



## News from the Library of Congress

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### Music OCLC Users Group Annual Meeting Music Library Association Annual Meeting February-March 2021

## Music Division

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The Music Division has custody of a vast and diverse collection of materials numbering approximately 25 million items and spanning more than one thousand years of Western music history and practice. These holdings include the classified music and book collections, music and literary manuscripts, iconography, microforms, periodicals, musical instruments, published and unpublished copyright deposits, and more than 600 special collections in music, theater, and dance. The Division also operates the Performing Arts Reading Room and administers a prestigious program of concerts.

### FY 2020 Highlights

A significant highlight for the year was the Concert Office's entry into the world of the virtual concert hall, creating an impressive series of virtual programs that opened with two innovative projects. On May 28, the first digital concert presented a 90-minute webcast featuring the International Contemporary Ensemble, the world premiere of a Library of Congress commission, Suzanne Farrin's *Nacht*, and a live, post-concert chat, as well as the premiere of Ashley Fure's *Interior Listening Protocol 1*. In June, the Boccaccio Project offered a series of ten short commissions written in response to the COVID-19 pandemic. These ventures opened new avenues for outreach and earned an enthusiastic reception. Redesigning all aspects of producing the concert series, the Concert Office developed a completely virtual 2020-2021 season with a unique branding concept: opening a digital portal to the Music Division's treasures, with the goal of enhancing the viewer's experience and attracting a global audience. Virtual artist residencies, conversations and lectures, special, curated content "packages" of manuscripts, images and artifacts, and new educational offerings for patrons of all ages, have been conceived to make our series highly visible and vibrant in a competitive digital marketplace for cultural consumers. This totally new, already successful program ensures the Library's place in the vanguard of international music presenters, and underscores its reputation for visionary thinking, creativity and technological excellence.

The Division completed the processing and finding aid for the 206,000-item collection of Henry Mancini (1924-1994), an award-winning American composer of music for film, television, and commercial recordings; and also published the first of three blog posts promoting the collection.

The Division's RISM team has documented roughly 3,200 manuscripts and early imprints during situational telework, to be reported when staff return to work on-site. A recent article published in the journal of the Music Library Association ranks the Library of Congress 5<sup>th</sup> among institutions that hold unique printed items worldwide. (See Jennifer A. Ward. "Documenting Historical Printed Music in RISM: New Opportunities for the Digital Age," *Notes*, Vol. 77, no. 1, Sept. 2020). Future reporting is expected to move the Library up in the ranking.

The Division played a major role in planning and executing the programs surrounding the Library of Congress Gershwin Prize for Popular Song, this year honoring country music legend Garth Brooks. Programs included a public interview by the Librarian with Brooks and his wife Trisha Yearwood in the Coolidge Auditorium, a celebratory dinner at the Hay Adams, a special tour of the Library and display of collection items in the Whittall Pavilion, and an all-star tribute concert in Constitution Hall on March 4.

The cataloging section was able to undertake a program of bibliographic file maintenance that led to the updating of over 9,000 records in the ILS. These improvements will lead to significantly better access to Division materials for our users.

## **Advance User Access to Knowledge and Creativity**

### **1.1 Expand the National Collection in Support of Current and Future Users and Services**

The Division has continued its successful efforts to enrich the Library's holdings with the addition of materials in the wide variety of formats that the Music Division holds, including new and antiquarian books and scores, both printed and in manuscript, as well as correspondence, photographs, theatrical designs, choreographic materials, programs, and business papers. We have continued building on our world-renowned areas of strength with significant additions in the areas of the American musical theater, dance, chamber music, opera, and jazz. We have added 11 archival collections and additions to 12 existing collections; we have acquired the papers of Broadway legend Barbara Cook, jazz saxophonist Steve Lacy, jazz pianist and actress Hazel Scott, and the final installment of the papers of opera star Jessye Norman. We also acquired holograph music manuscripts of George and Ira Gershwin, Jerome Kern, Franz Liszt, Felix Mendelssohn, Giacomo Puccini, Richard Rodgers, Clara Schumann, and Richard Wagner among many others, as well as first and early printed editions of works by Beethoven and Liszt, a remarkable 16th-century German Missale, as well as two early imprints of baseball songs and 11 scores for newly-commissioned works.

### **1.2 Increase User Discoverability of Collection Items Processing**

One of the most important ways in which we increase the discoverability of materials in our holdings is through the processing of archival collections. During the past year, we completed the processing of the papers of film composer Henry Mancini, while continuing to work on those of composer, conductor, historian and jazz musician Gunther Schuller. Both of these are recent acquisitions which have attracted the attention of the scholarly community. We have also completed processing of significant additions to our papers of dance and actress Marge Champion and of composer Samuel Barber. Other projects finished during the year include the papers of guitarist and inventor Les Paul, composer Erich Wolfgang Korngold, actor John Raitt, bandleader Music of Machito and His Afro-Cubans, concert band conductor and cornetist Leonard B. Smith, and the integration of extensive additions to the Seeger Family Collection, including materials pertaining to noted composer Ruth Crawford Seeger. Many new projects are currently underway, including the collections of Hazel Scott, Roger Lacey Stevens, reprocessing of the Charles Mingus collection, and preparing significant additions to the collections of Morton Gould, Erick Hawkins and Lucia Dlugozewski. As the pandemic took hold and staff transitioned into teleworking, we turned our attention to revising and updating 23 legacy finding aids to enhance discoverability and accessibility to these robust resources. In all of these instances, and many others as well, the Music Division is widely known as the principal repository for the archival papers of these important figures, and it is only through archival processing and making the finding aids available online that the riches of these collections can become known.

## Research Guides

The Music Division published 5 libguides in FY20, making a total of 7 published libguides. Four more are awaiting publication, and 30 others are in various stages of development.

Authorship of libguides expanded beyond the reference staff in FY20, and include concert office staff who created a “Concerts from the Library of Congress: Pick of the Week” guide, and staff from the Acquisitions and Processing Section (A & P) who wrote a “Digital Music Scores: Preferred Formats” guide. Reader Services staff most recently published a guide to Beethoven primary sources at the Library, to coincide with related concert programming on the 250<sup>th</sup> anniversary of the composer’s birth. Two additional guides for educators were published online as PDFs in order to make content immediately available for teachers suddenly dealing with virtual instruction due to the global pandemic: Performing Arts Remote Research Guide and K- 12 Music Education Resources @ the Library of Congress. These will eventually be turned into libguides, along with the remainder of our legacy collection guides that predate the libguide format.

## Cataloging

The Division’s Music Bibliographic Access Section (MBAS) creates bibliographic metadata for music materials accessible via the Voyager Integrated Library System (ILS). One of the section’s responsibilities is the cataloging of newly acquired general collections material, whether that be through copyright deposit or purchase. Prior to the start of extended telework due to the COVID- 19 pandemic, the section was on track to meet its goals for metadata production of newly acquired materials.

The onset of the pandemic presented the section with a challenge in that half of the staff were not equipped with the necessary teleworking equipment. Until the situation was rectified in late April and May, cataloging production necessarily slowed. However, due to the ingenuity of several members of the team, cataloging stopgaps were developed, such as alternative methods of data entry, which allowed for cataloging of newly acquired materials to continue with altered workflows. In fact, the section was able to keep up with providing metadata for incoming materials as acquisitions necessarily slowed due to pandemic-related issues.

The section, however, more than made up for the decrease in the cataloging of newly acquired materials by undertaking a sustained program of bibliographic file maintenance to modify previously uncontrolled personal name and title headings. Over 9,200 bibliographic records have been modified during the project. This necessary maintenance should lead to better search results for users of the collection, thus making collection materials more discoverable.

When staff have been allowed to report for work on-site, most of the time has been spent in cataloging collection materials not suitable for telework. These are some of the most important items that the Division cares for. Examples include the clean-up cataloging of M1490 materials (music published before 1800) and the cataloging of film music deposited between 1930 and 1977.

