing infrastructure for the Music Division's public programs has eliminated all service charges, making the concert tickets totally free. The new platform is also in line with the Library's aim to focus on digital resources, by giving our concert staff direct control over the platform's application at the Library and providing free mobile and digital ticketing options for members of the public. This new platform is also proving its worth in enabling greater digital outreach for building and diversifying our audience-base. High-demand events "sold out" within minutes this year, rather than over the course of hours and days in previous seasons. The Music Division has implemented ticketing and registrations for all lectures and films, which have led to a 200% increase in attendance at staff curator lectures this season.

Fun Facts from Concert Operations:

Concerts/Performances: 27

Talks/Conversations/Interviews/Panels (excluding formal lectures): 22

Lectures (single lecturer): 16

AMS lectures: 2

Films: 8

Performances on the Library's Stradivari Instrument Collection: 4

Performances at the Atlas Performing Arts Center: 2

Post-Concert Talks ("Nightcaps"): 2

Radio series broadcast by over 130 stations in the United States, and around the world through EuroRadio

Webcasts released: 56

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Collection displays: 44

Preservation and Conservation Efforts

Rehousing Project: Rare opera libretti under the LC classification ML50.2 (Foreign-published libretti through 1800)

The Music Division's ML50.2 classification contains about 1,350 very rare and valuable opera libretti from the 17th and 18th centuries; the majority of these materials were housed in old, acidic pamphlet binders or covers that were damaging the volumes. In the past, only Conservation staff would have been allowed to address the issues at hand: in this case, however, with a team consisting of two specialists (one with a theater background and one with conservation experience), two interns (both graduate level students with extensive music backgrounds), one cataloger, and members of the Conservation staff who served as mentors/advisors on how to handle and assess the needs of each item, we were able to successfully rehouse about 1,300 rare items. In the process, we created an electronic inventory of the collection, identified cataloging needs, ordered proper trays to store the rehoused items, and enter about 40 items into the queue for full conservation treatments. The strategies and organization for this project could transfer to future rare book projects in the Division.

Collection care:

95 items were boxed or re-boxed

75 pamphlets were housed

55 items were repaired/or rebound

Preservation assessments:

M1490: 45 items (music printed before 1700)

ML96: 35 items (music manuscripts)

Liturgical chants: 55 items

Handel: 10 items

Ephrata materials: 12 items

Miscellaneous one-off digital projects: 10 items

Reader Services Section, Music Division

Reference staff participated in several major international projects involving the Music Division's holdings:

Automated Call Slip Is Available to All Staff and Patrons: In the second half of 2015 the Music Division successfully completed implementation of the Automated Call Slip system allowing requestors to submit their requests remotely, rather than using paper call slips at the Library. This means that when they come to the Library their material will be waiting for them. [It does not include special collections. These must be requested separately.] There are a number of reasons why ACS is a better choice: better tracking; better statistics and inventory control; ability to inform requestors of the status of their requests, etc. Requestors can also view the status of their ACS requests under "Account Info" in the LC Online Catalog.

Mendelssohn holdings: Reader Services continued to collaborate with the staff of the Felix Mendelssohn Bartholdy Briefausgabe in Leipzig, providing them with detailed historical and provenance information and scans of our extensive Mendelssohniana, information which will be incorporated into their twelve volume set of Mendelssohn letters. [See: <https://www.gko.uni-leipzig.de/musikwissenschaft/institut/felix-mendelssohn-bartholdy-briefausgabe.html>]

Geminiani Critical Edition: Reader Services has collaborated with general editor Rudolf Rasch on the publication of the critical edition of the music of Francesco Geminiani (originally headed up by the late Christopher Hogwood). In 2014-15, their research has focused on the composer's opus 1 and opus 4 Sonatas, of which the Music Division holds multiple first editions.

Reader Services Fun Facts:

Queries: 3,490 electronic reference requests were responded to within 3 business days; 5,884 queries were answered in reading room

Circulation: 138,490 items were called and served

Interlibrary Loan Requests: 210 out of 330 requests received were fulfilled

Exhibit Loan Item Requests: 12 items fulfilled

Research orientation sessions: 19 sessions were held; more than 350 people were hosted in group visits

Music Bibliographic Access Section (MBAS)

This past year, the Music Bibliographic Access Section analyzed and adjusted cataloging priorities, consulting with staff in all sections of the Music Division. The Section focused on record creation for the oldest and most valuable items.

Documenting the emergence of music publishing in the United States 1797-1825: The Section embarked on a project to catalog virtually all pre-1825 American sheet music published in the United States (**M1.A1**) to support the online presentation for this digital resource (over 2,500 records). Full scores digitized will permit students and historians to study the emergence of music publishing in the United States and American history as presented in song. Eight interns and much of the cataloging staff worked on the project, which follows the model of last year's high profile project—World War I Sheet Music. Once derivatives for the M1.A1 files are created the scores will be available online.

More Treasures under Bibliographic Control: The Section cataloged 164 holograph scores and sketches of noted composers. This work is in preparation for the digitization of these valuable resources. In the process, a holograph of the entire Pagliacci by **Leoncavallo** was uncovered and cataloged. Here are some examples:

Bach, Johann Sebastian: Viola part from Cantata BWV 174

Beethoven, Ludwig van: Sketch from 1st movement of op. 131

Bruckner, Anton: Sketches to 8th & 9th symphonies

Haydn, Joseph: Miseri noi, misera patria (cantata)

Liszt, Franz: Loreley (1860) (for voice & orchestra)

Milhaud, Darius: Caramel mou (1920) (for voice & jazz band)

Mozart, W. A.: Recitative and Aria: Ergo interest & Quaere superna

Pollock, Wm.: An illuminated American manuscript tune book (1800?)

Saint-Saëns, Camille: Cinquième concerto, op. 103 (1896)

Saint-Saëns, Camille: Sketches to the 3rd symphony, op. 78

Schoenberg, Arnold: Webern's sketches of Schoenberg's Kammermusik #1 arranged for 5 instruments

Sibelius, Jean: Erloschen (1906?) for voice & piano

Wagner, Richard: Sketches for the duet Bleib', Senta, Der Fliegende Holländer, Act 2

Wagner, Richard: Arrangement of children's choruses from Parsifal Act 1 as an unacc. part-song for mixed voices

Music Bibliographic Access Fun Facts:

BIBLIOGRAPHIC PRODUCTION:

Bibliographic records created for scores: 7,247 (6,365 original + 882 copycat)

Bibliographic records for manuscript music: 1,336

Bibliographic records for books on music: 2,669 (1,484 original +1,185 copycat)

TOTAL OF ALL BIBLIOGRAPHIC PRODUCTION: 11,252

MISCELLANEOUS PRODUCTION:

Bibliographic records modified: 2,879

Electronic resources added: 18

Accompanying sound recordings added: 283

AUTHORITY PRODUCTION:

Name, Name/title records created: 4,980

Name, Name/title records modified: 2,849

Subject headings proposed: 20

Classification numbers proposed: 24

ISMN (International Standard Music Number)

The Music Division continued to administer the ground-breaking U.S. ISMN online registration system, which the publishers love and therefore are inclined to use. Other Library offices see the potential use to their operations; a paper on the Library's development of the ISMN was presented at IAML pointing out philosophy and accomplishments.

Acquisitions & Processing Section

MAJOR ACQUISITIONS 2015/2016:

Gunther Schuller Papers: American composer, author, jazz historian, educator (1925-2015) and one of the most significant American musicians of the 20th century. The collection includes original music manuscripts, book manuscripts, sound recordings, and other materials related to the career of Mr. Schuller. There are extensive of important works for symphonic and chamber groups, iconic jazz works, many books and articles, his exploration of early jazz and ragtime, and papers on his years as President of the New England Conservatory of Music and as head of the School of Music at Tanglewood.

The Machito Orchestra collection of manuscript scores: Singer, composer, and bandleader Frank Grillo, aka "Machito" (1908-1984) is often cited as one the top three most important Latin dance orchestra leaders during the Palladium Ballroom era in New York in the 1940s-60s (the other two are Tito Puente and Tito Rodriguez). He embraced the modern post-war sounds and became a founding father of the "Cubop" movement, fusing Cuban rhythms and forms with the revolutionary jazz style known as "Bebop." This collection fits in very well with the Desi Arnaz Collection already here, as well as many of the big band arrangements found in the Ella Fitzgerald, Anita O'Day, Charlie Barnet, Gerry Mulligan, and Luther Henderson Collections.

Two Franz Liszt music manuscripts for "Den Cypressen der Villa d'Este": the Music Division has long been widely known as a leading repository for primary source documents of the great 19th-century Hungarian composer and piano virtuoso. With more than 100 holograph music manuscripts, approximately 300 holograph letters, and several hundred first- and early-edition music scores, the Music Division's Liszt holdings are by far the most extensive and important collection of Liszt documents in the United States. These two manuscripts recently added are of the second of seven pieces from a suite titled "Années de Pèlerinage, Troisième Année." The suite, composed between 1867 and 1882 is considered a masterpiece, and a superb example of Liszt's later style. The holograph score appears to be a heretofore-unknown early version of the work with a significant amount of material not found in the first edition score. The second manuscript, in scribal hand, has significant additional holograph revisions. The two scores together demonstrate an impressive account of Liszt's compositional process for a very significant work.

Ruggiero Ricci Papers: American violinist (1918-2012), widely associated with the music of Paganini, his repertoire included all of the violin standards. Ricci premiered concertos by Alberto Ginastera, Gottfried von Einem, and Gerard Schurmann, as well as works by Malcolm Arnold, Alexander Goehr, Emile Jacques-Dalcroze, Benjamin Lees, Ildebrando Pizzetti, Joaquín Rodrigo, Bernd Alois Zimmermann, and the modern premieres of Paganini's 4th and 5th concertos. The bulk of the collection is printed and manuscript music. The collection also consists of about 60 scrapbooks containing concert programs and press

clippings arranged chronologically and covering the entire span of his career. There are about 10 binders of correspondence.

Cuban sheet music: A collection of autograph and copyist manuscripts of Cuban composers Ernesto Lecuona, Don Azpiazu, Rodrigo Prats, and Gonzalo Roig and over 50 pieces of scarce printed music by Lecuona and 40 of his Cuban contemporaries, most published in the 1930s.

Tony Walton theatrical designs (“My One and Only”) and set model (“Grand Hotel”): Tony Walton (1934-) is considered one of the finest theatrical designers on the American and British stage in the second half of the 20th century. He has worked with many artists and arts administrators renowned in the performing arts whose papers are also at the Library: Leonard Bernstein, Roger L. Stevens, Bob Fosse and Gwen Verdon, and Gower Champion. The designs for “My One and Only” complement the Library’s very strong George and Ira Gershwin collection. The three-dimensional detailed set model for “Grand Hotel” was used in a recent exhibit on theatrical design in the Music Division foyer.

There was also a large bulk of additional material to at least 8 special collections, most notably the **Morton Gould Papers** and the **ASCAP Collection**.

Fun Facts in Acquisitions and Processing:

73,601 items acquired as gifts

3,450 items acquired through copyright deposit

1,141 items acquired through purchase (special collections or unique items)

150,000 items rehoused during processing

240,000 items inventoried, accessioned, or processed

The Acquisitions and Processing Section of the Music Division is responsible for processing special collections and has diligently worked to give research access to important performing arts collections via online finding aids. By employing regular staff and temporary hires we completed 7 new online finding aids:

Harold Prince Papers

Eric Dolphy Collection

Elinor Remick Warren Papers

David Lewin Papers

George L. Tracy Collection of Music Manuscripts

Claudio Spies Papers

Lars Schmidt Papers

In addition much work was accomplished on processing the collections of Andre Kostelanetz, Max Roach, and Danny Kaye. Important updates were performed on the Serge Koussevitzky Archive as well as the Wanda Landowska Papers.
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Security is also enhanced by the significant rehousing efforts made by Music Division staff.

Exhibits

Exhibitions are available online at www.loc.gov/exhibits/

In the Performing Arts Reading Room foyer:

Grand Illusion: The Art of Theatrical Design journeys from the Baroque courts of Europe to the Broadway stages of the United States. The exhibit draws from collections that document virtually all genres of theater: ballet, modern dance, opera, musical theater, comedy, dramatic theater, and the variety stage. February 12–July 25, 2015

Chamber Music: The Life and Legacy of Elizabeth Sprague Coolidge tells the story of the music patron who established the Coolidge Foundation at the Library of Congress, an unprecedented gift that ensured her support for contemporary music would continue for many generations. Coolidge's passion was chamber music and to make chamber music available to all, she built at the Library of Congress an intimate, finely-tuned auditorium that bears her name. August 13, 2015—January 23, 2016

Jazz Singers: Rare video clips, photographic portraits, candid snapshots, musical scores, personal notes, correspondence, drawings and watercolors will reveal the sometimes exuberant, sometimes painful, but always vibrant art and life of jazz singers. The materials are drawn mainly from the Library of Congress Music Division's collections, including the photographs of William P. Gottlieb and the papers of Max Roach, Chet Baker and Shirley Horn. Additional items are from the Library's Prints and Photographs Division, Motion Picture, Broadcasting and Recorded Sound Division and American Folklife Center. Exhibition highlights include a letter from Jelly Roll Morton to Alan Lomax; a Chet Baker suicide note; a rarely seen Romare Bearden sketch; a handwritten letter from Mary Lou Williams to Carmen McRae suggesting songs she might like to record; a holograph score by Gil Evans written for Helen Merrill; and film and television clips with Billie Holiday, Sarah Vaughan, Fats Waller, Ella Fitzgerald, Jimmy Rushing, Luciana Souza and others. February 11 – July 23, 2016

After closing at LC, all exhibits travel to the Ira Gershwin Gallery in Walt Disney Concert Hall in LA and are on view for an additional 6-months.