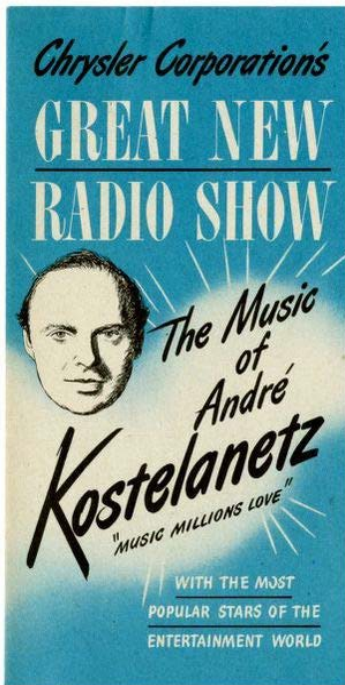
### 1.3 Make More Collections More Available to More Users Online

The Music Division created 46,768 master digital files from Oct. 1, 2019 to September 30, 2020. This is approximately 5,762 library items and includes American music manuscript scores from the late 19th and early 20th centuries from the A. P. Schmidt Collection; items from the Andre Kostelanetz Collection; manuscript scores and early published editions of Franz Liszt; and miscellaneous one-off scans. We launched renowned conductor Andre Kostelanetz’s collection online in December 2019 (176 items), including radio broadcasts and recordings that demonstrated “The Kostelanetz Sound.” The Music Treasures Consortium was updated with the FY17-18 Significant Purchases in February 2020 (19 items), which included manuscripts by Mendelssohn, Wagner, Chopin, Verdi, Beethoven and Mozart. Finally, we launched the Gaetano Brunetti (1744-1798) Manuscript Scores presentation (68 items) in July 2020. The Music Division holds almost half of Italian composer and violinist Brunetti’s extant music manuscripts, making it an important repository for Brunetti’s music.



Left: *Quintets, violins (2), violas (2), cello*  
*L. 233, C major, Brunetti, Gaetano (1744- 1798).*

Below: Ad for Kostelanetz’s CBS radio show, “Music Millions Love,” sponsored by Chrysler.



#### 1.4 Care for the National Collection So That It Remains Available to Users

##### Completion of the transfer of bound scores from LM-B09 to LM-G15

Reader Services technicians transferred the final portion of bound scores, ca. 28,000 linear feet, from the stacks in LM-B09 to the stack space we obtained two years ago in LM-G15. Working backwards through the classification schedule, we decided to leave classes M1 and M2 in B09 in order to allow ample expansion space for the M3 composer collected editions. This allowed us to integrate several trucks of overflow M3 volumes that have been set aside for years into their proper shelf locations. LM-G15 is now fully occupied, but with room for growth. The M1s and M2s are now being moved to the south and west perimeter walls of B09 to make room for the start of the sheet music box reorganization project (see below).

**Weeding and deaccessioning of Additional Service Copies**

Following previously established criteria, Reader Services technicians weeded duplicate copies from segments of the bound score collection, prior to moving them to G-level. Most of these Copy 2s have been deaccessioned. This summer, technicians went back to the initial segment of bound Ms that had been moved by CMD staff without weeding to begin pulling duplicate copies from there.

**Inventory of M2 and M3 sets**

An inventory of our M2 and M3 collected works editions was completed as a telework project, comparing our holdings to what is available in established free digital libraries. This data may be used in the future to make selections of volumes that can be moved to off-site storage.

**Reorganization of boxed sheet music**

The space vacated by the bound scores move to the G-level is being used for a much-needed reorganization of the Division's vast collection of unbound sheet music. Technicians are dividing the contents of over-flowing boxes among multiple boxes, leaving expansion room at "pressure points," and replacing broken boxes. This project began with boxes in the M1356.2 class for jazz lead sheets. Staff identified a large number of jazz lead sheets among the copyright deposits at Landover, which were brought in and cataloged for retention on site. The addition of these titles required a complete rearrangement of the class, and expanded its footprint from 45 boxes to 91.

**Bound periodical shifting**

We have begun to transfer the bound periodical collection from LM110 to B09 in preparation for the creation of swing space for staff during the upcoming renovation of the Division's reading room and staff areas. As we move these periodicals downstairs, we are finally able to integrate volumes returned from the bindery over the past few years. We completed an inventory last spring of periodical titles that are available online through subscription databases, which will help us plan for future off-site storage.

**Special Projects**

The Division's Collection Manager initiated and led the preparation of Copyright deposits to move from the Landover Center Annex to the Ft. Meade High-Density Storage Facility. LAC Group was selected as the contractor to assist the Library in preparing music collection items for transfer to a new archival storage facility. The project's goal was to prepare 6,500 boxes of music copyright deposits (ca. 650,000 pieces of music) through rehousing, labeling, adding security tab and bar code markers, updating electronic records, verifying content of boxes, and discarding the old packing materials. Nearly 1,800 boxes of deposits were rehoused from improper and sometimes damaged housing to archival sheet music boxes. While rehousing, the contractors unveiled 139 oversized scores as well as a few microfilms and sound recordings. The project's goals were successfully met within seven weeks (projected six-to-eight weeks). This project in conjunction with a similar venture in 2018 resulted in preparation of approximately 35,000 boxes of copyright deposits. The timely success of these tasks depended upon the cooperation of various LOC divisions' personnel, namely the Contracts and Grants Directorate, Conservation (26 pallets of supplies), CMD, and ISS (warehouse management, waste removal).

## 1.5 Develop and Contribute to Library/Industry/Community Standards and Best Practices

The cataloging section currently provides three liaisons to the subcommittees of the Cataloging and Metadata Committee (CMC) of the Music Library Association (MLA). The work of the subcommittees focuses on developments in Content Standards, Encoding Standards, and Vocabularies as they affect music-related materials. A member of the section also completed his term as editor of the *Music Cataloging Bulletin*, an MLA publication which reports to music catalogers across the country changes and additions to various LC products affecting music, including LC classification, LC Subject Headings, the LC Medium of Performance Thesaurus, the LC Genre/Form Terms, LC Demographic Group Terms, and the LC Name Authority File.

The section continues to serve as the official liaison to the NACO Music Project, a funnel project of the Program for Cooperative Cataloging (PCC), which is concerned with the creation of authority records for music materials. One of the main duties of the liaison involves answering complex authority questions requiring the assistance of section specialists.

Several members of the section are involved with metadata initiatives at the Library. Eight specialists have been participating in the BIBFRAME 2.0 pilot project, intended as a linked data implementation for metadata produced through cataloging activities and as the replacement for MARC.

Specialists are also involved in the review of MARC proposals with ABA/NDMSO, the review of SACO proposals with ABA/PTCP, and the review of policy statements for the application of RDA to music materials, also with ABA/PTCP.

The Section Head has continued to be involved with the development of RDA, the international standard for cataloging metadata. Since the beginning of the year he has been a member of the RDA Steering Committee Technical Working Group. This summer he was appointed as Technical Team Liaison Officer to the RSC. The Section Head also represents the interests of the Library on the North American RDA Committee, or NARDAC. This group, which is also composed of representatives from ALA and the Canadian Committee on Cataloguing, serves as the primary vehicle for suggesting changes for RDA to the RSC.

The cataloging section maintains the online presence of the U.S. International Standard Music Number Agency. The U.S. ISMN Public Archive makes available, world-wide, catalog records created for all scores issued ISMN in the United States. The Archive is refreshed periodically to include newly created records and changes made to records created previously. As of the end of this fiscal year, over 10,000 records could be viewed and used by the public. Please see <https://memory.loc.gov/diglib/ihas/html/ismn/ismn-home.html> for more information. The ISMN Agency's importance lies in its fostering music publication in the U.S. The Agency's viability lies in smart resource leveraging—the system provides LC with catalog records created without LC labor. In the upcoming year, the system will be re-examined so that it can take advantage of the latest developments in database software and maintenance.

The Head of the Acquisitions & Processing Section served on the Music Library Association's Working Group for Archival Description of Music Materials which prepared *Archival Description of Notated Music* (ADNM) to provide a standard for archival description of notated music. This represents the first subject-specific supplement to *Describing Archives: A Content Standard* (DACS) and outlines guidance intended for archivists with limited knowledge of music, music librarians with limited knowledge of archival practice, as well as students of archival science. Included as an appendix are the *Guidelines for Archival Description of Notated Music*, which were officially adopted as a standard by the Council of the Society of American Archivists in December 2019, following extensive review by the Society of American Archivists Standards Committee, its Technical Subcommittee for *Describing Archives: A Content Standard*, and the wider archives community.

The Concert Office developed two state-of-the-art virtual programs that have been models for subsequent music industry projects, offering innovative features like a post-event digital green room, and a 10-part micro-commissions webcast series that attracted both critical acclaim and a huge online viewership.

## **Advance the Practice of Librarianship and the Delivery of Library Service to Users**

### **2.1 Make Collection and Reference Information and Services Available at the Point of Need**

Before the pandemic shut-down in March, Reader Services staff provided a total of 20 research orientations for 150 people. There were 81 group visits with 354 people for tours/show and tells. Unique readers in the Performing Arts Reading Room numbered 1268. Internal circulation of collection material totaled 57,671 items.

Reference specialists quickly adapted to the online teaching environment. We responded to professors' needs with virtual research orientations to our digital collections by Zooming or Skyping into classes they hosted.

Collections continued to be highlighted in our blog, In the Muse, and also on the Performing Arts at LC Face Book page. In FY20 there were 72 blog posts and 213 FB posts.

### **2.2 Increase User Engagement with Our Collections and Expertise**

Music specialists continued to provide curated displays for special events throughout the year. In October 2019, Senior Music Specialist Mark Horowitz gave a pre-concert lecture "Inside the Envelope: Behind the Scenes with Oscar Hammerstein Correspondence," an extension of his research conducted during a Kluge Fellowship, prior to the concert he conceived, "As Ever, Oscar: Letters and Lyrics of Oscar Hammerstein II." Following in January specialists offered a show- and-tell of unique music theater materials for the visiting cast of the touring production of *My Fair Lady*.

Reader Services staff participated in the "online office hours" program for teachers sponsored by the Learning and Innovation Office. A WebEx presentation on July 21 featured an overview of our Ragtime website and included a Q&A with a reference specialist.

Our robust web archiving efforts continued in FY20 with the release of the LC Commissioned Composers Web Archive and the Performing Arts Web Archive. A Professional Organizations for Performing Arts Web Archive is in production, with publication scheduled in FY21. Division staff joined a Library-wide coronavirus web archiving team, recommending sites that document performing artists' response to COVID-19.

RISM (Répertoire International des Sources Musicales) continues to be an important discovery tool for our early music resources. In FY20, Division staff cultivated a close working relationship with both the US RISM office in Cambridge, MA and the Central office in Frankfurt, Germany. The RISM blog featured news of our recently released digital collection of Brunetti manuscripts, reposted one of our blogs on Johann Baptist Wanhal, and highlighted our bibliography "Transcripts of Dramatic Musical Works in Full Score at the Library of Congress Music Division."

### **Public Programs**

The Music Division's public programs presented a powerful and impressive statement in the 2019-2020 season, demonstrating the vision and energy that has made the Library a leader in setting standards in performance, composition and broadcast since 1925. October launched a spectacular, yearlong celebration of women performers and composers, built on the theme of "Vision & Legacy." Violinists Midori, Leila Josefowicz and Miranda Cuckson, and violist Tabea Zimmerman were part of a remarkable lineup that included pianist Anne-Marie McDermott, appearing in a special event honoring the 200<sup>th</sup> birthday of Clara Schumann, and drummer and bandleader Terri Lyne Carrington. Tank and The Bangas, fronted by singer and poet Barriona "Tank" Ball, gave an educational workshop for young spoken word artists.

Ninety-five events were planned to mark the 95<sup>th</sup> season of the series, encompassing chamber music, jazz, pop, early music, and American musical theater. Major projects included a two-day project for Asko Schönberg, one of the world's pre-eminent contemporary ensembles, made possible through substantial funding from the Performing Arts Fund NL and the Dutch ministry of culture.

Other highlights were a group of five noteworthy chamber orchestras, including the Sphinx Virtuosi, an acclaimed ensemble of young Black and Latino artists, and the Irish Chamber Orchestra with clarinetist and composer Jörg Widmann. Two significant festivals focusing on Library collections were scheduled for spring 2021: a *Beethoven at 250* celebration, and *Strayhorn: Known and Unknown*.

The Revada Foundation of the Logan Family generously supported notable jazz programming, including a concert by pianist and composer Chucho Valdés, with two grants totaling \$150,000. Two lectures by music theater artist and historian Ben West, "Diversity and the Birth of Broadway," examined early works by women and Black composers. The Division continued its successful partnership with the American Musicological Society for co-presentation of two annual lectures. Film screenings were a significant mini-series, including "A Year of Change: Best Picture Nominees of 1968."

Following the cancellation of live spring events caused by the COVID-19 pandemic, the Concert Office quickly created a completely new virtual program strategy, offering two thoughtful, pathbreaking virtual projects in May and June that drew a gratifyingly expanded audience. A livestreamed concert by the International Contemporary Ensemble—a three-way webcast partnership—presented the world premiere of Suzanne Farrin's Library commission, *Nacht*; and the innovative, 10-part Boccaccio Project micro-commission series.

## Commissions

The Music Division commissioned the following composers/works in FY20. The manuscripts of all of the new works are now part of the collection.

Diesendruck, Tamar. *Unruly strands*, for violin and piano. McKim Fund.

Farrin, Suzanne. *Nacht*, for *ondes Martenot*, harp, percussion, bass and voice. Carolyn Royall Just Fund.

Tedesco, Diego. *Ornamenti*, for seven instruments. Koussevitzky Foundation. [Boccaccio Project](#)

Bezadi, Ashkan. *Lobelia*, for solo cello. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Chessa, Luciano. *1462 Willard Street*, for solo viola. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Drehoff, Richard Jr. *Shadow of a difference / falling*, for solo oboe. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Eidelman, Cliff. *Bridges*, for solo piano. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Loggins-Hull, Allison. *Have and hold*, for solo flute. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.



Masaoka, Miya. *Intuit (a way to stay in this world)*, for solo cello. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Nourbakhsh, Niloufar. *A Shared solitary*, for solo violin. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Rogers, Erin. *Hello World*, for solo flute. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Sneed, Damien. *Sequestered thoughts*, for solo piano. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

Travers, Aaron. *Olcott Park*, for solo piano. Boccaccio Project Commission, Dina Koston and Roger Shapiro Fund for New Music.

### **2.3 Pursue a Coordinated Program to Engage Researchers, Librarians, and Archivists**

Reader Services sponsored a HACU intern in the Fall of 2019. She worked on an inventory of Latin American composer primary sources in the Music Division's collections, which will be published as a libguide.

Cienna Benn, an intern from the Archives, History, and Heritage Advanced joint program with Howard University, joined the Acquisitions & Processing section to prepare additions to the papers of celebrated operatic soprano Jessye Norman.

Working under specialist Raymond White and archivist Stephanie Akau, Ms. Benn was compiling an inventory of the materials until the pandemic necessitated that Howard University students return to their homes. Remotely, Ms. Benn drafted a forthcoming post for the Division's *In the Muse* blog about the experience and what she learned of Ms. Norman from the materials.

## **Improve Services for Users, Applying Data Collection and Analysis**

### **3.1 Align Organization and Staff Resources with Strategic Priorities**

The Music Division uses the data from arrears statistics in combination with data on usage of special collections to assign priorities for processing special collections.

### **3.2 Support Modernization, Innovation and Collaboration**

International Contemporary Ensemble program: We swiftly adapted planned programming to present hybrid live/pre-recorded material, offering a unique opportunity to hear brand new music remotely and with a degree of interactivity with the composers and performers that may not have been possible in a live setting;

Boccaccio Project: We were able to mobilize a micro-commissioning project in very little time that both addressed the concerns of the day and met the goals of the concert series. The innovation was more that it was new for us, but showed that we could source videos from outside the Library and present them in the context of our series and commissioning programs. It served as a proof-of-concept for presenting virtual concerts during the upcoming season.