Exhibitions are available online at www.loc.gov/exhibits/

Social Media

The Music Division's social media team consists of four content coordinators that together manage two social media channels: the Music Division's ***In the Muse*** blog and the ***Performing Arts at the Library of Congress Facebook*** page. The coordinators produce content, respond to comments appropriately, and meet monthly to assess progress. They also encourage colleagues, interns, and researchers to write guest blog posts.

Performing Arts at the Library of Congress Facebook page:

5,378 "likes" since launch Nov. 13, 2013.

3,236 "likes" gained in FY2015 alone.

In the Muse blog: 48 blog posts in FY2015.

Govdelivery Subscribers:

17, 517 for *In the Muse* blogs

Ongoing partnerships with musical/cultural organizations

LC Divisions:

Interpretive Programs Office
American Folklife Center
Science, Technology and Business Division
Hispanic Cultural Society
Daniel A.P. Murray African American Culture Association
LC-GLOBE

Outside organizations:

American Musicological Society. Joint lecture series based on music scholarship conducted in the Library of Congress

American Society of Composers, Authors, and Publishers. Annual concert in conjunction with donation of ASCAP composers' papers

Music Treasures Consortium (website): Juilliard School, Morgan Library and Museum, New York Public Library, Harvard University, British Library, Bayerische Staatsbibliothek (Bavarian State Library) Munich, Beethoven-Haus Bonn, Peabody Institute of the Johns Hopkins University, University of Iowa Rita Benton Music Library, University of Washington Music Library, Yale University

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SiriusXM Radio. Broadcast recordings of select programs in the *Concerts from the Library of Congress* series

Playbill

NACO-Music Project (NMP)-OCLC Music Users Group
RDA Music Joint Working Group for the Joint Steering Committee for Development of RDA

Retrospective Index to Music Periodicals (RIPM)
University of North Carolina-Chapel Hill (Pruett Fellows)

Concert and public program collaborators:

German Cultural Institute
The Wagner Society
BrightestYoungThings
DCist
Embassy of Italy Italian Cultural Institute of Washington, DC
Brandeis University
British Council USA Cassaday & Company, Inc.
The Studio Theatre
Future of Music Coalition
Stanford University
American Musicological Society
NYPR/WQXR
European Month of Culture Delegation of the European Union to the US
S&R Foundation
Curtis Institute

Interns and Volunteers

21 interns worked on the following projects:

Music Bibliographic Access Sections' cataloging projects:

- 1) Korean language books about music (for a native speaker)
- 2) Current contemporary music scores submitted as part of the commissioning process for the Koussevitzky award
- 3) Mid-20th century modern music scores from the collection of David Lewin, former Harvard professor
- 4) Anthologies of folk songs in foreign languages, from the collection of Gunilla Marcus-Luboff

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- 5) Early American sheet music published before 1825 (M1.A1)
- 6) Russian language materials including librettos donated by Dr. James Billington and rare Soviet era music scores donated by Natalia Rodriguez
- 7) U.S. Copyright deposits from 1901 to 1980s including
 - a) Jazz lead sheets (Chick Corea, John Coltrane, etc.)
 - b) Musical comedy short scores (Marvin Hamlisch, etc.)
 - c) Popular music lead sheets (Willie Nelson, Randy Newman, etc.)
 - d) Blues opera songs (James P. Johnson/Langston Hughes)
 - e) Advertisement music and TV theme songs
- 8) American songsters from the mid-19th century

Acquisitions and Processing Section:

- 1) Photography sort for Max Roach Papers
- 2) Business papers sort of Max Roach Papers
- 3) Set designer Lars Schmidt's collection processed

Musical Instrument Collections:

- 1) Organize, file, and scan 1,000 pieces of flute iconography
- 2) Assay the chemical properties of glass used in the manufacture of French flutes in the late 19th century
- 3) Chart image documentation of flutes against pH factors in order to assess stages of deterioration
- 4) Research the life of the flute maker Laurent and other associated people

Reader Services:

- 1) Completed rehousing of 1,300 early opera librettos and 200 other ML items
- 2) Updated the inventory of the ML50.2 items begun earlier in 2015
- 3) Made recommendations for conservation treatment
- 4) Penciled call numbers on approximately 400 lead sheets

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5) Compiled inventory of contents of microfilm containing music from three Renaissance choir books that were filmed in Puebla, Mexico

Concert Office:

3 college students volunteered part-time, assisting with various office tasks.

In addition to their daily activities, seven of the interns prepared and participated in public presentations highlighting some of the unique items they encountered in their work.

PACKARD CAMPUS FOR AUDIO-VISUAL CONSERVATION, RECORDED SOUND & MOVING IMAGE SECTIONS

NAVCC Acquisition and Preservation Systems Technical Build-Out

The National Audio-Visual Conservation Center (NAVCC) Technology Office (TO) oversaw the ongoing build-out of the Packard Campus preservation and digital acquisition systems, as well as the upgrading and replacing operating production systems, and the development of workflow applications and data conversion projects.

Systems Build-out and Integration

During FY2015, the Packard Campus focused on the continued build-out of production systems and capabilities in a number of areas.

Film Laboratory Spirit 4K Film Scanners: Upgrades and enhancements to the Film Preservation Laboratory's digital preservation infrastructure continued. Two Spirit 4K Datacine scanners acquired on the used equipment market in FY2014 were provisionally installed after the Architect of the Capitol completed the power and compressed air upgrades within the Film Laboratory. Once the scanners were hooked into the new power and air systems by the manufacturer's service technician, it was discovered that there were several parts of the system that could not be brought into service, and the technician departed without the installation being completed and successfully tested. Per the technician, repairs on the order of \$25,000 per machine were needed. Laboratory and maintenance staff then worked with the equipment supplier to determine what alternatives might be available. It was determined that the systems in question were not made by the manufacturer, but rather purchased from third-party suppliers. These suppliers were willing to test the systems if they were returned to their factory without charge. This was accomplished and it was determined that none of these systems were at fault. Further investigation revealed that the problem was likely bad parts installed by the technician (specifically, the "new" scanner lamps that were supplied as part of the original contract were faulty). New lamps were ordered and the problem was solved. The OEM technician agreed to send another set of lamps, which have been received and tested OK – these will serve as spare lamps. The final installation and testing was scheduled for the first week in November of 2015, and will be accomplished by a qualified third-party vender rather than the OEM technician. The scanners will allow the Film Lab to generate true film 4K files and test a true 4K preservation workflow for safety film material as well as lightly shrunk nitrate original

material. The Public Services Office will also be able to offer 4K files as a service to the NAVCC revolving fund customers.

Film Laboratory Paper Print Scanning System: The Stokes Imaging scanner, dedicated to preserving the Library's historic "Paper Print" film collection, uses Windense MetaStitch post-processing software that takes multi-frame scans and divides and renumbers them into individual film frames, reorients them into the proper configuration for motion picture frames, and removes any skew and keystone artifacts in the original scans. The software also stabilizes the frames relative to each other, a critical step in making the resulting motion picture viewable. Two separate versions of the scanned images are provided: an over-scanned version that shows the paper print frames fully from edge to edge, top to bottom, and then a cropped version that when compiled is suitable for use as an access copy. The improved version of the MetaStitch software was delivered in the second quarter of the fiscal year, after which eight paper prints were successfully scanned and post-processed. The total will increase, pending a contract initiative to buy a permanent site license for the software, expected to be awarded in the first quarter of FY2016.

Film Laboratory Acquisition of Lasergraphics ScanStation: Through the Packard Campus systems integration contract, a new film scanner for the Film Preservation Laboratory was purchased, installed and tested during the second quarter of the fiscal year to determine the feasibility of scanning film materials at high resolutions and in real time or faster speeds. The scanner selected is manufactured by Lasergraphics and has the capability of scanning films at up to 4K resolution in faster than real time (30 frames per second). The scanner is capable of speeds as high as 60 frames per second at lower resolutions.

The scanner is now in operation as a production scanner. As part of the testing protocol it was determined that in order to run the scanner at its full speed capability, it will be necessary to upgrade the fiber channel connections within the Film Laboratory to 16 megabits per second through-put capability, double the current connection speed. This is not considered a significant issue because most of the films that are likely to be scanned will not require 4K resolution, and the existing infrastructure will support better than real-time scanning at 2K resolution. If the full 4K resolution is required, the scanner will operate in near real time.

Capitol Hill Video Transmission (CHVT) System: The Capitol Hill Video Transmission system neared operational readiness in FY2015. The AOC fiber optic infrastructure tying together all of the Capitol Hill locations was completed and tested successfully with all of the Capitol Hill nodes receiving their intended signals. The fiber connection between Culpeper and the Madison Building received the necessary upgrade work and the required support equipment was ordered with much of the installation work completed by the end of the year. Work was begun and substantial progress made on the required equipment additions and network upgrades needed to service the House Recording Studio's conversion to HD (high definition) of its remaining video feeds. The equipment to complete the Senate video feeds was ordered and most of it received, installed and commissioned by the end of the fiscal year.

Senate Direct File Transmission: The data connections necessary to transfer the Senate Recording Studios collection of post-2008 video files to the Library was installed and testing begun. The direct file transfer system will transfer all of the video files required under the Library's agreement with the Senate that couldn't be transferred by data tape due to technical issues, and the files will serve as lower quality safety copies while the Congressional Video Recording system is being commissioned.

Congressional Video Recording (CVR): Candidate equipment vendors for the encoding and file-based workflow functionalities required for Congressional Video Recording's coverage of the House and Senate floor feeds were identified and testing begun. The funding for five of the eight encoders required to begin production testing was received and purchase of the equipment will occur once the vendor equipment capabilities have been confirmed.

Acquisition of Obsolete Equipment: Several key items were acquired by donation this year that added capacity and enhanced our operational capabilities. NAVCC received equipment that can reproduce the Sony CV skip field ½-inch videotape format, the 2-inch Ampex FR-900 data, audio & video recording format, and added capacity with DV and Betacam donations. The Ampex FR-900 recorders are the only known equipment able to read data tapes recorded by NASA from the first 20 years of the United States space program, including Mercury, Gemini, Apollo, Skylab, Apollo-Soyuz, early space shuttle, and Lunar Orbiter projects. The equipment was donated by NASA Ames Research Center located at Moffett Field and other federal agencies that no longer required the equipment.

Infrastructure Support Systems: Several key support systems were added this year. These additions allow for greater flexibility in building and maintaining the NAVCC systems by the engineering and operations support staff.

- In the absence of building-wide generator and UPS system, work continued on updating the current UPS equipment, including replacement of original 2007 UPS equipment that is failing due to age and no longer supported by the manufacturer. The first of eight automated shutdown systems was commissioned when a complex server auto-shutdown implementation was completed for the Film Lab SAN (storage area network). The experience will be used to complete the remaining critical equipment auto-shutdown implementations. The automated shutdown systems automatically power down high-value file processing systems and key NAVCC equipment when NAVCC mains power is lost so that the systems don't incur damage (Packard Campus main power fails an average of a dozen times a year). An additional three automated shutdown systems began installation and planning by the end of the year.
- Planning and design was begun on replacing the no-longer-supported key master video router system, which distributes digital audiovisual signals to the entire NAVCC facility. Installation is anticipated in the first half of FY2016.
- NAVCC continued to expand the testing capabilities by developing additional video test patterns including 4K and advanced HD JPEG2000 patterns.
- Installation planning began for two key signal generators which add the ability to test and validate equipment in new UHDTV and Digital Cinema formats. Installation planning for the upgrade of the master sync generator system to accommodate up-to-date UHDTV, digital cinema, IP video and master clock functionalities also began.

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Technology Renovation: NAVCC began a phased program of technology renovation and equipment replacement. Over 3,000 pieces of equipment have been operating since the plant was commissioned in 2007, with many either failing or beyond their end-of-life dates as specified by the manufacturer. Replacement of these systems with current models has begun. During FY2015, NAVCC renovated the Audio NAS storage and began the Audio Workstations renovation.

Quality Control: A phased new initiative was started to baseline the preservation production environment by independent verification and validation (IV&V) of the as-built operational systems.

FY2015 Systems Integration Contract Work: Progress on several key systems was delayed due to non-governmental performance issues during FY2014, which impacted several of the FY2015 task order implementations. A new vendor, Innovative Technology Inc. (ITI) was awarded the new Systems Integration contract. NAVCC management together with the help of ITI were able to mitigate the negative effect and the TO is currently working with the new system integration vendor to overcome these delays. Initial acquisition of the key components of the Born Digital Firewall and number of video encoders to support Congressional Video Recording are being purchased.

Packard Campus Workflow Application (PCWA) Development

Contractors PCMailGov and YES systems delivered two production versions on the new Packard Campus Workflow Application that added the Recorded Sound module and increased the functionality of the Film Preservation Laboratory workflows within PCWA. The Recorded Sound application has been in beta testing for several months and supports the recorded sound preservation program. Development efforts continue with adding search, reporting, and other new functional capabilities to both the Recorded Sound and Film Laboratory application modules.