The Boccaccio Project: Damian Sneed and Jeremy Jordan



Allison Loggins-Hull and Nathalie Joachin

We are adapting the notion of a content "hub" to apply to a virtual performance space. Instead of attending the preconcert talk in the Whittall Pavilion followed by the concert in the Coolidge, we will be making those experiences available to the patron in a virtual performance space--each event page on [loc.gov/concerts](http://loc.gov/concerts). While people will be able to access the content from other points, they will find on each event hub a cluster of videos, notes and electronic resources related to the featured concert, all available in one spot. So the audience will be able to access some or all of this material in whatever order that suits them;

We will be experimenting with an augmented reality presentation of one of our concerts that will be available for a limited time in addition to the normal webcast. This will offer the public the option of virtually moving around inside of the historic Coolidge Auditorium while listening to the music. The AR experience is quasi-ambisonic, meaning that the sound will change based on the user's virtual position and orientation toward the sound source. There is a lot of potential with this technology, but for now it offers a safe way for visitors to access our venue.

### 3.3 Plan for Improved Services for Users, Based on Available Data

The Music Division keeps abreast of developments in the international music community which can influence the Division's processing priorities in order that we may provide the most appropriate and useful service to our users. Three current examples include the forthcoming complete critical edition of the music of composer Erich Wolfgang Korngold (being published by Schott Music, of Mainz, Germany), the complete critical edition of the music and lyrics of George and Ira Gershwin (headquartered at the University of Michigan), and the current series of publications of previously-unpublished music of Mario Castelnuovo-Tedesco (being published by Edizioni Curci). In each instance, our knowledge of these important scholarly enterprises has enabled us to prepare and make available materials from our holdings that had not previously been widely available.

With the sudden move to online teaching for a large portion of K-12 music and performing arts education programs during the COVID19 global crisis, several staff within the Music Division witnessed the call for web resources that could assist educators in continuing their classroom teaching virtually. Several educators and

prospective users of the materials expressed that they were unsure of what resources were currently available to them, how to access them, or where to even begin when looking for these materials. Consequently, Music Division staff compiled “K-12 Music Education Resources at the Library of Congress: A Bibliographic Guide to Materials and Collections for Educational Instruction,” a guide that supplements online performing arts learning. The bibliography contains general resources provided by the Library regarding primary resource use in classroom learning as well as music-specific resources shared from the Music Division, the American Folklife Center, and the National Audio Visual Conservation Center (NAVCC) Recorded Sound section. It also includes close to a hundred digital collections accessible on the Library website that focus on or are connected to the performing arts and cover a vast range of time periods, topics, and cultures. This bibliography will be revisited and updated regularly as more materials become available.

A related initiative is the “Performing Arts Remote Research Guide.” With the onset of the pandemic, all Library of Congress research centers closed to the public. Online resources and reference services, however, continued to be available. Created by specialists from across the Division, this guide offers to researchers a summary of online performing arts resources that can be used at home so that new original research and general inquiry can continue.

## Motion Picture, Broadcasting, and Recorded Sound Division: Recorded Sound Section

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- Led Library Services efforts to modernize its audiovisual collections management system (AVCMS) in collaboration with OCIO. The contract was awarded to Axiell ALM, Inc., followed by project planning, preparing for data mapping, workflow development, and user acceptance testing.
- Increased acquisition of born-digital collections, including over 4,490 podcast episodes captured from 33 podcast feeds, and moving image content from Saturday Night Live, The HistoryMakers, Vanderbilt Television News Archive, and Senate Floor Proceedings.
- Preserved 26,755 collection items, including 4,503 sound recordings, as well as 11,465 digitized television and radio programs added to the American Archive of Public Broadcasting (AAPB) collaboration with WGBH.
- Released a soft launch of the National Jukebox revised version, and prepared high-rez versions of 625 American Memory films to be added to the National Screening Room.

### Goal 1: Advance user access to knowledge and creativity

#### Objective 1.1 Expand the National Collection in support of current and future users and services

The Recorded Sound Section is strongly committed to building and enhancing a collection of commercial and non-commercial recordings in all formats from all periods. In addition to American and international music in every genre, the collection includes recordings of comedy, speeches, poetry, radio broadcasts of all kinds, interviews and soundscapes. Recorded Sound also continues actively capturing examples of web radio and continues a pilot to capture selected podcasts.

In FY2020, significant acquisitions were made in the areas of vocal group and “doo wop” recordings, early Cajun 78 rpm discs, children’s records, early motion picture sound recordings and live classical music. Recorded Sound accessioned 76 separate acquisitions, covering a wide range of sound recording and manuscript formats. These materials were received via purchase, donation, transfer, from Overseas Operations, and from Copyright. While the number of collections is less than in earlier years, the figure reflects both the impact of onsite and social distancing needs related to the pandemic, as well as deliberate managing of acquisitions to reduce processing arrearage impacts.

In total, Recorded Sound accessioned 16,571 new physical audio recordings in FY20 (which is significantly less than the 73,370 accessioned in FY19) and 124,199 new born digital audio recordings. Recorded Sound also accessioned approximately 36,646 new manuscript items. 1,934 of the new manuscript items reflect an administrative addition due to undercounting when a collection was initially accessioned.<sup>1</sup> While the number of

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<sup>1</sup> There was also an administrative subtraction of 5,509 manuscript items in FY20, due to over-counting when some collections were initially accessioned.

new physical audio and manuscript items was considerably less than was received in FY19, the number of born digital audio recordings was much larger due to one acquisition consisting of almost 120,000 files. The reduced numbers of new physical audio recordings and manuscript items received was impacted by the pandemic as well as deliberate efforts to manage acquisitions with the processing arrearage in mind.

One continuing trend is the significant number of items received by acquisition streams not under Recorded Sound's direct control. Specifically, this concerns materials received from Overseas Operations, transfers, and receipts from Copyright. It is worth noting that out of the 16,571 new physical audio recordings received in FY20, 56% of those recordings came from these specific acquisition streams. Such a high percentage demonstrates great potential impact on the RS arrearage and it is not always easy to estimate what these figures might be when establishing target figures at the beginning of each fiscal year.

Another continuing trend is the fact that compared to the number of sound recordings received from Copyright in FY2010 or FY2011, we have been consistently receiving 50-75% fewer physical sound recordings through this stream for years. This decrease does not reflect a reduction in American creative output on audio. It is known that Copyright accepts sound recordings in digital format, but those digital recordings are not sent to Recorded Sound. As has been mentioned in several past annual reports, the decrease continues to be of great concern, as it means the Library has been receiving significantly less American cultural content on audio formats from Copyright on a regular basis. Filling in the vacuum after the fact will not be easy or even possible.

Recorded Sound deaccessioned 8,057 physical audio items, 9 born digital files, and 12,474 manuscript items, most of which were duplicates identified through routine processing workflows.

### **Objective 1.2 Increase user discoverability of collection items**

The Recorded Sound Section continued to process both published and unpublished sound recordings in a variety of formats in FY20. Collections from which audio materials were processed and described year included Copyright receipts, Jerry Lewis, Karl Haas, Studs Terkel, Howard Fisher Radio Comedy, Stephen Hess, and Gershwin Trust collections, among others. It is worth noting that once the pandemic hit, most processing shifted to a focus on CDs. Section catalogers also worked on developing guidelines for a future LP cataloging project.

In FY2020, the Recorded Sound Processing Unit processed, described, and physically cleared 25,739 physical audio items from the arrearage. While this figure is less than it would normally have been if staff had been onsite full-time as in past years, section supervisors have been developing ways to increase these figures through a mix of work onsite and offsite. As a result, these figures are gradually increasing every quarter, even though there are still significant limits on the number of staff who can come onsite any given day due to social distancing needs.

Physical audio description efforts resulted in the creation of 9,590 new full-level ILS records, 1,138 new minimal/brief-level ILS records, and 3,575 new MAVIS records. Staff created 6,377 new authority records and revised 4,999 ILS records, 3,211 authority records, and 4,304 MAVIS records.

In order to keep some degree of processing, description, and arrearage reduction continuing during the pandemic period, Recorded Sound purchased a number of CD carrying cases and set up a process to track catalogers picking up and returning CDs, which allowed the catalogers to continue some degree of cataloging efforts while teleworking. This reflects an expansion of efforts some catalogers were already performing under limited regular telework prior to the pandemic. A few folding hand trucks were also purchased to make it easier for staff to transport multiple CD cases.

From March 2 through June 30, 2020, Recorded Sound hosted a Leadership Development Program (LDP) fellow, Bridget Warren, on a detail from the OCIO Communications Office to the RS Processing Unit. The objective of the detail was to continue preliminary work done on revamping an existing workflow to facilitate more arrears reduction of analog sound recordings using batch processing and data ingest techniques in the MAVIS database. As part of this effort, Ms. Warren supervised four technicians, ranging from GS-6 to GS-8.

While the majority of Ms. Warren's time with Recorded Sound was served during the pandemic, she and her team accomplished the detail's objectives: the ARO (Acquisition Record Only) workflow was expanded and the instructions and ancillary actions (collections assessment, reporting, etc.) were documented and added to the Confluence documentation page. Recorded Sound officially began rolling out the revised process toward the end of FY20 and the technicians that Ms. Warren supervised are now adapting the workflow for our future AVCMS environment.

Recorded Sound Born Digital Formats: Through established Recorded Sound born digital audio processes, the section's Digital Project Specialist created a total of 4,915 new MAVIS records in FY20, including 104 records for Web Radio files, 4,522 for podcast and podcast episodes as part of the podcast pilot project, and 289 for files received as part of the Sports Byline collection.<sup>2</sup> In total, 4,972 born digital audio files were described, ingested, and made available to patrons through PCWA in FY20.

The section's Digital Project Specialist also converted data from over 32,000 track-level AFRTS records from CuadraStar to title and item-level records in MAVIS. This work not only assists staff in better finding AFRTS content for patrons (CuadraStar is no longer available to staff for searching), but also provides the first step (MAVIS records) to support future preservation and digitization efforts for these materials.

Recorded Sound Manuscripts Processing and Description: Recorded Sound manuscript processing and description continued with the support of two section archivists, one of whom is funded through a NEPR. It should be noted that one of the archivists spends half of his time working for the Moving Image Section on their manuscript materials. While physical processing did initially come to a halt when staff were told to go home due to the pandemic, the archivists did start returning onsite to a limited degree in Phase 1 Part 2 of the phased return. And aside from impacts due to the pandemic, the loss of overtime opportunities also reduced what could be achieved.

Efforts to develop new practices and processes continued from the previous year. During the pandemic the archivists were tasked with writing and posting (to Confluence) a processing manual for archival materials at NAVCC. Additionally, one archivist continued to work on the EAD3 StrikeTeam rollout while the other joined the Best Practices Working group. While on telework, they worked on revising, editing, and updating the encoding of older Finding Aids.

This year saw the completion and publication of twelve recorded sound finding aids. The largest was the Phillip H. Lord Collection, which topped 170,000 items. An additional eleven finding aids were published this past fiscal year for the following collections: David Kogan, Highwaymen, Kurt Weissbecker, National Men's Chorus, Effie Burton, Greatest Story Ever Told, NBC press releases, Yale Newman, Strober, and Transco collections. In total, 185,385 manuscript items were processed and described, and 12,474 items were deaccessioned.

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<sup>2</sup> A large number of MAVIS records were also created for physical audio materials through scripted conversion of spreadsheet data. However, as of the writing of this report, it is not yet clear how many of those records represent "new" description, rather than just conversions of data already in other databases. This issue will be researched in FY21 and adjustments will be incorporated in the FY21 annual report.

### Objective 1.3 Make more collections more available to more users online

#### American Archive of Public Broadcasting (AAPB)

The AAPB is a collaborative project administered by the Library of Congress and the WGBH Educational Foundation in Boston to coordinate a national effort to digitally preserve and make accessible significant public television and radio programs of the past 70-plus years before they are lost to posterity. While the Library is responsible for the long-term preservation of the digital files and WGBH is responsible for online 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 since 2013. At present AAPB has preserved more than 117,000 files submitted by more than 100 stations and producers across the country, and has made more than 57,000 of these publicly accessible online at <http://americanarchive.org>, a website co-branded by the Library and WGBH.

During FY2020, deeds of gift were signed to add 15 new collections to AAPB. These agreements covered the following collections: Doctoroff Media Group (Bill Moyers Archive); Kansas public media stations participating in the Kansas Public Media Digitization Project funded by CLIR (High Plains, KMUW, KPTS, KRPS, Radio Kansas, University of Kansas, and VABC); KCTS/Cascade Public Media; KUT (*In Black America* and *University Forum*); New Mexico public media stations participating in New Mexico Public Media Digitization Project funded by CLIR (High Desert Communications, KENW, KRWG Public Media, KUNM-FM, and New Mexico PBS/KNME); New York State Archives (*Vegetable Soup*); Oregon Public Broadcasting; Andrew Pearson (*The US and the Philippines*); Radio Bilingüe (*Linea Abierta*); SSCTV (Jean Walkinshaw collection); University of Alabama; WCVE; WHRO; Wings Over the Rockies Museum; and WSRE. An amendment to an AAPB deed of gift with Washington University (*Black Champions*) was executed.

NAVCC received and ingested into the Packard Campus Workflow Application (PCWA) files for AAPB of the following collections during FY2020: *American Experience* interviews (WGBH); *BackStory*; Bill Moyers Archive; *BirdNote*; *The David Rubenstein Show: Peer-to-Peer Conversations* (Bloomberg); Center for Asian American Media (CAAM); CUNY-TV; *Eyes on the Prize* interviews; *Here and Now* (WPT); KUT; Media for the Public Good; NET; NET/PBS Library of Congress FedLink project; *NOVA* interviews (WGBH); Ohio Heritage Fellowship; Oregon Public Broadcasting; Peabody Awards Archive (University of Georgia); *Sesame Street*; WHRO; *A Word on Words* (NPT); WRVR (Riverside Church); and WSRE.

During FY2020, the Council on Library and Information Resources (CLIR) awarded two “Digitizing Hidden Special Collections and Archives” grants totaling \$893,268 in support of American Archive of Public Broadcasting (AAPB) digital preservation projects: the New Mexico Public Media Digitization Project and the Kansas Public Media Preservation Project. Each represents a statewide consortium of public radio and television stations. Prior to this project, the AAPB collection contained no programs from these states. In addition to diversifying the Library’s holdings by preserving than 10,000 New Mexico and Kansas programs from the past half century, the statewide collaborations will provide a model for similar initiatives in the future. In addition, CLIR awarded a Recordings at Risk grant for the “Preservation of KERA Historic Media” project, through which AAPB will archive KERA-TV (Dallas, TX) productions from the 1970s, 1980s, and early 1990s and make them accessible.

During FY2020, AAPB collaborated with organizations on the following grant proposals: “Broadcasting in the Public Interest: Poverty, Racism, Pandemics, and Policing in Historical Public Media”; “Digital Preservation and Access of ‘35 Years of Le Show’ Radio Satire”; IMLS CARES Act Grants for Museum and Libraries funding

opportunity; “KVZK /American Samoa Public Media Digitization Project”; “Puerto Rico Public Media Digitization Project”; and “WIPR Radio Digitization Project.”

AAPB staff at NAVCC also consulted in FY2020 with the following organizations regarding potential future acquisitions and grant proposal collaborations: Appalshop; Center for Research Libraries; *Democracy Now!*; Drexel University; Noemi Figueroa (producer); KCET; KQED; Latino Public Radio Consortium; New Jersey Public Broadcasting Authority; Tim Owens (producer); PBS Hawai’i; PBS39 (Pennsylvania); Rhode Island Historical Society; South Florida PBS; WBGO; WETA-TV; Howard Weinberg (producer); WIPR; WKNO-TV; WOUB (Athens, OH); and WUCF (University of Central Florida).

AAPB launched the following 15 new online special collections during FY2020: *The Alabama Experience*; *BackStory*; *BirdNote*; *Black Journal*; Broadcasting in the Public Interest: The Newton Minow Collection; *In Black America*; Jewish American Heritage Collection; Local Programs from WSRE from Pensacola, Florida; National Federation of Community Broadcasters Programs; *OutCasting*: Public Radio’s LGBTQ Youth Programs; *Rock & Roll*; Traditions: Ohio Heritage Fellows; Virginia Public Media: Journey through the Archives; The *Vegetable Soup* Collection and The WRVR-FM (Riverside Radio) Collection.