Standards Participation

NAVCC actively participated in a number of key industry standards efforts that are laying the groundwork for the long-term survival of the data produced in our migration plant and received as born digital files. Continuing our multi-year participation in the SMPTE (Society of Motion Picture & Television Engineers) Archive eXchange Format (AXF) standards effort, work on Part 2 of the AXF standard was begun and coordination efforts initiated with other AXF participants to implement AXF part 1, which was adopted in August 2014.

Work with the AMWA (Advanced Media Workflow Association) on creating the archive-focused audiovisual file format standard – the MXF AS-07 application specification – entered the final draft stage during the course of the year, with movement to the "candidate standard" status (acceptance in principal but awaiting final comments and balloting approval) anticipated in early FY2016. This effort is key to our efforts to have our preservation file production vendors produce standardized files that can be shared between many different vendors' systems, allowing us to produce files that can be used in the industry, and allow copyright submitters, other media archives, and program production entities to share standard files with the Library. This initiative is key to the worldwide interchange of preserved audiovisual works between all components of the media production, distribution, and archiving industries.

Participation in the IMF (Interoperable Master Format) standard began at the request of the chairs of the IMF committee to begin coordinating technical efforts between the Library and content creation communities that will be using IMF for delivery to the Library via Copyright and collection acquisitions. Feedback was requested by the SMPTE committee chairs on the SMPTE Core metadata standard effort, the IEEE-1588 master sync signal adoption for video facilities, and the new SMPTE 12M-3 time code standard for UHD TV, digital cinema and frame rates above 30 frames per second. Several other efforts that have the potential to affect Library technical planning were monitored, including the wide color gamut, high frame rate, high dynamic range, virtual reality/augmented reality, IP video and UHD TV (8K) video and digital cinema standards.

Technical Documentation Preservation

NAVCC continued its scanning of the equipment manual collections and technical documentation library, with several dozen manuals, each with several hundred pages and complex fold-out schematics, completed. Several dozen additional manuals were donated to the Library, as well as loaned for scanning, after which they will be returned to the owners. The project allows easier use not only within the NAVCC technical plant, but also for external vendors that service the dozens of unique types of equipment used in the Packard Campus preservation systems.

Standards and Best Practices

The TO initiated the Standard Operating Procedures (SOP) documentation project to optimize production workflows based on best practices in the audio and video preservation and IT industries. Among others, some of the major SOPs prepared were:

- Shut Down / Re-Start SOP
- History Makers Workflow SOP
- Bringing In & Taking Out Equipment from NAVCC Facility SOP
- Technology Office Services SOP
- Critical Passwords Handling SOP
- Disaster Recovery SOP
- Risk Management SOP
- KanBan lifecycle SOP (an Agile methodology to manage software development lifecycle)

Equipment Maintenance

During the FY2015, the main Audio/Video Equipment Maintenance contract was canceled due to lack of performance from the vendor. Management mitigated the issue by immediately soliciting a new contract and wherever possible splitting the equipment into multiple individual maintenance contracts directly with manufacturers and their immediate representatives. This action lowered the impact on the preservation production plant operations and allowed uninterrupted production flow. The new solicitation is currently in progress and expected to be awarded by the end of December 2015.

Audio and Video Preservation Statistics

Number of Files (preservation and access) Archived from 10/1/2014 – 9/30/2015:

Recorded Sound 20,186 files 12.48 TB (22% & 23% decreases from FY14)

Moving Image 279,258 files 1007.00 TB
(216% increase & 19% increase from FY14)

TOTAL 299,444 files 1019.00 TB (163%
increase & 18% increase from FY14)

As of September 30, 2015, the total amount stored in the Digital Archive area of the Packard Campus Data Center was **5.81 PB (petabytes)** of collections content comprised of **826,371 files**. September 2015 was the peak month for production with 234.845 TB (terabytes) added to the archive. The previous highest amount of digitized content ingested into the Digital Archive had been 168.943 TB in September 2014. The high output in September 2015 was due largely to the ingesting of the born digital files received through the American Archive of Public Broadcasting project, which alone accounted for 205,000 files from 18,203 public broadcasting programs, ingested into the archive during the fiscal year.

In addition, at the end of the reporting year, the Embargo Space within the Packard Campus Data Center housed another **396.159 TB** of collections content comprising **658,490 files**. The Embargo Space is a secure preservation environment used to hold unprocessed digital collections files while they await accession processing and formal ingestion into the Digital Archive area of the Data Center. In FY2015, a total of 158.395 TB and 185,151 files were added to the Embargo Space. In FY2015 187.050 TB of content comprised of 37,555 files were processed and removed from the embargo area and ingested in the Digital Archive.

By the end of FY2015, the entire Packard Campus Data Center – combining both the Digital Archive and the Embargo Space – held a total of **6.206 PB (petabytes)** and **1,484,861 files**.

Number of Collection Items Digitally Preserved:

Recorded Sound	5,084	audio items preserved from disc, tape and cylinder
Recorded Sound	704	CDs preserved on RipStation
Recorded Sound	950	digitally acquired collection items (AAPB/web radio)
Moving Image	19,641	videotape items (SD and HD)
Moving Image	3,043	DVDs and Blu-ray discs preserved
Moving Image	22,976	digitally acquired coll. items (AAPB + HistoryMakers)
<u>Moving Image</u>	<u>1,053</u>	<u>film reels digitized</u>
TOTAL	53,451	collection items (<i>a 23% increase over FY14</i>)

The above figures are for collection items digitally preserved and ingested into the Packard Campus Digital Archive. In addition, the Film Preservation Laboratory completed film-to-film analog preservation on a total of 569 reels of film. This brings the **total number of items preserved during the fiscal year to 54,020.**

Preservation and Access Projects

Recorded Sound Preservation

The first brown wax cylinders from the American Folklife Center (AFC) collections were digitized in the NAVCC Audio Preservation Laboratory using the Archeophone cylinder reproducer. This new workflow digitizes Library cylinders for the first time at preservation quality (96kHz/24bit), while including comprehensive metadata. Completed during the year were the Passamaquoddy Indian cylinders recorded by Jesse Fewkes in 1892, the earliest known field recordings. The work has continued with later materials selected by AFC experts for both good physical condition and tribal permissions, and will be an ongoing workflow staffed by a rotating crew of NAVCC audio engineers in 2016.

The preservation of the Studs Terkel Collection reached the half-way milestone this year, as over 3,000 hours of content have been digitized from the analog tapes on loan from the Chicago History Museum. The collaboration to document and preserve this unique collection of Terkel's WFMT Chicago radio programs, as well as the unpublished interviews he recorded for his books, got underway in 2011. A public website dedicated to Studs Terkel and featuring the recordings preserved at the Packard Campus was launched in 2014 and continues to add content received from the Library in periodic shipments.

Processing and preservation of the Les Paul Collection was a top priority preservation project this year, with a focus on the lacquer disc recordings Paul recorded in the 1940s and early 1950s. Over 2,000 discs were processed in MAVIS, and over 150 discs digitized.

Audio Laboratory staff sustained two rotational preservation streams this year, a high-throughput parallel transfer workflow for NBC Radio Collection tape reels and the Archeophone cylinder workflow for American Folklife Center Native American Cylinders.

Moving Image Preservation

Film Preservation: Feature films preserved included the Dorothy Arzner-directed *Craig's Wife* (Columbia, 1936), *Employee's Entrance* (Warner Bros., 1933), *A Modern Hero* (Warner Bros., 1933), and four films in the Fred Wiseman/Zipporah Films Collection: *The Cool World* (1963), *Titicut Follies* (1967), *High School* (1968), and *Hospital* (1970). *The Cool World*, *High School*, and *Hospital* are all on the National Film Registry, while the new preservation of *Titicut Follies* premiered at the Toronto International Film Festival in September.

With funding from the National Film Preservation Board, NAVCC initiated the Silent Film Project, the goal of which is to borrow, catalog, digitally preserve, and ensure the availability of silent films for public viewing and research. Private collectors are engaging in the project by lending their small gauge silent films that do not otherwise survive or only survive in a less complete form. We are actively coordinating with private collections to borrow silent films released on 16mm, including Kodascope and Universal Show-At-Home features. The Library will also consider borrowing 8mm, 9.5mm, and 28mm prints.

Since the launch of the project, films that have been borrowed from collectors include *East Side-West Side* (1923), *Lash of the Whip* (1924), *Golden Trails* (1927), *Love at First Flight* (1928), *A Hero on Horseback* (1927), *Hoofbeats of Vengeance* (1929) and *Guardians of the Wild* (1928). Many of the films that have been borrowed are the only prints known to exist, or are more complete than any existing archival holdings. All borrowed films are scanned for preservation and access purposes.

Digital Restorations: In many ways the line between the analog and digital areas of the NAVCC Film Preservation Laboratory has been unalterably blurred as we have engaged in increasingly complex film-to-digital restorations. A case in point is *On the Firing Line With the Germans* (1915), a film to file preservation completed in August. This year marks the 100th anniversary of this documentary film made by press photographer Wilbur H. Durborough and his cameraman Irving G. Ries as they travelled with the German army on their march through Germany to the Eastern front during the First World War. Library staff, following the guidance provided by years of research efforts by former Moving Image Curator Cooper Graham and researcher James Castellan, reviewed and selected the best surviving digitized scenes from among 32

reels of nitrate film, nine reels of paper print fragments, and supplemental material from the National Archives to present a complete version of the film as it premiered in December 1915.

Similarly, NAVCC restored the Charles and Ray Eames multiscreen presentation *Think*, which was originally shown at the 1964-1965 New York World's Fair using a combination of motion picture film and slides on 15 screens (nine screens of film, six screens of slides). The film was transferred from the original interpositives and projection prints, and the soundtrack from the original magnetic six-channel track. Transfers of slides were provided by the Prints and Photographs Division. The film was assembled and prepared for presentation by the Moving Image Section using Final Cut Pro. It is being presented as part of "The World of Charles and Ray Eames" exhibition at the Barbican Museum in London from October 2016 to February 2017.

Television and Video Preservation: Newly preserved television programs included such PBS stalwarts as *The Great American Dream Machine*, *Austin City Limits*, *Soul!*, and *Black Journal*, all of which were preserved from 2-inch Quadruplex tapes. The video lab also preserved more than 200 tapes in a variety of formats in the Leonard Bernstein Collection.

Fiscal 2015 Selected Acquisitions by Division

Top Recorded Sound Acquisitions

- Stinson Records: This record label collection includes 887 metal mastering parts for 78 rpm discs, 192 metal mastering parts for long playing records, 115 master lacquer discs, and 139 master tape reels of folk, blues, jazz, Latin, Russian and classical music from the historic Stinson label, 1942 to 1959. Stinson was a pioneering folk music label that released early and influential recordings by Woody Guthrie, Pete Seeger, Josh White, Lead Belly, Mary Lou Williams, Sonora Matancera and many others.
- Gabriel Horchler: The collection includes 267 long playing records, 45 45rpm singles, and eight 78rpm discs of Hungarian folk and classical music, all dating from the 1950s to the 1980s.
- Scott Curran Collection: This collection of American and British recorded music magazines includes 380 magazines from the US and the UK covering the pop and rock record scenes from 1964 to 1978.
- Mitchell Kotlowitz Collection: Over 200 soundtrack albums not in the Library's holdings – many of them extremely rare – of films from the 1930s through the 1980s.
- Mingus Speaks: A collection of 19 two-sided cassettes of interviews with Charles Mingus and his associates, conducted by John Goodman for his book *Mingus Speaks*.

Total Recorded Sound Items Acquired

Physical Objects:

Copyright	18,701
Field Offices	273
Gift	8,489
Purchase	5,888
Deposit	0
<u>Transfer</u>	<u>636</u>
Total Physical Objects:	33,987

Born Digital:

Purchase ^[1]	5,309
Gift ^[2]	1,051
<u>Web Radio Capture</u>	<u>43</u>
Total Born Digital:	6,403

Grand Total: 40,390

^[1] Includes LC-funded digitization of 5,000 National Jukebox items from the University of California, Santa Barbara, and 309 from the University of Wisconsin, Madison.

^[2] Includes 901 American Archive of Public Broadcasting recorded sound files ingested to date into the Digital Archive and 150 Afghan Media Resource Center files ingested to date in the Embargo Space.

Top Moving Image Acquisitions

Dettlaff Collection: A large collection of nitrate and safety 35mm prints (nearly 2,000 items) acquired from the estate of Alois Dettlaff of Cudahy, Wisconsin. Mr. Dettlaff had the only surviving print of the 1910 version of *Frankenstein* produced by the Edison Company, a rather legendary title in the film collecting world. But there are many other interesting, if less heralded, finds:

- *The Little Rebel*, a 1913 short by director/writer/producer star Gene Gauntier, one of the first female film executives. This film was made by her own company and is the only copy known to exist.
- *Screen Letter-Box* (1919), an early series of "movie star anecdotes," of which only a handful have survived.
- *Military Airship "Ville de Paris"* (1908), a Pathe Freres actuality of an early lighter-than-air craft that was used by the French Army in aerial photograph experiments.
- *Samuel of Posen* (1910), a short fragment of an early Selig production, featuring M.B. Curtis, who starred in the popular stage version in the 1880s.
- *Führe uns nicht in Versuchung* (1922), a notable lost Austrian feature whose title translates as *Lead Us Not into Temptation*, but whose alternate title is *The Polish Jew*. An interesting early psychological drama.