AAPB launched two new curated exhibits in FY2020. The first, “On the Right: NET and Modern Conservatism” (<https://americanarchive.org/exhibits/conservatism>), features historic National Educational Television (NET) programs produced between 1956 and 1970, that offer myriad perspectives on the then-burgeoning modern American conservative movement with such influential conservative leaders as William F. Buckley Jr., H. L. Hunt, Russell Kirk, Ronald Reagan, Clinton Rossiter, and Robert Welch. The second exhibit, “Televising Black Politics in the Black Power Era: *Black Journal* and *Soul!*” (<https://americanarchive.org/exhibits/black-power>), chronicles how television became a tool for breaking down stereotypes and for fostering dialogue within Black communities.

In addition, the Library’s AAPB project director worked with a Hispanic Association of Colleges and Universities (HACU) intern, Gabriela Rivera, to complete a new AAPB bilingual curated exhibit entitled “Latino Empowerment through Public Broadcasting” that a previous HACU intern began in FY2019. Although work was interrupted when Gabriela was sent home mid-term because of the pandemic, with the help of HACU intern Paola Nieves, who began to work virtually in September 2020, the exhibit will launch in the near future. Paola also will develop one or more AAPB special exhibits on Spanish-language programming in AAPB, add descriptive content to metadata records, and review programming for online access.

The AAPB project director worked with Kenneth Campbell, an intern from the Library/Howard University Archives, History, and Heritage Advanced Internship (AHHA) program to update the AAPB “Voices from the Southern Civil Rights Movement” curated exhibit and prepare a clip reel for a new exhibit, “Freedom Song: Interviews from *Eyes on the Prize: America’s Civil Rights Years, 1954-1965*.” Kenneth’s work was interrupted due to the pandemic, but his contributions will be added to the AAPB website in the near future.

The Library’s AAPB project director also worked with a former Junior Fellow to create an AAPB curated exhibit entitled “Native Narratives: The Representation of Native Americans in Public Broadcasting” that is in process, and with a historian of religious radio on a new curated exhibit on the WRVR (Riverside Radio) collection. Both exhibits are expected to launch in FY2021. AAPB hopes to launch other new exhibits in FY2021 on the Peabody and *PBS NewsHour* collections.

In FY2020, AAPB added 6,123 items to the website’s Online Reading Room, making these programs available online in AAPB for the first time for research, educational, and informational purposes. The AAPB website had its



most trafficked month in May 2020 with 41,870 visits, more than double the number from May 2019.

In September 2018, the Library selected a vendor through FedLink to digitize highly significant at-risk master 2-inch videotapes from the NET and PBS collections as part of a pilot project. With the success of the pilot project, the Digital Collections Management and Services Division contracted with a vendor to digitize additional at-risk master 2-inch videotapes from the NET and PBS collections over five years at the rate of approximately 400 per year. In FY2020, the Library, WGBH, and PBS signed an Agreement and Disclaimer through which PBS grants permission to the Library to send digital copies of programs that the Library has received or may receive from PBS to WGBH for the AAPB project to be made available for on-site access at the Library and WGBH, and for online streaming access for educational, informational, and research purposes according to policies established by the Library and WGBH. Both the NET and PBS programs digitized through this project will be added to the AAPB. During FY2020, the pilot project's vendor digitized an additional 54 tapes. The first year of the five-year project kicked off in December 2019 and the vendor digitized 231 tapes before the Library shut down due to the pandemic. The remaining 212 tapes will be digitized in FY21. The Library selected 470 titles of 2-inch videos in its NET and PBS collections for digitization and inclusion in AAPB through a renewed FedLink grant. A NEPR-funded contract will begin in March 2021 and will cover the digitization of 1,700 2-inch videotapes.

During FY2020, NAVCC digitized 166 NET titles (16mm and video) in-house for inclusion in AAPB.

In FY2019, AAPB NAVCC staff worked with the Library's web archiving team to set up a collection of public media websites. During FY2020, the websites added during the pilot phase of the project were released from embargo. The AAPB project coordinator and AAPB project director plan to add 100 new sites to the archive in FY2021.

The AAPB Executive Advisory Council had its annual meeting in March 2020 with Chair Judy Woodruff and Vice Chair Jennifer Lawson. Subsequently, AAPB held individual conference calls with members Edward Ayers, Mary Bitterman, Lonnie Bunch, Jennifer Lawson, Bill Siemering, and Jesús Salvador Treviño. The Library's AAPB project director prepared talking points about AAPB for Judy Woodruff for a CPB Board dinner talk.

Three AAPB advisory committees met on a thrice-yearly basis during FY2020 to discuss outreach to teachers, scholars, and stations, and made plans for a monthly podcast on AAPB collection items scheduled to launch in FY2021.

The AAPB website has been included as an online educational resource during the coronavirus pandemic by more than 50 organizations representing public school systems, public libraries, universities, local communities, tribal groups, religious groups, cultural organizations, and others. Following an instructional workshop with Wikimedia DC, NAVCC staff began to annotate Wikipedia entries with hyperlinks to online NAVCC materials, including AAPB records. The Library's AAPB project director profiled AAPB's resources for teachers who participated in the Library's Center for Learning, Literacy & Engagement/Learning and Innovation Office's Office Hours. Following a meeting by the Library's AAPB project director with National History Day (NHD) staff at the American Historical Association annual meeting, the AAPB created a webpage for use by students interested in using AAPB materials for NHD projects.

The AAPB began participating in the National Humanities Center newly launched online portal, "Humanities in Class Digital Library." AAPB collaborated with The Riverside Church in the City of New York and the King Institute at Stanford University to release six audio recordings of Dr. Martin Luther King Jr. speaking at The Riverside Church between August 1961 and April 1967, which were previously unknown to historians, including a

recording of the “Beyond Vietnam” speech that is significantly clearer than previously released recordings of the address. These recording had been digitized in a collaborative project funded by CLIR.

The Library’s AAPB project coordinator gave presentations at the Digital Library Federation Forum in Tampa, Florida, and in a joint Public Radio Program Directors Association (PRPD)/Public Media Journalists Association (PMJA) conference, and at the Library’s Informal Virtual Audio Visual (I\|V/A\|V) Summit. The Library’s AAPB project director coordinated a panel entitled “Latino Empowerment through Public Broadcasting: Linking Activists, Archivists, and Scholars” for the upcoming 2020 Association of Moving Image Archivists (AMIA) annual conference.

### **Other Recorded Sound Projects**

Music Creators and Industry Web Archives: The Recorded Sound Research Center staff work with the Library’s Web Archiving Team to foster the creation and launch of The Library of Congress American Music Creators Web Archive and the American Music Industry Web Archive. These two web archive collection sites went live in January 2020. The initial launch contains 60 websites. The American Music Creators Web Archive is a collection of websites of musicians, performers, and composers contributing to the American music scene. The American Music Industry Web Archive captures the websites of individuals and companies that represent music creators and are involved broadly in the business of music.

Access to Recorded Sound Audio Content: Most of Recorded Sound’s digitized and digital content is available in selected Library research centers through PCWA. Availability occurs once files are successfully ingested. A limited number of recordings are accessible offsite through the Library’s digital collections portal.

MAVIS records continue to be required before items can be added to digitization orders. To facilitate listening and customer orders for items that have yet to be digitized, a team of Recorded Sound Processing Unit staff converts data from various databases and documents to MAVIS on demand. In FY2020, 294 of these “placeholder” MAVIS records were created as part of this workflow.

Recorded Sound technicians continue to digitize selected formats to create access-level audio files and scan images on demand for patron listening requests. In some instances, those access files also serve as preservation files, at least for the time being, as the audio collection is large and an item might not be pulled again for preservation-level digitization for a very long time. Recorded Sound staff in both D.C. and Culpeper ensure that the files are ready for patrons in a timely manner and within the agreed-upon period of time. Audio Lab staff digitize all other formats for patron listening and customer (PSO) orders, as well as all preservation orders.

The Podcast Pilot, a combined effort between Serials and the Recorded Sound Section, continued this year. Agreements were made with selected podcast producers that allowed for the automated harvesting of podcasts from the internet. The Recorded Sound process parses RSS podcast feed data and then downloads the content from the internet, creating records in MAVIS, and ingesting podcast files, which makes them quickly available for research access through PCWA. The process is very efficient for each podcast. Serials staff are notified when this process is done and they then create ILS records covering each podcast. This year saw a substantial uptick in the number of podcasts and episodes acquired, described, and ingested, as reflected in other sections of this report.

The National Jukebox: Recorded Sound, DCMS, and OCIO staff continued development of a revised version of the National Jukebox, with a soft launch of the revised National Jukebox being made accessible to the public in

early November 2019. The revised Jukebox demonstrates a number of improvements, including an interface that works on all mobile devices. The project is integrated in the Library's digital collections framework and has enhanced possibilities for other projects found in that framework. This integration also means there will be increased responsiveness when issues arise. Throughout the year, project participants continued to address functionality issues and prepared approximately 5,000 new recordings in support of plans to decommission the original National Jukebox site in FY21. Additionally, significant work was started with a vendor in order to transition the database in which descriptive metadata and external project collaborator efforts are tracked from MySQL to Filemaker. Many advantages are expected from this change, once all related work is completed, including positively enhancing the ETL process for this project.

### **Objective 1.4 Care for the National Collection so that it remains available to users**

FY2020 Year-End Preservation Statistics: A total of 26,755 master preservation files were produced and ingested into the Digital Archive area of the Packard Campus Data Center (DC3) during the fiscal year. The final results were despite a 100% production stoppage during the pandemic period beginning in March and continuing to the start of the Phase 1 Part 2 reopening of operations in mid-July, when production began to be partially ramped up again. The final total was comprised of 8,887 master files produced in the Video Lab, 4,503 in the Audio Lab, 1,720 in the Film Lab, and 11,645 master files ingested by the American Archive of Public Broadcasting (AAPB) program.

Digital Collections Preservation and Storage: During FY2020, the NAVCC added capacity to the systems that support the safe acquisition, secure storage, and accurate retrieval of millions of digital audio and video files. As of September 30, 2020, the total amount stored in the Digital Archive area of the Packard Campus Data Center was **11.578 PB (petabytes)** of collections content comprised of **1,583,441 files**. This represented an increase of **.825 PB** and **71,617** digital preservation and access files added since the end of FY2019. In FY2020, February 2020 was the peak month for production, with **140.2 TB (terabytes)** added to the archive. The **.825 PB** added to the archive in FY2020 represents **68%** of the production in FY2019, a drop in production due entirely to the COVID-19 pandemic.

In addition, at the end of the reporting year, the Embargo Space within the Packard Campus DC3 Data Center housed another **676.35 TB** of collections content comprising **1,469,685 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.

By the end of FY2020, the entire Packard Campus Data Center – combining both the Digital Archive and the Embargo Space – held a total of **12.25 PB (petabytes)** and **3,053,126 files**. (This compares with the prior-year FY2019 totals of **11.464 PB** and **2,643,926 files**.)

Recorded Sound Collection Preservation: For discretionary preservation from the sound recording collections, the Audio Preservation Laboratory completed digitizing materials from the Jonathan Larsen collection, Frank Seeley collections, cassettes from the John Broven collection, and reels from the Joseph Marchese and Bill Cook collections. The Audio Lab also digitally preserved materials from a number of other collections this year, including the Milton Berle, Ray Topping, Stinson, Fosse/Verdon, Henry Grunwald, Roy Harris, Bill Mayhugh, Ed Beach, Patricia Lynch Gates, John Scoby, and the Feulner collections, as well as some NBC Bandstand lacquer discs, NBC preservation reels, Edison discs, and some black wax cylinders. Studs Terkel recordings continued to be digitized as part of a collaborative agreement with the Chicago History Museum, and the preservation of some

Les Paul collection multitrack recordings continued in the multitrack digitization room this year. Materials from a wide variety of additional collections were preserved as the Audio Lab fulfilled listening and customer/PSO orders.

Audio Lab Digital Audio Workstation Station Upgrades: The Audio Preservation Lab completed significant upgrades to the Digital Audio Workstations, which included OS upgrades to contribute to fulfilling OCIO Assessment and Authorization (A&A) security requirements. In addition, other software and hardware upgrades were performed on these systems, further expanding the Audio-Over-IP capabilities in the Audio Lab.

Audio Lab Multitrack Preservation Studio: In FY19 the Audio Lab completed a multiyear systems integration project to build out a multitrack audio preservation room which resulted in the preservation of over 200 analog multitrack tapes from the Les Paul Collection. As part of the evolution of this studio, in FY20 the Audio Lab put in place a Digital Tape Recording System (DTRS) multitrack transfer system that will position the Lab to preserve thousands of tapes in the Recorded Sound collections.

IRENE Processing and Training: In FY20 the Audio Lab completed processing of 87 scanned broken Les Paul discs. The processing of these files triggered discussions and virtual training sessions for the Audio Lab engineers and PRTD staff on the new IRENE Weaver post processing software by Earl Cornell of Lawrence Berkeley Labs. Part of the training included recommendations from the Audio Lab for further user IRENE interface development.

#### Other Audio Lab Initiatives:

- The Audio Lab participated in Packard Campus Workflow Application (PCWA) development and acceptance testing.
- The Audio Lab participated in Federal Audiovisual Digital Guidelines Initiative (FADGI) technical specifications for the development and release of the new BWF MetatEdit software tool.
- The Audio Lab took the time during the pandemic to document and refine workflow practices. The result was the creation and updating of ten SOPs and training documents.
- Upon return to the Packard Campus in Phase 1 Part 2, the Audio Lab focused on maintenance programs for the preservation studios that would normally be very difficult to accomplish while at full capacity. One example was the refurbishment of 20 precision loudspeakers used daily in preserving the collection.
- Other telework assignments for Audio Lab engineers during the pandemic included editing AAPB recordings, editing Moving Image catalog cards, transcribing “By the People,” and surveying and providing quality control for digitized collection material.
- The Audio Lab participated in a PRTD-led virtual summer internship with Kathleen Dewan. Her assignment was to investigate the measuring parameters of audio styli that included a presentation and report of her findings.
- The Audio Lab prepared an extensive PowerPoint presentation on the PCWA workflow application for the Library and Axiell AVCMS development team for future integration of the Audio Labs workflow requirements.

Recorded Sound Accessioning: The Recorded Sound Section continues to accession items after they arrive at the Packard Campus, and as back room shelving and staff are available. Newly arrived collections are moved to an “incoming collections” back room, which is not generally accessible to the public and is locked each night. MAVIS acquisition records are created for each new acquisition once it has been accessioned. In FY2020, Recorded Sound inventoried/ accessioned 177,416 new items, covering physical audio, digital audio, and manuscript materials.

RS Physical Collections Storage and Conservation Activities: Recorded Sound efforts in this area continued to

focus on optimizing existing storage space. As part of this effort, LPs were relocated, not only to separate first and second copies (lessening the chance that both might be destroyed in a disaster), but also to facilitate better space usage of shelves for oversize items. Additionally, efforts continued to pack oversized items in trays to maximize available storage space for those formats. As part of this effort, 9,000 LPs were rehoused into boxes and shelved on the third floor of the Collections Storage building, and 350 oversize items were organized in trays, allowing more to be placed on shelves and providing easier staff access. An additional 2,699 sound recordings were rehoused, including 74 broken discs, 689 remediated moldy audio recordings, and 1,936 items as part of regular processing workflows. In total, approximately 12,049 audio items were rehoused this year. While this figure is considerably lower than in previous years, work completed in this area was not only impacted by the pandemic, but also by the extremely large number of items that needed to be pulled from the vaults this year, most of which were pulled in support of vendor digitization efforts for both RS and American Folklife Center (AFC) audio collections.