Ernie Kovacs/Edie Adams Collection: This wonderful collection contains a wide variety of film, video, and audio that documents this talented couple's place in television history. Included are episodes from early in Kovacs's television career from shows like *Ernie in Kovacsland* and *Kovacs Unlimited* that demonstrate his early efforts to play with how comedy was done on television. There are also multiple variety shows and specials hosted by Kovacs, often featuring his multi-talented wife. The Library now has the full run of his evening NBC variety show *The Ernie Kovacs Show*, as well as his series of specials filmed for ABC, his last appearance on television as he died in a car accident just before the last special aired. The collection also includes camera tests and outtakes from the special effects he used in his inventive comedy sketches. There is also a significant amount of material documenting Edie Adams's life after the death of her husband, including home movies, musical performances, and video related to her career.

Total Moving Image Items Acquired

Physical Objects:

Copyright (videotape) 5,942

Copyright (DVD/DVD-R) 3,070

Copyright (film reels) 362

Copyright descriptive material 11,591

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Copyright Videogames	133
Copyright Videogame strategy guides	63
Gift	2,368
Purchase	5,800
<u>Transfer (internal)</u>	<u>1,309</u>
Total Physical Objects	30,638

Born Digital:

Gift: HistoryMakers (phase 2)	5,674
<u>Gift: American Archive (moving image only)</u>	<u>17,302</u>
Total Born Digital	22,976

Grand Total	53,614
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Non-purchase Items by Gift:

Division	Number of Items by Gift	Format	Items withdrawn from collection
MBRS-RS	9,540	Sound recordings (both physical and born digital)	
MBRS-MI	25,344	37 nitrate film reels, 1,515 safety film reels, 816 videotapes, and 22,976 born digital	43,520 items * (comprised of 320 reels of deteriorated nitrate film; plus 43,200 videocassettes) [c.f. note below]

* Note regarding 43,520 Items Withdrawn from Collection:

With guidance from the Office of the General Counsel and in consultation with Office of the Chief Information Officer (OCIO), staff in the Moving Image Section made a determination that all videocassettes that had been digitized before May 1, 2013 were eligible for disposal because they met these criteria:

- The digital files created during the preservation process were bit-accurate surrogates of the original videotape recording, and
- The digital files must have completed one data tape migration in the NAVCC Data Center's Digital Archive.

Accordingly, in July, a bonded disposal company (Greendisk) removed 55 pallets of videocassettes from the Library's Ft. Meade facility and another 25 from the Packard Campus, a total of 43,200 videotapes. Once the next data tape migration occurs – possibly as early as 2019 – NAVCC will dispose of more such tapes.

Recorded Sound Processing

The total number of bibliographic and inventory records created for recorded sound materials increased over last year's totals. This is particularly noteworthy given that the unit lost another staff technician early in the year. Over the course of the fiscal year, a total of 30,766 individual sound recordings were processed (this figure includes second copies), which reflects an increase of more than 3,800 items process compared to the previous year. The number of records created in the ILS and in MAVIS, reported in the chart below, also significantly increased, as did the number of new and revised authority records. Administrative clearance / surplus statistics were approximately 20% higher than those reported for the previous fiscal year. The upward shift in numbers across the board reflects re-worked improvements made to workflows and a concentration on core activities in a period of significant staff shortages.

During the reporting period the number of records manually converted to MAVIS to facilitate listening and customer orders almost doubled, going from 432 in FY2014 to 715 in FY2015.

Three Recorded Sound Catalogers participated in the BIBFRAME pilot project and have started cataloging selected sound recordings in both the ILS and the BIBFRAME editing tool, per pilot and section parameters. Cataloging staff also continue to provide feedback on various RDA proposals as needed. More participation and contributions to developing BIBFRAME for audiovisual materials will be a priority for the unit in 2016. Additional processing-specific efforts in the processing unit this fiscal year included taking initial steps toward developing unit guidelines for a 78 rpm disc cataloging project and starting to develop guidelines for accepting RDA copy.

Recorded Sound Bibliographic Work

ILS

Full-level records created	9,869
Brief-level records created	6,340
Bibliographic records revised	2,389
Authority records created	8,400
Authority records revised	7,419
Subject Headings proposed	6

MAVIS

Full-level records created	3,399
Brief records supporting digitization	715
Revised	344

Recorded Sound Clearances

Total number of items processed (includes 2nd copies)	30,766
<u>Total number of administrative clearances</u>	<u>8,532</u>
Total clearances	39,298

Moving Image Processing

The Moving Image Processing Unit created 13,169 records in MAVIS, 8,925 records in the ILS, and contributed 458 name authorities to the national name authority file. Ongoing collections processing include Jerry Lewis, Ernie Kovacs and Edie Adams, Mogulls Film Lab, J. Fred MacDonald and a number of smaller independent film collections received through companies such as Film Movement, in addition to video materials received through transfer from other divisions, notably video from the Leonard Bernstein Collection and dance collections from Music Division, and video separated from the Carl Sagan Papers. Original cataloging and record maintenance activities associated with full cataloging and scanning of the Paper Print Collection continues, requiring research among key legacy sources and coordination with the Film Laboratory and the Preservation Directorate.

Processing items through Copyright deposit has become increasingly more complex as studios and broadcast networks transition from analog to digital processes. There is an increase in DVD-R formats, hard drives and DCPs that have precipitated the formation of cross-division coordination to devise workflows to accommodate processes and playback for a variety of file formats that do not conform to NAVCC specifications. In particular, a dedicated DVD-R workflow was established to create minimal records in MAVIS so that the content can be preserved upon arrival to the NAVCC as DVD-R is not a stable format and has a shelf life of 2-5 years. There is also more variety in the video formats received, particularly professional XD formats that bottleneck processing workflows as we require documentation and coordination with the video lab to assure we can accommodate preservation and playback. In addition, content has become more complex and varied as multiple distribution channels emerge such as Netflix and Hulu, and there is an increase in interstitials and webisodes that are used to promote

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programming or act as pilots for potential series where no documentation exists to describe this content.

Processing Unit Staff in coordination with the American Archive project director began to assemble documentation and resources to prepare for cataloging a backlog of NET materials that will eventually become part of the wider American Archive of Public Broadcasting. Two summer hires conducted a shelf check audit and scratch inventory of the entire collection that is currently being used as the basis to assess definitively what titles we do hold, have already been described and/or digitized, and what content is already contained in the 40,000 hours of digitized content received through the original AAPB content inventory project. This preparation is a component of planning for the hiring of two dedicated catalogers to describe the materials as specified as part of the obligations outlined in a CLIR grant awarded to WGBH.

Processing Unit staff participated in a number of other activities that include:

- Advising as part of a Tiger Team that was formed to develop EIDR best practices for documentaries and actualities: http://www.eidr.org/documents/2015-07-01_EIDR_BP_Documentaries.pdf
- Development of RDA guidelines and templates for cataloging DVD/Blu-ray publications
- Development of processing guidelines to accommodate levels of description and coordination with the video lab for viewing content of at-risk video formats
- ILS to MAVIS data conversion activities
- Metadata mapping and analysis to prepare data for conversion to MAVIS
- Increased activities associated with condition assessment and re-canning, particularly with the Jerry Lewis Collection and the Ernie Kovacs and Edie Adams Collection
- BIBFRAME pilot testing
- Copyright problem resolution

During this fiscal year, the Processing Unit made a concerted effort to make progress with videogame preservation and cataloging activities through engagement with other communities such as Stanford University and NIST National Research Software Library and by participating in interviews for publications such as Buzz Feed, that outlined some of the many challenges in preserving interactive software: <http://www.buzzfeed.com/josephbernstein/meet-the-men-trying-to-immortalize-video-games#.fIRvjoAvDX>. The intention was to bring together key stakeholders to the NAVCC for a "Video Games Summit" to discuss strategies for preservation and to promote the use of videogames for research and study. Complications arose with the timing of the summit and the Copyright Office's 1201 rulemaking on Exemptions to Prohibition Against Circumvention of Technological Measures Protecting Copyrighted Works, which resulted in the postponement of the summit to a date as yet to be determined.

Moving Image Bibliographic Work

Total items entered in MAVIS	13,169
Total items entered in ILS	8,925
Authority records new to ILS	458

Access to the Collections

National Jukebox: Activities for the Jukebox focused exclusively on digitization contracts and database maintenance and development. Under three MBRS digitization contracts and one FedLink contract, 5,459 78rpm discs were digitized for eventual inclusion in the National Jukebox. In addition to some LC collection materials, this includes items from the collections of the University of California, Santa Barbara, the University of Wisconsin, Madison, and the Thomas Edison Historical Park. Database work focused on adding additional functionality and correction of some long standing performance issues. With this additional content, the Section now has approximately 30,000 recordings on hand to claim in the project database. Once claimed, the audio, label scans and metadata can be handed off to Web Services when they are ready to add content to the site. The goal in the coming year is to prioritize the ethnic Victor and Columbia recordings for claiming so that a defined and finite set of materials will be ready should the update of the Jukebox be prioritized for Web Services.

Film Loans Program: The Moving Image Section provided print loans of 307 film titles to various film festivals and screenings both within the United States and internationally. Films from the Library were featured at such major festivals as the Toronto International Film Festival in Canada; Turner Classic Movies Festival in Hollywood, California; Le Giornate del Cinema Muto in Pordenone, Italy; Il Cinema Ritrovato in Bologna, Italy; and the San Francisco Silent Film Festival. Other venues include Film Forum (New York, NY); the North West Film Center (Portland, OR); Hong Kong Film Archive (Hong Kong); the Oesterreichisches Filmmuseum (Vienna, Austria); the Oklahoma City Museum of Art (Oklahoma City); and the Somerville Theatre (Somerville, MA).

The loan numbers are lower than FY2014, but that is not due to a reduction in demand. An effort was put forth in calendar year 2015 to adhere as closely as possible to monthly loan limits that are more reflective of staff time allocated to the Film Loans program. We booked slightly over our monthly limit, yet still had to turn requests down on a first-come, first-served basis.

“Mostly Lost” Silent Film Archaeology Workshop: The fourth annual edition of the “Mostly Lost” film identification workshop was held June 11-13, 2015 at the Packard Campus theater in Culpeper. A total of 125 unidentified or incomplete films were screened for 144 participants, including archivists, scholars, cultural historians, and silent film experts from the U.S. and Europe. Eleven different institutions, both domestic and international, plus one collector contributed films for the event. Fifty-four films, or 43%, have been identified as of this writing. Evening screenings that were open to the public during the three-day workshop included recent restorations of silent films by the Library of Congress, Cinémathèque Française, San Francisco Silent Film Festival, and Lobster Films. The event attracted national press from the *Los Angeles Times*. As a direct result of the 2014 version of “Mostly Lost,” CBS News shot a special eight-minute news feature on the Packard Campus that aired on *CBS Sunday Morning* in December 2014.

Now See Hear! Blog: The NAVCC blog, *Now See Hear!*, published 81 blog posts during the year, and was a great help in efforts to connect with audiences whom we may miss through conventional means of communication. Among the more visited *Now See Hear!* posts in FY15 were an overview of the [Marine Corps Combat Field Recordings](#), two versions of the National Film Registry title [The House in the Middle](#), a post about the folk song “[The Wreck of the Old 97](#),” the rarely seen short [Rudolph the Red-Nosed Reindeer](#) (1947), produced by the Jam Handy Corporation for Montgomery Ward, and a post about the [Mostly Lost film identification workshop](#), featuring five titles that still remain unidentified.

Sound Recordings for Commercial Publication: Fifty rare and unissued recordings of early Bill Monroe Nashville sessions from the Universal Music Group Collection were digitized for Bear Family Records. Fifty Eddie Condon master lacquer discs from the Universal Collection were digitized for a Mosaic Records release. Unique tapes of jazz trumpeter Miles Davis performing at the Newport Jazz Festival from the Library’s Voice of American Collection were loaned to Sony Music, Inc. for inclusion in a planned CD release. NAVCC also collaborated with Archeophone Records on their planned release of early recordings from the National Recording Registry. In addition to digitizing rare and fragile recordings from MBRS and AFC holdings, staff contributed essays and located historical images for this project. The ambitious box set publication of 50 recordings on CD with accompanying essays and photographs is expected to be released for sale in early 2016. This is the first commercial recording project based on the Recording Registry.

DVD and Blu-ray Commercial Publications: NAVCC continued its Kino Lorber series of Library-branded DVDs featuring films preserved by the Packard Campus with the release of *The Front Page* (1931), as well as another release by Undercrank Productions, *The Marcel Perez Collection*, which won a Special Mention prize at Il Cinema Ritrovato in Bologna, Italy.

Access and Educational Outreach Plan: In October 2014, NAVCC staff completed on a very short deadline a special assignment received directly from the Librarian of Congress. The request was to prepare within the week a detailed national-level planning document for increasing access and educational outreach to the NAVCC’s

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audiovisual collections, not just a vision statement, but rather a realistic plan with practical steps for creating such a national educational program. In consultation with the Library's Office of General Counsel, staff completed the 29-page document, entitled the "Packard Campus Access and Educational Outreach Plan." The plan was praised by the Librarian and led to the establishment in early 2015 of two education outreach projects centered on the NAVCC's audiovisual collections that became part of the Librarian's "Shared Services" initiative, tied to the FY2015 LC Strategic Plan. One pilot focused on the National Film Registry and the other on the National Jukebox. Although the "Shared Services" initiative was suspended later in the fiscal year, considerable work was achieved, with over 60 national film registry titles identified for digitization and eventual online access from among the 160 titles on the film registry that are in the public domain.

Teaching with Primary Sources Activities: The Packard Campus hosted two Teaching with Primary Sources workshops for Northern Virginia teachers to learn about NAVCC's moving image and recorded sound holdings and its conservation practices. The workshops, held on August 11 and September 25, 2015, included tours of the Packard Campus facility; presentations by moving image and recorded sound curators; a screening in the Packard Campus Theater of *These Amazing Shadows*, a documentary about the National Film Registry; the creation of a lesson plan using audiovisual primary sources; and detailed information conveyed by NAVCC staff about online Library audiovisual collections, including the National Jukebox, the American Archive of Public Broadcasting, and the Bob Hope Gallery exhibition websites.

Audiovisual Teacher in Residence: A Teacher in Residence on the Educational Outreach staff during 2015 and 2016 attended these two workshops. The teacher, focusing his time at the Library on identifying and writing about NAVCC audiovisual materials that may be useful for educators and students, began a collaboration with NAVCC staff to select audiovisual materials that may be incorporated into existing Teaching with Primary Sources materials and to find ways for NAVCC staff to collaborate with Educational Outreach in order to add educational components to future online audiovisual resources. Specifically, NAVCC provided the teacher with digital files from 28 National Press Club luncheon talks by U.S. presidents, foreign heads of state, and leading cultural and political personages of the twentieth century that MBRS hopes to make available on the Recorded Sound Section webpage with accompanying contextual essays and photographs. The teacher plans to create educational outreach materials pertaining to these recordings to be included in the Teaching with Primary Sources website.

University of Virginia Access Partnership Initiative: The MOU between the Library and the Rector and Visitors of the University of Virginia, originally signed in October 2013, was renewed for another two-year period in September 2015. The agreement calls for collaboration between the two institutions in support of expanded research, access, and use of the Library's collections. NAVCC staff engaged in further discussions with representatives of the University to explore ways to make available selected Library audiovisual content on the UVA campus for educational and scholarly purposes. The access partnership initiative with UVA is being designed as a proof of concept that may lead to future similar initiatives with other educational and research institutions. By the end of the year, NAVCC Technology Office staff consulted with ITS staff at the Packard Campus to identify initial technical and networking requirements for the establishment of

a dedicated access workstation on the UVa campus through which rights-free collections content could be served to university faculty and researchers.

Research Center Activities: Recorded Sound Section reference librarians participated in the Teachers Summer Institutes and Seminars program again this year. They discuss the recorded sound collections and how teachers can best utilize the services and resources of the Section.

Moving Image and Recorded Sound reference librarians provided 10 group research orientation sessions and discography classes this year, to a total of 90 visitors.

Reader Services

	Circulation of Items for use within the Library	Direct Reference Service				Total
		In Person	Correspondence	Telephone	Web-based/ E-mail	
MBRS-RS	1,399	567	0	1,111	3,863	5,541
MBRS-MI	2,623	1,281	23	2,249	7,931	11,484

Packard Campus Screenings

MBRS held 145 public events in the Library's 205-seat theater at the Packard Campus. Total attendance was 10,914 with an average of 75 per event. Of the 193 features and short films that were shown, 16% were selections from the National Film Registry. Screenings encompassed silent films with live musical accompaniment provided by a variety of solo accompanists as well as a ragtime orchestra, foreign features, television programs, cartoons, documentaries, independent films and Hollywood features. A total of 124 separately curated audio programs accompanied most of the screenings and events. Work by the NAVCC Film Preservation Laboratory and Video Preservation Laboratory was showcased in the month of January with members of the staff providing recorded video introductions and explanations of their work that were shown before each screening.

Guest speakers during the screening events included Richard Zoglin, author of *Hope: Entertainer of the Century*, as part of a three day tribute to Bob Hope; Ned Thanhouser, who introduced his award winning documentary *The Thanhouser Studio and the Birth of American Cinema*; and NAVCC cataloger Brian Taves, who presented a series of films based on the works of Jules Verne in conjunction with his newly published book *Hollywood Presents Jules Verne*. Among the live events held at the theater was a

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production featuring the Metropolitan Washington Old-Time Radio Club who recreated episodes of two 1949 radio shows. Special weekday senior screenings continued to be held on a quarterly basis for groups of senior citizens living in retirement facilities and nursing homes in the northern Virginia area.

The Civil Rights Act of 1964: A Long Struggle for Freedom

In conjunction with the Library's exhibition in the Thomas Jefferson Building, NAVCC staff curated and introduced four screenings in the Mary Pickford Theater during Black History month of television documentaries produced between 1960 and 1964 on aspects of the civil rights movement and the passage of the Civil Rights Act of 1964. NAVCC staff gave a gallery talk and collaborated with IPO staff and a contractor to obtain permissions from rights holders of audiovisual materials displayed in the on-site exhibition to stream selected material online on the exhibition's website.

Russian Influences on Music and Dance in America

NAVCC staff prepared text for a video presentation by the Librarian of Congress that was delivered at a VIP luncheon at the Mariinsky Theatre in Saint Petersburg, Russia. The event was held to display a special audiovisual exhibition, curated by NAVCC staff, illustrating the extent to which Russian music and Russian émigré composers, conductors, musical performers, dancers, choreographers, and teachers have influenced the musical and cultural life of the United States.

Bob Hope Gallery of American Entertainment

NAVCC staff continued curation of the ongoing exhibition in the Bob Hope Gallery of American Entertainment, "Hope for America: Performers, Politics & Pop Culture." Every six months, the NAVCC curator of the exhibition selects new objects for display from the Bob Hope Collection and from collections in other divisions of the Library, and writes contextual labels for the new material. The exhibition explores the interplay of politics and entertainment during the 20th century and its consequences for the nation's political culture. In addition, the NAVCC curated presented a gallery talk on "Cold War Entertainment in the Bob Hope Gallery" and an evening's presentation at the Packard Campus Theater on "Bob Hope on Television." During FY2015, NAVCC staff also prepared a job description and position posting to hire an Archivist to process the papers and manuscripts in the Library's Bob Hope Collection.

American Archive of Public Broadcasting

The Library of Congress and the WGBH Educational Foundation in Boston moved forward in FY2015 with achieving the goals of the American Archive of Public Broadcasting (AAPB), a collaborative project administered by the two institutions to preserve for posterity the most significant public television and radio programs of the past 60 years and to coordinate a national effort to save at-risk public media before its content is lost to posterity. While the Library is responsible for the long term preservation of the digital files, and WGBH is responsible for access and outreach to stations and content creators, the two institutions share governance responsibilities in making curatorial, operational, and financial decisions, and have been working collaboratively on all aspects of the project.

During FY2015, the Library and WGBH continued implementing the first phase of the project: overseeing the digitization of approximately 40,000 hours of programs selected by more than 100 public broadcasting stations throughout the nation; ingesting this material into NAVCC's Packard Campus Digital Archive for permanent preservation; making this material available to scholars, researchers, educators, students, and the general public at the Library's audiovisual research centers and at WGBH; launching a website to give the public online access to selected material; and planning to sustain and grow the project for at least five years beyond the term of the original Corporation for Public Broadcasting (CPB) grant. CPB agreed to a no-cost extension to allow WGBH and the Library to use grant funds through September 30, 2016, to complete responsibilities of the first phase of the project. The Library and WGBH drafted an amendment to the Management Agreement between the two institutions to extend their collaboration until September 30, 2020, to be renewed automatically for successive five year terms, unless either party provides written notice to the other party of its intention to terminate the extension.

During FY2015, the Library received from a digitization vendor approximately 68,000 digital files on 804 LTO-5 tapes, representing some 40,000 hours of content selected by stations and content creators. Approximately 50% of the material has been ingested into the Packard Campus Digital Archive. To accomplish the ingestion, Packard Campus staff read files from the LTO-5 tapes into a storage pool; received descriptive metadata from the project's Archival Management System (AMS), managed by WGBH; mapped the metadata from the PBCore XML data format used in the AMS into the Packard Campus collection management system's MAVIS XML data format, using a program written especially for this project by NAVCC staff; created an application for automated processing of metadata to allow ingestion; modified an existing automated ingest system for this project; created a series of scripts to map metadata to MAVIS records and augment these records with additional technical metadata; ingested files from the storage pool using the modified automated ingest system; and finally, analyzed and resolved unexpected issues that occurred throughout the process when received metadata did not meet formatting expectations.

Concurrently, NAVCC staff collaborated with WGBH to create the co-branded, public-facing website managed by WGBH. In April 2015, a preliminary version of the website was launched, exposing 2.5 million inventory-level asset records to the public. The website also included two components written by NAVCC staff: a history of the project in the context of preceding efforts to preserve public broadcasting materials; and the "About the AAPB" page. Subsequently, NAVCC staff worked closely with WGBH to prepare for the launch on October 27, 2015, of an enhanced version of the co-branded, public-facing website. This version (americanarchive.org) provides on-site access at the Library and WGBH to all digitized AAPB content. The site also includes nearly 7,000 digitized files that are accessible on the site's Online Reading Room (ORR) for research, educational, and informational purpose to users anywhere in the U.S. who agree to stipulated rules of use.

In order to establish rights clearance procedures for materials in the ORR and a digitized media access plan, in October 2014, NAVCC staff and staff from the Library's Office of General Counsel met in Boston for a legal summit lasting two days with WGBH Media Library and Archives staff and counsel from WGBH Business and Legal Affairs, as well as representatives from Harvard Law School's Cyberlaw Clinic, based at Harvard's Berkman Center for Internet & Society. Throughout FY2015, these groups continued to confer in weekly telephone meetings, developing principles and procedures to determine which materials in the collection might prudently be presented in the ORR for educational and scholarly purposes under fair use and other legal doctrines. In addition, NAVCC staff prepared a curated exhibition entitled "Voices from the Southern Civil Rights Movement" for the October 2015 website launch and edited two additional curated exhibitions included on the site.

During FY2015, the Library and WGBH finalized the membership of the AAPB Executive Advisory Council and planned for the group's first meeting on October 20, 2015. The Council is composed of distinguished individuals from around the country who are passionate about public media and its long-term preservation and access. The purpose of the Council is to inform and guide the strategic direction of the American Archive with the overarching goal of ensuring that the Archive continues to serve the needs of public media stakeholders and the American people. The members of the Council are Henry Becton, Alan Brinkley, Karen Cator, Beth Courtney, Gwen Ifill, Norman Lear, Deanna Marcum, Senator Ed Markey, Newton Minow, John Ptak, Bruce Ramer, Cokie Roberts, and Patricia Steele.

During the year, the Library and WGBH completed a set of deliverables required by CPB, including a digitized media access plan and a collection development plan. The latter included a collection policy describing criteria for selecting additional content, including authorities or standards to be used; a gap analysis, showing what content should be targeted for addition to the collection; a plan for the addition and enhancement of metadata records; and a preservation plan for adding content, including possible target file formats, workflows, and preservation procedures.

During the past year, the AAPB raised nearly \$2 million to launch three new projects. The first, funded by the Council on Library and Information Resources (CLIR) will create a National Educational Television (NET) Collection Catalog, an online catalog of some 8,000-10,000 programs that were distributed by NET, public television's national programming unit from 1952 to 1972. The project will focus primarily on the Library's

large NET collection, but also will gather and publish information from other institutions holding NET material. The project has been designed to help institutions holding NET material make informed preservation decisions. The NET Collection Catalog also will serve scholars studying public affairs, social issues, arts, culture, the humanities, science, and education. The second project, funded by the Institute of Museum and Library Services (IMLS) Laura Bush 21st Century Librarian Program, will place seven Masters-level graduates of library science or archival preservation programs as paid fellows for ten months to work on digital preservation projects at seven public media stations. The third project, funded by the IMLS National Leadership Grants for Libraries Program, is a collaboration with the Pop-Up Archive to create transcripts of the 40,000 hours of digitized material in the AAPB collection using speech-to-text tools and test ways to use crowdsourcing to engage the public to help correct the transcripts.

The Library and WGBH, in collaboration with WETA, completed an application to CLIR's "Digitizing Hidden Special Collections and Archives: Enabling New Scholarship through Increasing Access to Unique Materials" program. The proposed project, the PBS NewsHour Digitization Project, would provide funding to digitize the complete collection of NewsHour and predecessor programs currently-existing obsolete analog formats, from October 1975 to December 2007, add them to the AAPB, and make them available in the ORR. AAPB has collaborated with WNET in its application to the National Endowment for the Humanities (NEH) Humanities Collections and Reference Resources program to provide funding to digitize more than 1,000 interviews used in 41 American Masters programs that would be added to the AAPB collection. Funding decisions will be made by CLIR and NEH by December 2015 and March 2016, respectively.

NAVCC staff presented papers on the project at meetings of the Association of Moving Image Archivists and the Society of American Archivists, prepared a presentation at the International Federation of Television Archives (FIAT/IFTA) meeting in October 2015, and submitted a panel proposal entitled "Historicizing US Public Broadcasting: New Initiatives and Buried Treasures" for the January 2016 meeting of the American Historical Association that was accepted. NAVCC staff interviewed candidates to replace the Digital Conversion Specialist, who left the project.

NFPB and NRPB Activities

Working with the Librarian of Congress, MBRS continued to administer the activities of the National Film Preservation Board (NFPB) and the National Recording Preservation Board (NRPB). Twenty-five new titles were selected for the National Film Registry in December 2014 and 25 new sound recordings were added to the National Recording Registry in April 2015. Both the National Film Preservation Board and the National Recording Preservation Board held successful meetings in November 2014.

Congress mandated in November 2000 that the National Recording Preservation Board conduct a national recorded sound preservation study and subsequently a national plan. That study – entitled *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age* – was published in 2010. The National Recorded Sound Preservation Plan was published in February 2013. Steps

have begun to facilitate multi-year implementation of the 32 big-picture recommendations – and 50 sub-recommendations – found in the national plan through setting up collaborative task partnerships with Board members and outside organizations, and setting up contracts. Funding is tight but it is hoped that two or three recommendations can be implemented each year. Presently, six task forces are up and running. During FY2015, under a two-year contract with CLIR, the Library published the *ARSC Guide to Audio Preservation* in collaboration with the Association for Recording Sound Collections. Recorded Sound staff technician Maya Lerman was one of the three editors of this lavishly illustrated publication, and three other NAVCC staff contributed chapters to the book. In addition, under a contract with Audio Visual Preservation Solutions (aka AV Preserve), the Recording Board completed the production of AVCC Cataloging Tool Kit, which provides a web-based rapid inventory tool for recorded sound and moving image collections.

Less progress this year occurred with the National Recording Preservation Foundation, as funding concerns persist. The Library of Congress did submit a \$275,000 matching request as part of its FY2016 appropriations request to Congress but prospects for approval are uncertain. We continue to explore other possibilities to make the Foundation successful.

A key public relations success for the Recording Board resulted from the continuation of the “Sounds of American Culture” series broadcast on the Studio 360 radio channel, with the programs prepared by Ben Manilla Productions. This series features short documentary programs on selected titles from the National Recording Registry. Features on the following Registry titles aired in November and December 2014: *The First Family*, the 1962 comedy album featuring Vaughn Meader; the 1966 album *Carnegie Hall Concert with Buck Owens and His Buckaroos*; *Celia & Johnny*, the 1974 album by Celia Cruz and Johnny Pacheco; and *Heart Like a Wheel*, Linda Ronstadt’s 1974 album.

The National Film Preservation Board continued steps to update the moving image preservation plans, as mandated by Congress. The most significant efforts continued to follow up on the December 2013 publication of *Survival of American Silent Feature Films: 1912-29*, a highly influential study authored by David Pierce. To help implement recommendations found in that report, an extensive online database containing information on the approximately 11,000 U.S. silent features was set up, and enactment of other recommendations is in progress, particularly one involving recovering “lost” 16mm sole surviving copies as well as encouraging more film repatriations. During FY2015, Board staff made updates to the extensive online database containing information on the approximately 11,000 silent feature films produced in the United States. Related to this database, an agreement was signed with the International Federation of Film Archives (FIAP) that will facilitate the sharing of information between the Library’s database and FIAP’s “Treasures from the Archives” database. Most importantly, with NFPB support, the NAVCC began the Silent Film Project in collaboration with a number of private film collectors of 16mm or other small gauge film prints. This program contacts collectors who possess the only extant copies of a film, borrows the prints, digitizes them for preservation, and return the originals to the collector. This ensures that copies of films that exist in no other archives in the world are added to the collections of the Library of Congress for research and access. By the end of the fiscal year nearly 40 titles had been completely scanned and other 40 were in the

process of being preserved. Another key recommendation in the silent film survival report proposes implementation of a comprehensive international repatriation program, and Board staff worked with various organizations to enhance those efforts.

The Board also continued discussion of potential initiatives put forward by its ongoing Public-Private Cooperation Task Force, both to address long-standing problems and to get ahead of rapid change in the moving image community. These project ideas include various repatriation initiatives; a National Online Screening Room; the fate of post-1950 studio preprint holdings; digital preservation issues of common concern to studios and archives; continued repertory access to 35mm prints; Section 108(h) access initiative ideas; better public access to studio back libraries; and creative means to foster other studio-archive collaborations. .

The Board's private sector charitable affiliate, the National Film Preservation Foundation, continued its work in the preservation community through varied innovative programs, including grants to archives throughout the U.S., placing dozens of preserved films online, repatriating of several dozen American films from EYE film archive in The Netherlands, and beginning to explore possible future repatriation efforts. The Foundation over the past year gave out grants to 37 institutions to preserve 64 films.

NFPB public relations highlights during the year included ongoing Hi-Def presentations of National Film Registry titles on Mark Cuban's HDNet Movies satellite channel, numerous press articles, and extensive press coverage of the December 2014 Registry announcement.

The NFPB-funded Traveling Archivists/Experts" program funded 16 training and presentations during FY2015; institutions benefitting include the Packard Campus as well as other archives and institutions throughout the United States.

For the National Film Registry, new 35mm prints acquired during FY2015 include *Down Argentine Way* (1940) and *State Fair* (1933).

The Library continued to receive substantial numbers of public Registry nominations (over 2000 individual titles were nominated in FY2015). Sources ranged from high school and college students, where classroom assignments involved writing lengthy essays on why a particular film should be selected, to various organized public email campaigns for selected titles. Copyright holders and cable channels now increasingly include the National Film Registry Seal on DVD releases and cable broadcasts, and the Registry is the subject of frequent press recognition as well as expanding use in educational curricula.

Both Boards expanded their web offerings during FY2015. Each Board placed online over 50 commissioned essays on Film and Recording Registry titles, and approximately 100 more should debut online during FY 2016 on each Board's web site. Both Board websites were upgraded to the Library's Project One web interface.

Meetings with MPAA

At the request of the Librarian, NAVCC staff prepared several background documents for the Librarian's discussions with Senator Christopher Dodd, President of the Motion Picture Association of America (MPAA) and the MPAA's member on the National Film Preservation Board. The documents described proposals for support for the NAVCC from the MPAA and the major film studios, as well as suggested remarks for the Librarian's speech at the Middleburg Film Festival in November 2014. The documents were instrumental in leading to the first ever visit to the Packard Campus by virtually the entire staff of the MPAA – 26 people total – on December 18, 2014. A tour of the campus was followed by a roundtable discussion with these MPAA staff on a range of potential collaborative projects. Discussions of a number of these collaborative ideas were continued in the context of the National Film Preservation Board's Public-Private Cooperation Task Force.

Professional Organizations

Association for Recorded Sound Collections (ARSC): Recorded Sound Curator Matthew Barton was elected to the office of President of the Association for Recorded Sound Collection at ARSC's annual conference in Pittsburgh. Barton will assume those duties at ARSC's next conference in May 2016. Other NAVCC Recorded Sound and Audio Laboratory staff presented during the 2015 conference, including a talk on "Capturing and Disseminating the Knowledge of Audio Preservation Experts," accompanied by the showing of several "expert" training videos produced by Packard Campus staff; a talk on Western Swing bands in the movies; and the coordination of a pre-conference workshop on "Planning Your Grant Funded Project."

International Federation of Film Archives (FIAP): In May, the NAVCC division chief and Associate General Counsel for Collections Hope O'Keeffe traveled to the annual FIAP congress in Sydney Australia, where they delivered two joint presentations as part of the congress symposium on legal and copyright issues entitled "Fairly Legal." The two presentations were "Mostly Lost: An Exploration of Orphan Film Works in the Film Archive," and "Synergy: Partnering with Rights Holders."

International Federation of Library Associations (IFLA): The NAVCC division chief was nominated by the Library and appointed by IFLA to serve as a member of Standing Committee of IFLA's Audiovisual and Multimedia Section. He subsequently participated in the Standing Committee's next meeting during the annual IFLA conference in Cape Town, South Africa in August 2015.

External Agreements and Collaborations

Warner Bros. Studios: In September 2015 the Library concluded an agreement with Warner Bros. under which the film studio will establish a new gift fund at the Library to cover the costs of hiring two GS-5 processing technicians in the Moving Image Section. These new staff will spend half their time creating a comprehensive, ongoing inventory of all Warner Bros. holdings in the Library's collections, in addition to servicing those holdings. The other half of their time will be spent on duties as assigned by the Library, mainly involving collections control projects at the Packard Campus. The agreement will significantly improve intellectual control over the Library's entire audiovisual collection, not just the Warner Bros. holdings. The agreement will also allow the Moving Image Section to redeploy higher level staff currently responsible for collections control to tasks such as film loan preparation and preservation pre-inspection work, tasks that have long needed increased staff resources.

The Les Paul Foundation: The Recorded Sound Section and The Les Paul Foundation signed an agreement to collaborate on the preservation of selected recordings in the Les Paul Collection. The Foundation hired a professional audio engineer to work onsite in the Packard Campus Audio Preservation Lab to digitally preserve 200 Les Paul lacquer disc recordings. The Section provided training and support to the engineer and delivered copies of the preservation files to the Foundation for use on their website and for other Les Paul related activities and events to celebrate the late guitarist and audio engineer's 100th birthday.

HistoryMakers: In November 2014, the NAVCC Moving Image Section collaborated in organizing a special event held in the Library's Jefferson Building and sponsored by the HistoryMakers, a Chicago-based organization that for the past several decades has been producing an extended series of oral and video history interviews with a broad array of distinguished African-American leaders in all sectors of American society. The event featured a special "Evening with Gwen Ifill" on November 8, and was preceded the day before by a tour of the Packard Campus for more than 120 prominent individuals who have participated in the HistoryMakers documentary program.

Preservation Collaboration with Library Services Divisions

American Folklife Center Support: The Recorded Sound Section continued to dedicate a full-time audio engineer to the ongoing preservation of AFC collections selected and prioritized by AFC staff. In addition to the one FTE engineer work, the Recorded Sound Section is collaborating with AFC to digitally preserve wax cylinder recordings from their Native American cylinder collections. The Section also continued the one day per week detail of a processing technician to the American Folklife Center.

Preservation Reformatting Division: MBRS collaborated with the Preservation Reformatting Division in planning for the highly successful IRENE Imaging Conference held in D.C. and Culpeper in July 2015. The symposium examined current and cutting edge trends in utilizing digital imaging technologies for the preservation capture of audio signals on sound recording that are otherwise too damaged or worn for traditional playback methods.

Poetry and Literature Center: The Recorded Sound Section continued an ongoing digitization program to prepare a set of fifty selected poetry reading recordings for the launch of the PLC website this year. An additional batch of files was delivered to Web Services so that PLC could add five new recordings to the site each month. The Section hopes to be able to support this ongoing update to the site if resources allow.

Archive of Hispanic Literature on Tape: The Recorded Sound Section continued an ongoing digitization program to prepare a set of fifty selected poetry reading recordings from the AHLOT Collection for their website this year. An additional batch of files is being selected by Hispanic Division for next year and the Section hopes to be able to support the monthly addition of five new recordings to the site.

Manuscript Division: The Recorded Sound Section used a modernized dictabelt player to play and digitally preserve a dictabelt from the Henry Kissinger Papers at the request of the Manuscript Division and Yale University. A copy of the file was delivered to Yale, where the manuscript portion of the collection is now held.

Training & Internships

The Packard Campus again hosted two separate week-long training sessions for masters-level graduate students in the New York University Moving Image Archiving and Preservation degree program (MIAP), and the George Eastman House / University of Rochester L. Jeffrey Selznick School of Film Preservation. The first-year cohort of the NYU program visited Culpeper in February 2015 and the Selznick School students spent their week at the Packard Campus in May.

Library of Congress Junior Fellow Samantha Snyder worked over the summer in the Recorded Sound Research Center. She helped increase access to the news broadcasts dating from 1950 to 1970 in the NBC Radio Collection, one of the Section's most heavily researched collections. Samantha used the NBC Collection's Index cards and accompanying microfiche, as well as listened to selected broadcasts to identify, describe and enhance existing brief bibliographic records into MAVIS, the collection management software used by the Recorded Sound Section. As a result of more robust and detailed descriptions, researchers will now be able to easily identify news broadcasts on noteworthy events, with regard to 20th century American and World history, such as civil rights, atomic bomb testing, the space race, the Cold War, Korean War, and the Vietnam War, among others. Identified recordings will be targeted for digital preservation. She also created and enhanced existing subject guides on these subjects. Her final project was an exhibit that showcased her findings.

Jane Pipik from Simmons College interned for four weeks this summer in the Packard Campus Recorded Sound Section as part of her MLS program in Archives Management. Her focus was hands-on audio preservation training in the Audio Lab, as well as collection management and processing of sound recordings.

Processing Unit Focus on Core Activities

In response to staff shortages, the Recorded Sound Section instituted a “back to basics” approach to focus on the core activities of the Section. In the Processing Unit, working groups and other support activities that took up staff time were cut back and resources were focused on bibliographic production work. The result was the highest production of bibliographic records and arrearage reduction since 2005 when collections were being prepared for the move to Culpeper.

Audio Lab Continues Effective Operations Under Rotating Supervision

Since June 2013, the Audio Lab has been supervised by Senior Audio Preservation Specialists acting in 4-month details. The close collaboration and team approach taken by the entire lab staff to turn this challenge into an opportunity for growth and development of the lab’s capabilities is a tribute to their commitment to the work of the Unit. A new program to digitally preserve audio cylinders and the development and implementation of a third multi-stream digitization workflow dedicated to the NBC Radio Collection tapes are two major advances developed and implemented under this collaborative model.

Personnel Changes

Personnel changes, resignations, retirements, new hires
<u>Reassignment</u> Valerie Cervantes, MI Processing Technician– to CRS
<u>Resignations</u> Jamie Baldys, Library Technician Harrison Behl, RS Processing Technician Benjamin Harry, Audio Transfer Specialist Lauren Sorensen, Digital Conversion Specialist-American Archive Collette Stelly, Accounting Specialist Robert W. Stone, Collection Control/Movement Tech
<u>Retirements</u> Richard Thaxter, Automation Liaison (also recently deceased)

News from LC, MOUG/MLA 2016, Cincinnati, Ohio

New Hires

Boyko Antonov, IT Sr. Systems Administrator

Kevin Bahr, Library Aide (Summer Temporary)

Jamie Baldys, Library Technician (Summer Temporary)

John Brown, IT Software Expert

Jeremy Frye, Collection Control/Movement Tech (Temporary)

Diana Jerman, Accounting Specialist

Devin McCallum, Library Technician (Temporary)

Robert Norton, Audio Preservation Specialist

Jesse Pierce, Library Aide (Temporary)

Samantha Snyder (Junior Fellow)

Amy Jo Stanfill, NFPB Processing Technician

Mason Vander Lugt, NRPB Processing Technician

AMERICAN FOLKLIFE CENTER

During FY2015, the AFC Acquisitions Program accessioned 65 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 301,349 items. Included in this are 271,339 non-purchase items by gift and 30,010 purchases or purchase accruals. (This total does not include items accessioned by the Veterans History Project, which is submitting a separate CS report.)

The new AFC materials consist of approximately 68,820 manuscripts, 8333 sound recordings, 222,925 photographs, and 1,171 moving images, 100 artifacts. Significantly, born digital accruals represent 96% of accessions, compared to 11% in FY14.

The AFC Reference Program acquired 331 serials, 24 of which were purchased and 307 of which came by gift. They also acquired 807 items of ephemera for AFC's subject files, all of which came by gift. This yields new final totals of **302,487 items: 272,453 non-purchase items by gift** and 30,034 purchases or purchase accruals.

FY 2015 Selected Acquisitions by AFC Strategic Subject Areas

The Center's strategic collecting priorities are described as subject areas. AFC acquired significant materials in each strategic subject area, and analysis shows that we acquired materials from 20 nations on five continents, including 13 U.S. states. Below are the top strategic collecting areas and collections that track to them:

U.S. Veterans Oral Histories

AFC 2001/001: Veterans History Project

Extent: a total of 4,430 collections were received and 5,032 were processed.

U.S. Civil Rights Movement

AFC 2015/031: This Little Light of Mine: the legacy of Fannie Lou Hamer - documentary screening and conversation with filmmaker Robin Hamilton and NPR host Michel Martin

Extent: 83 digital image files

AFC 2015/032: Teaching the Civil Rights Movement from the bottom-up fifty years after the Voting Rights Act, lecture by Emilye Crosby

Extent: 54 digital image files

AFC 2012/040: Glen Percy Collection, 2015 accrual

Extent: 1753 total items: 274 digital betacam and u-matic videorecordings and 1479 digital images, all pertaining to the Civil Rights movement.

AFC 2014/039: Popular Culture and Civil Rights: Jazz, Film, TV and the Making of the Movement

Extent: 24 digital still images (12 .nef and 12 .jpg)

Latina/o Folklife

AFC 2004/001: StoryCorps, 2015 accrual

The full accrual from StoryCorps was 76,986 total digital files: 51,415 digital manuscripts, 3812 digital audio recordings, 21,756 digital still images, 3 digital moving images. A significant portion of these came from the Historias project, specifically documenting Latina/o oral histories.

AFC 2014/038: Son Jarocho Master Musicians concert collection

Extent: 201 total items: 1 digital audio file, 200 digital still images (100 .nef and 100 .jpg)

Women's Folklife

AFC 2004/001: StoryCorps, 2015 accrual

Extent: the full accrual from StoryCorps was 76,986 total digital files: 51,415 digital manuscripts, 3812 digital audio recordings, 21,756 digital still images, 3 digital moving images. A significant portion of these, probably half or more, document woman's oral histories.

AFC 2013/015: "I Pray for Them," Occupational Folklore of Housekeepers in Salt Lake City, Utah: Archie Green Fellows Project, 2013-2014

Extent: 1 digital audio recording in 2015.

Ethnographic Visual Documentation

AFC 2014/044: Center for Traditional Music and Dance (CTMD) Collection

Extent: 1701 total items: 2 manuscript items, 215 DATs, 717 photographic items, 98 DVCams, 376 miniDV's, 290 CDs and DVDs, 3 portable drives yet to be inventoried. These items document a wide range of ethnic folk music and dance.

AFC 2007/023: Robert Corwin Collection, 2015 accrual

Extent: 181,356 total digital still images: 306 digital scans and 181,050 digital image files. Most of these document traditional and folk revival musicians.

Occupational Folklife

Numerous Archie Green fellowship and OFP collections

Extent: over 1,200 items including sound recordings, text files, images, and moving images.

Non-purchase Items by gift to AFC

Division	Number of Items by Gift	Format	Items withdrawn from collection
AFC	272,453	See Below	0

Non-purchase Items by gift to AFC (by format)

Manuscripts	Sound Recordings	Graphic Images	Moving Images	Artifacts	Serials/ Ephemera
58,257	4069	205,102	279	100	307/ 807

External Transfers (these are usually transfers from government agencies or organizations to the Library-not transfers from one division to another)

Division	Number of Items by Transfer	Format	Items withdrawn from collection
AFC	0		174 Transferred out

Connecting users to our collections

The online presentation **The Alan Lomax Collection of Michigan and Wisconsin Recordings was launched on November 18, 2014**. The Alan Lomax collection of Michigan and Wisconsin recordings (AFC 1939/007) documents Irish, Italian, Finnish, Serbian, Lithuanian, Polish, German, Croatian, French Canadian, Hungarian, Romanian, and Swedish songs and stories, as well as occupational folk life among loggers and lake sailors in Michigan and Wisconsin. Lomax's itinerary took him from Detroit through the Saginaw River valley to the northern counties of the Lower Peninsula, including Beaver Island. Crossing the Straits of Mackinac, he collected across the Upper Peninsula to the far northern Calumet area and then along the Lake Superior coast to easternmost Wisconsin. The collection includes 441 disc sides, many of which contain more than one song.

AFC staff members continued to add to ***Folklife Today***, the AFC blog, and published **104 blog posts** highlighting AFC materials and activities in FY 2015.

AFC's engagement in **social networking through its Facebook page** continued, and its number of "fans" increased to over 19,000, representing a growth of 46 % during FY2015. In FY2015, AFC staff members shared a collection item or information about an AFC event or service to the public through this medium in **489 individual posts**.

AFC's events were featured in many webcasts, for which AFC placed links on its web page. In FY 2015, **28 AFC webcasts were added to the Library's site**. Each of these webcast videos is also an AFC collection.

AFC staff produced an **exhibit of six folding banners, entitled Treasures of the American Folklife Center Archive**. The exhibit toured with John Cohen and the Down Hill Strugglers as Treasures of the Archive Road Show. It displays numerous AFC collection items, and provides the web address for further exploration.

AFC Staff produced an **exhibit of Lomax-related collection items** occupying three glass cases located in the Library of Congress's Great Hall South Gallery. It featured artifacts from all stages of Lomax's career, including photos, publications, and recordings, as well as one-of-a-kind manuscripts, and even some of the equipment Lomax used over the years.

AFC staff members produced a **photo exhibit in collaboration with Rosanne Cash**, to be displayed in Carnegie Hall in New York. The curation was achieved in FY2015, and the exhibit launched on October 24, 2015. It contains 23 Library of Congress collection items.

AFC Staff presented at SXSW and other high-profile conferences, as well as several academic meetings.

AFC continued to **add pages and items to its website**. Nineteen new web pages were put online, as well as 123 photographs and 5 pdf documents. (This does not count items embedded in blog posts.) AFC's Lomax Michigan 1938 collection placed an additional 441 sound files and 3 web pages online.

AFC Staff **designed and produced promotional materials** for the Center, including a set of 4 commemorative bookmarks. Each bookmark contained a collection item (photograph) and a link back to AFC websites.

The **processing and cataloging** of collections made dozens of AFC collections accessible to the public through the reading room.

Reader Services

	Circulation of Items for use within the Library	Direct Reference Service				
		In Person	Correspondence	Telephone	Web-based/ E-mail	Total
AFC	2,286	4,601	42	2,217	4,118	10,978

Public Programs and Outreach

AFC sponsored a **robust series of public programs, including concerts, lectures and symposia**. In FY14, there were a **total of 39 public events**, including events in these series, the 3 exhibits mentioned above, and several co-sponsored events.

Homegrown Concert Series (13 events)

Treasures from the Archive Roadshow: Featuring the Down Hill Strugglers and John Cohen; Sones de México Ensemble: Mexican American Music & Dance from Chicago; The Legacy of Ola Belle Reed: Featuring David Reed, Hugh Campbell, and Other Friends and Family; Creole United: African American Creole Music from Louisiana; Sharp's Appalachian Harvest with Jeff Davis and Brian Peters; Peruvian Marinera Dance with Marinera Viva!!!; Ara Dinkjian and Zulai: Traditional Armenian Music and Song; Bing Xia: Traditional Chinese Guzheng Music; The Sherman Holmes Project with Brooks Long and Phil Wiggins: Blues and Soul Music; Lubana Al Quntar & Kenan Adnawi: Traditional Music and Song from Syria; The Royal Harmonizers: Gospel Singing Andrea Hoag & Loretta Kelley, Swedish and Norwegian Fiddling; The Western Flyers: Classic Western Swing, Hot Jazz & Swing Standards, Toe Tapping Cowboy Songs and Electrifying Old-time Fiddle Tunes.

Benjamin Botkin Folklife Lecture Series (10 events)

"The Poetry of Everyday Life," presented by Steve Zeitlin, Director, City Lore, New York City, followed by a film screening and discussion with filmmaker Paul Wagner; "'Listen to Our Story': Alan Lomax, Folk Producer / Folk Promoter," presented by Nathan Salsburg, Association for Cultural Equity; "Alan Lomax in Italy, 1954-1955," presented by Goffredo Plastino; "'A Bourgeois Town': Lead Belly in Washington, D.C.," presented by Terika Dean, Lead Belly Estate and Alvin Singh, Lead Belly Archive; "'Wait! Does This Belong to Us?'" New Ideas of Music Ownership and the Musical Life of the Kîsêdjê, a

Remote Indigenous Society in Brazil," by Anthony Seeger; "What Is Applied Ethnomusicology and Why Did They Say Such Terrible Things About It?" by Jeff Todd Titon; "Corsican Language and Expressive Culture," by Alexandra Jaffe; "The 78 Project: Documenting Historic Sound in the Contemporary World"; Open mic interview with David Broza and Mira Awad; Open mic interview with Fiona Ritchie

Songwriting lecture and workshop

"Corridos: The Story of a Mexican Ballad Tradition about Outlaws and Heroes" and Corrido (Tragic Ballad) Songwriting Workshop, both presented by Juan Díes;

Civil Rights History Project Public Programs (5 Events)

Memorialization and Justice as an Ancestral Imperative: Two American Cases (Lecture by Ken Bilby); Selma, the Voting Rights Act, and Reel History & Bridging History: Selma & the Voting Rights of 1965 (Book Talk & Film Screening); This Little Light of Mine: The Legacy of Fannie Lou Hamer (Film Screening & Discussion); Teaching the Civil Rights Movement from the Bottom-Up Fifty Years After the Voting Rights Act (Research Presentation); Civil Rights, Identity and Sovereignty: Native American Perspectives on History, Law, and the Path Ahead (Symposium co-produced with the Association of Tribal Archives, Libraries & Museums.)

Symposia (3 events)

Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line featured Henry Glassie, Clifford Murphy, and other scholars of music and folklore discussing the impact of Ola Belle Reed's legacy on traditional music today and talking about the new publication *Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line*, which features the recordings made by Glassie and Murphy. **Documenting Culture in the Twenty-First Century** presented a sampler of innovative contemporary approaches to fieldwork. Some of them are directly related to more traditional methods of ethnographic documentation, archiving, and presentation, while others are a little further afield. Speakers considered how evolving approaches to ethics, social justice, ownership rights, and privacy are affecting the acquisition, stewardship, and sharing of materials at repositories like the Library of Congress. **Dancing Ireni: Reimaging and Reimagining Alan Lomax's Choreometrics Project, Forrestine Paulay and Meriam Lobel in a conversation with Miriam Phillips**, was a one-day symposium at AFC held in conjunction with a larger three-day symposium on April 16-19, 2015 at the University of Maryland in College Park, celebrating both the centennial of Alan Lomax and the groundbreaking study of dance he founded in 1965 with Irmgard Bartenieff and Forrestine Paulay.

AFC at National Book Festival

AFC provided programming promoting the Center and "The Library of Congress Celebrates the Songs of America," at the National Book Festival. Activities included a formal presentation about AFC in the LC Pavilion, a table staffed by AFC employees, and interactive performances by AFC staff members.

Co-Sponsored Events (3 Events)

African Roots of the Fiddle and Banjo and Alan Lomax's "Southern Journey" was a lecture and performance by Cecilia Conway, John W. Kluge Center Alan Lomax Fellow, with guest musicians Jerron "Blind Boy" Paxton and the Down Hill Strugglers.

"Lomax Challenge Stage" at the Folk Alliance International conference. Musicians performed songs from the AFC's Lomax-related collections. Performers included Peggy Seeger and Grammy-winner Dom Flemons.

***Flory's Flame: The Story of Flory Jagoda*, film screening**, co-sponsored by the embassy of the Republic of Croatia to the United States, the embassy of Spain to the United States, and Spain Arts and Culture.

Media Appearances

AFC Staff appeared on the radio in several local and national venues, speaking about AFC collections and folklife in general.

Leadership Services

AFC provided leadership to our constituent communities in four principal ways: through the activities and vision of our Board of Trustees; by providing research fellowships that enrich scholarship and encourage the use of our collections; by providing internships designed to develop the careers of archivists and library professionals; and by serving as content experts, instructors, and policy advisors on folklife and cultural heritage issues in local, national and international contexts, including university settings, fora such as UNESCO, WIPO and OAS, and professional organizations and societies.

AFC Board of Trustees

The American Folklife Center was created by the U.S. Congress in 1976 through Public Law 94-201, the "American Folklife Preservation Act." According to the law, the Center receives policy direction from a Board of Trustees that is made up of representatives from departments and agencies of the federal government concerned with some aspect of American folklife traditions and the arts; the heads of four of the major federal institutions concerned with culture and the arts (see below); persons from private life who are able to provide regional balance; and the director of the Center. Included in the Legislative Branch Appropriations Act of 1999 are provisions for the board to be expanded to include four new members appointed by the Librarian of Congress, and, ex officio, the president of the American Folklore Society and the president of the Society for Ethnomusicology. The board meets twice a year, in Washington, DC, or in other locations around the country, to review the operations of the Center, engage in long-range planning and policy formulation, and share information on matters of cultural programming. In FY2015, the Board met twice. The Board members at the close of FY 2015 were:

Congressional Appointees:

C. Kurt Dewhurst, Chair, Michigan

Patricia A. Atkinson, Nevada

Jean Dorton, Kentucky

Joanna Hess, New Mexico

Presidential Appointees:

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Susan Hildreth, Institute of Museum and Library Services

Librarian Appointees:

Maribel Alvarez, Arizona

Bob Edwards, Washington, DC

Tom Rankin, North Carolina

Donald Scott, Nevada

Ex Officio Members

William Adams Chairman, National Endowment for the Humanities

James H. Billington, Librarian of Congress

Jane Chu, Chairman, National Endowment for the Arts

G. Wayne Clough, Secretary of the Smithsonian Institution

Beverly Diamond, President, Society for Ethnomusicology

Betsy Peterson, Director, American Folklife Center

Michael Ann Williams, President, American Folklore Society

Library of Congress Advisory Bodies

The AFC Director attended the National Recordings Preservation Board meeting to discuss nominations for the National Registry. The Board is an advisory group bringing together a number of professional organizations and expert individuals concerned with the preservation of recorded sound. The Board is one of three components established by the legislation to form a comprehensive national program to ensure the survival, conservation, and increased public availability of America's sound recording heritage.

The AFC director and several staff members worked on the Library's Gershwin Prize committee, which recommended the 2015 prize winner, Willie Nelson.

Fellowships and Awards

Archie Green Fellowships

The Archie Green Fellowships were established to honor the memory of Archie Green (1917-2009), a pioneering folklorist who championed the establishment of the American Folklife Center at the Library of Congress. Green documented and analyzed the culture and traditions of American workers and encouraged others to do the same. Archie Green Fellowships are designed to stimulate innovative research projects documenting occupational culture in contemporary America. This year they went to three teams of researchers in different states. **John McKerley, Jennifer Sherer, and the University of Iowa Labor Center (Iowa City, Iowa)** will conduct a project titled *Remaking the Midwest: Documenting the Occupational Culture of Recent Immigrants to Iowa's Meatpacking Industry*. They will document the occupational culture of foreign-born workers to Iowa's meatpacking industry. \ Using audio interviews, this project will explore the ways in which these men and woman have reshaped (and been reshaped by) the state's work culture and community life. **Christopher Mulé of the Brooklyn Arts Council** and his team will conduct the project *Domestic Workers United*. The project is named after Domestic Workers United (DWU) an organization primarily representing Caribbean, Latina, and African nannies, housekeepers, homeworkers, and elder caregivers. Working with DWU, the folklorists will document the experiences of domestic workers in the New York metropolitan area. As part of the project, the folklorists will train and mentor selected DWU members as fieldwork collaborators. **Nic Hartmann of the Southwest Folklife Alliance in Tucson, Arizona**, will carry out the project *The Crossroads of Confianza: A Study of the Fresh Produce Industry in Nogales, Arizona*. For over a century, Nogales has served as the primary entry point for imported produce from Mexico. From produce brokers to truck drivers to customs inspectors, the heart of the industry is rooted in multigenerational family-owned businesses and local occupational customs. Today, with the rise of new shipping routes, drought, and other political and socioeconomic changes, the occupational traditions of Nogales have been placed in jeopardy. This study, conducted with the support of University of Arizona and the Nogales-based Fresh Produce Association of the Americas, will document the rich variety of people involved in the fresh produce industry, while examining how social and economic changes affect (and will affect) the Arizona-Mexico borderland.

Gerald E. and Corinne L. Parsons Awards

The Gerald E. and Corinne L. Parsons fund provides support to increase awareness of the ethnographic collections at the Library of Congress and to make the collections of primary ethnographic materials housed anywhere at the Library available to the needs and uses of individuals and non-governmental organizations. This year, AFC selected three applications, from two states and the District of Columbia, to receive awards. **David Blake of Stony Brook University in New York** received support for his research into Pete Seeger's performances during Seeger's 1950s music industry

blacklist. Beginning with initial accusations of his Communist ties in February 1952 through his testimony in front of the House of Un-American Activities Committee in 1955, his conviction of contempt of Congress in 1961, and the reversal of his sentence in May 1962, Seeger's career was never more precarious and prolific. Blake's research will examine how Seeger's college concerts during this period influenced the development of intellectual and critical approaches to folksong as part of the folk revival of the late 1950s and 1960s. **Cristina Benedetti, a PhD. Candidate at the Ohio State University in Columbus**, Ohio, conducted research on the National Mall in Washington, D.C., tracing connections between gatherings and how the historical "layering" of political performances in this space has contributed to its symbolic power. While many scholarly works about the Mall focus on the landscaped, sculpted, and built aspects of the Mall, Benedetti's research investigates the ways that everyday people engage with this space, whether in protest, or for tourism, entertainment, commemoration, or leisure. **Sita Reddy, a Research Associate at the Smithsonian Institution in Washington, D.C.**, researched visual materials, including ethnographic films, of yogis and fakirs, focusing on colonial, postcolonial and transnational representations of yoga's encounters with modernity. She is particularly interested in the social practices, interactions, and ethnographic contexts around representations of yogi-fakirs as they travel through different media and institutional arenas.

Blanton Owen Fund Awards

The Blanton Owen Fund was established in 1999 in memory of folklorist Blanton Owen by his family and friends to support ethnographic field research and documentation in the United States, especially by young scholars and documentarians. This year, AFC selected two applicants in two states to receive awards. **Andrew Flachs, a PhD candidate at Washington University in St. Louis, Missouri**, is conducting a multi-layered study of the historical and contemporary relationship of farming communities in the Lower Illinois River Valley to their natural environment and cultural past and present. Bringing together ethnographic methods (oral history and participant observation) with archival analysis of social organization, this project will make visible the manmade landscapes of power, economy, and history that have defined farmers' relationship with the river. **Joseph O'Connell, an independent scholar in Raleigh, North Carolina**, conducted archival research and oral history interviews with surviving individuals from a unique family-run cultural troupe of performing artists who toured the midwestern United States from the 1940s to the 1980s. The troupe was popularly known in the region as "Bertelle's Birds," but it was not widely documented. The proposed research focuses on the performers as a socio-religious phenomenon, examining the Quaker background of the show and the family's vision for evangelizing through performing animals. The research and personal interviews will situate "Bertelle's Birds" within the socio-cultural contexts that gave rise to the show in the mid twentieth-century Midwes.

Alan Lomax Fellowship from the John W. Kluge Center

The Alan Lomax Fellowship is a post-doctoral fellowship for advanced research based on AFC's Alan Lomax Collection. The Alan Lomax Fellows Program supports scholarly research that contributes significantly to a greater understanding of the work of Lomax and the cultural traditions he documented over the course of a vigorous and highly productive seventy-year career. It provides an opportunity for concentrated use of

materials from the Lomax Collection and other collections of the Library of Congress, through full-time residency at the Library. Although the fellowship is granted by the Kluge Center, because it goes toward work with a single large collection at the American Folklife Center, AFC staff members are highly involved in working with the Lomax Fellow. The current fellow is Cecilia Conway of Appalachian State University, who is studying the American South as a musical crossroads, and Alan Lomax's work in bringing together the music of the Upland South and Deep South.

Interns and Fellows

Junior Fellow

During FY2015, AFC had a Junior Fellow, April Rodriguez, who worked 480 hours on the Alan Lomax Collection.

Interns and Volunteers

During FY2015, AFC benefited from the work of 6 interns and 2 volunteers, who among them provided 2,093 hours of work for the Library.

Collaboration with External Communities

AFC staff helped plan and implement a field school at Utah State University in Logan. The Field School offered beginning ethnographic fieldwork training for students of all levels. Focus was on documentation of local culture through oral interviews and photography, archival collection production, and public presentation. This field school focused on gathering the stories/life experiences of new refugees in Cache Valley (Logan, Utah), particularly Burmese Muslim, Karen, and Eritrean refugees

AFC staff participated in a Field School at Memorial University of Newfoundland. Under the direction of Dr. Cory W. Thorne, the Field School introduced beginning graduate students to ethnographic documentation methods related to landscape, buildings, narratives, and place. The school focused on one small Newfoundland community: Change Islands, Notre Dame Bay.

AFC staff collaborated with Berea College, the University of Kentucky, and the Association for Cultural Equity to increase access to Alan Lomax Collections. As a result of this work, several collections went online in early FY 2016.

AFC staff worked with the staff and archivists at Carnegie Hall throughout much of FY 2015 toward an exhibit which opened in early FY 2016.

AFC staff worked with the Smithsonian's National Museum of African American History and Culture on sharing digital assets related to the Civil Rights History Project.

AFC staff worked with StoryCorps on digital assets sharing, and on the implementation of their new app, StoryCorps.me

AFC collaborated with the University of Maryland, Folk Alliance International, and the Association of Tribal Archives, Libraries, and Museums on the public events described above under "co-sponsored events."

On AFC's concert series, staff collaborated with the Kennedy Center, the National Endowment for the Arts, the Folklore Society of Greater Washington, the Smithsonian Folklife Festival, Maryland Traditions, and the National Council for the Traditional Arts, as well as the Croatian, Peruvian, Mexican, and Armenian Embassies.

Civil Rights History Project and Related Targets

The AFC celebrated several accomplishments in its work on the Congressionally-mandated Civil Rights History Project Act of 2009 (Public Law 111-19), and related targets in our work on Civil Rights collections. The law directs the Library of Congress (LOC) and the Smithsonian Institution's National Museum of African American History and Culture (NMAAHC) to conduct a survey of existing oral history collections with relevance to the Civil Rights movement to obtain justice, freedom and equality for African Americans and to record new interviews with people who participated in the struggle, over a five year period beginning in 2010. AFC's Civil Rights History Project staff contributed expertise and materials to the Library's exhibit, "The Civil Rights Act of 1964: A Long Struggle for Freedom" which featured many of the oral history interviews collected by the project. In FY15, the AFC cataloged 7,292 Civil Rights-related items, digitized over 17,101 items in various formats, produced 5 public programs, wrote 5 blog and print articles, and maintained and expanded the project

Website: <http://www.loc.gov/collection/civil-rights-history-project/about-this-collection/>

Project-Based Partnerships

In FY 2015, AFC developed project-based partnerships that have strengthened

collaborations with at least three diverse communities, including Native American tribal communities in New England, scholarly communities engaged in dance research, IT digital application development, and legal scholars engaged in intellectual property research. In particular, our introductions to digital applications development expert communities (collaborative cataloging software development and digital storytelling applications) are introducing our collections to new audiences, and greatly enhancing our knowledge and understanding regarding the potential of online collections access to develop new partnerships. The implications for building future relationships are significant.

In particular, AFC initiated the pilot phase of the Ancestral Voices project to digitize AFC's vast collection of wax cylinders containing recordings of Native American voices and music. This involved greenlighting the cylinder move to NAVCC and establishing a partnership with a third party (NYU) to work with the Passamaquoddy tribal community and facilitate development of a collaborative cataloging pilot that enables tribal input in labeling, using Mukurtu content management system. This is a multi-year project.

Participation in External Gatherings and Events

Throughout the year, AFC staff participated as subject specialists and content experts in folklore, folklife and archival and library sciences at regional, national and international meetings and gatherings of professional scholarly organizations. The sponsoring organizations included the American Folklore Society, the American Library Association, the Society for American Archivists, the Association of Tribal Archives, Libraries and Museums, the International Association of Sound Archives, the International Oral History Association, and the National Archives and Records Administration.

Personnel Changes

Personnel changes including promotions, resignations, and new hires
Resignations:
Bertram Lyons, Folklife Specialist (Digital Assets Manager), June 2015
Kathryn Stewart, Librarian (Collection Specialist, July 2015
New Hires:
Pinesha Harrison, Administrative Specialist, June 2015
Julia Kim, Folklife Specialist (Digital Assets Manager), July 2015
Melissa Lindberg, Processing Technician, August 2015
Promotions:
Valda Morris-Slack, Processing Archivist