Regarding the rehousing of manuscript materials, the Recorded Sound Section continued to build out its manuscript processing program in FY20 and added gathering manuscript-related rehousing statistics into section procedures. The following supplies were used for the processing and rehousing of Recorded Sound manuscript collections in FY2020: 287 legal and letter-sized boxes, 8 oversized document boxes, 6,652 legal and letter-sized folders, 109 non-standard sized folders, 250 plastic paper clips, ca. 40 binder clips, 40 Mylar sheets (various sizes), 30 photo envelopes (various sizes), ca. 5 negative sleeves, and ca. 20 pieces of interleaving paper (various sizes). While this represents an increase over the number of manuscript conservation supplies reported as used in FY19, it is likely significantly less than what would have been used if there had not been a pandemic and the archivists had been onsite full-time in FY20.

Recorded Sound staff continue to perform appropriate conservation treatments as collection materials are processed. Technicians and preservation specialists prepare sound recordings for digitization, performing tasks such as cleaning, re-winding, and baking, as part of regular vault duty assignments. And as mentioned earlier, one of the preservation specialists also remediated 689 moldy audio recordings.

### **Objective 1.5 Develop and contribute to library/industry/community standards and best practices**

Representation in IFLA and on the CCAA: For the past four years, the NAVCC Chief has served as the Library's representative on the Standing Committee of the Audiovisual and Multimedia Section (AVMS) of the International Federation of Library Associations (IFLA). In that role, the NAVCC worked internally within IFLA with the chairs of the AVMS in an attempt to persuade IFLA headquarters to resume the Federation's previous status as a member of UNESCO's Coordinating Council of Audiovisual Archives Associations (CCAA). IFLA was a founding member of CCAA when it was established in 2000, but for the past decade had let its membership lapse. In March 2020, IFLA's Governing Board agreed to resume its membership in the CCAA, and in May the NAVCC Chief was appointed by the Board to serve as IFLA's representative to the Coordinating Council. He subsequently participated in the two CCAA virtual membership meetings that were held in May and September 2020, representing IFLA on the Council for the first time on over a decade. In addition to IFLA, the other eight members of the CCAA are AMIA, ARSC, FIAF, FIAT, FOCAL, IASA, ICA and SEAPAVAA.

BIBFRAME: Recorded Sound staff continue to participate in the BIBFRAME pilot. This fiscal year, all seven Recorded Sound catalogers actively participated in project discussions and created BIBFRAME records on a regular basis. Conversations on compilations and aggregate works continue, and several audio-related issues within BIBFRAME still require investigation and representation.

EAD Technical Working Group, EAD3 Strike Team, and EAD Best Practice Group: The two Recorded Sound

manuscript archivists continued to participate in the EAD Technical Working Group as well as the EAD3 Strike Team, a subcommittee of the Working Group, that has focused on testing and preparation for the Library's move from EAD2002 to EAD3. They are also participating in the EAD Best Practices Group, which summarizes and provides examples on how to utilize new EAD3 tags when encoding finding aids. Recorded Sound fully transitioned to EAD3 encoded Finding Aids in January of 2020.

NDMSO RDA MARC Working Group: One Recorded Sound cataloger continued to serve on this group, which is examining how best to incorporate RDA 2019 revisions into MARC cataloging policies, practices, and workflows.

ISNI Music Consultation Group: The Head of the Recorded Sound Section continued to serve as a member of ISNI (International Standard Name Identifier) Music Consultation Group. This is one of several consultation groups established to ensure that the board of the ISNI International Agency becomes aware of needs and concerns in various sectors.

RDA Beta Test group: At the end of FY20, one Recorded Sound cataloger was nominated to participate in this Library group, with participation starting in FY21.

Archival Cylinder Box: In early summer 2020, the Recorded Sound Curator and OGC finalized a cooperative agreement between the Library of Congress and the Association for Recorded Sound Collections (ARSC) regarding the production of Archival Cylinder Boxes (ACBs) using metal mold designs owned by LOC. These plastic boxes provide optimal storage for cylinder-based sound recordings produced from ca. 1888 to 1929. The design was created in a grant-funded partnership between ARSC, LOC and the National Recording Preservation Board. The Recorded Sound Section started receiving and using these boxes in 2012. Since then, the Recorded Sound Section and ARSC have received numerous inquiries from other institutions eager to use them. This cooperative agreement allows ARSC to take orders and arrange manufacturing. At this time, an order of 2,000 ACBs is being filled for the National Museum in Prague, Czech Republic, and next year ARSC plans to solicit further orders from interested parties.

## **Goal 2: Advance the practice of librarianship and the delivery of library service to users**

### **Objective 2.1 Make collection and reference information and services available at the point of need**

Recorded Sound Services: This fiscal year, Recorded Sound staff pulled well over 20,000 Recorded Sound audio items from the vaults to support patron requests and preservation digitization, cataloging, and research questions, and other efforts. This represents a significant increase over the number of items pulled in FY19 (8,100), due largely to the NPR and Freud collection digitization projects. In support of AFC vendor digitization projects, a section preservation specialist also made hundreds of call slips to place on shelves, pulled approximately 5,000 AFC items, maintained a master pull spreadsheet, frequently corresponded with AFC staff, rectified discrepancies, and packed all items into cages to be sent to the hill. The increased figures in this area, compared to last year, are particularly noteworthy given that staff were not onsite full-time for approximately half of FY20, so in a normal year, this figure likely would have been even larger.

When needed, Recorded Sound staff set aside other duties to support onsite researchers.

The Recorded Sound Curator provided curatorial expertise for several special audiences and programs, including:

- Presentation: “Harlem on the Record” for the New York chapter of ARSC, October 24, 2019
- Presentation: “So Rare: The Last Days of Jimmy Dorsey” in the Pickford Theater, Library of Congress, December 2019
- Participated in the “New Acquisitions” display on February 19, 2019, displaying highlights of three recently acquired collections.
- Curated an exhibit of Recorded Sound collection items for viewing by Gershwin Award winner Garth Brooks on March 5, 2020
- Served two shifts in the “Citizen DJ” booth at the virtual National Book Festival, September 26 & 27, 2020.

Throughout the year, and particularly during the pandemic months, the Recorded Sound Curator wrote a number of blog posts for the NAVCC blog (*Now See Hear!*). Topics included the following:

- “Jimmy Dorsey and NBC Bandstand” (December 17, 2019)
- “Arch Oboler and his Bathyspheres” (April 17, 2020)
- “Margaret Rupli, NBC War Correspondent” (April 22, 2020)
- “VE Day—Take One” (May 7, 2020)
- “VE Day—This is Not a Drill” (May 8, 2020)
- “The Mystery Chef” (May 12, 2020)
- “Tuning in the March on Washington” (August 25, 2020)

### **Recorded Sound Research Center (RSRC)**

Recorded Sound Research Center reference staff provided researchers assistance on the following subject areas and collections:

- Assisted GHB/Jazzology Foundation finding recordings for their box set of complete recordings of Ma Rainey – due out in 2021.
- Assisted Resonance Records and Zev Feldman on follow up for their Nat Cole box set.

- Mr. Tobiah Black from the film production company 1895 Films ordered nearly 100 audio recordings from the Gerald S. and Deborah H. Strober Collection for a documentary on Queen Elizabeth for the BBC. The documentary will be a film version of Strober's book *The Monarchy: An Oral Biography of Elizabeth II* (New York: Broadway Books, 2002).
- Assisted Left/Right Productions as they extensively mined the John Toland Collection of oral history tapes that Mr. Toland used for his book, *Hitler* (Ware, Hertfordshire: Wordsworth Editions, c1997). Reference staff processed several orders from March to September 2020. In all 169 audio tapes were ordered.

### **Researcher Feedback:**

Below are examples of researcher feedback received by the Moving Image and Recorded Sound Research Centers:

- “I was astounded to receive a response so quickly. This was not information I needed for an important paper but was simply a personal desire to find the composer of this piece of music. It is heartening to discover such a wonderful service is available and at no cost. Thank you for taking the time to help me with my search!”
- “I was a baby at the time, but the rest of my family remembers that we were the first planeload of refugees to arrive from Vietnam on May 2, 1975 and the warm welcome we had in Arkansas. They distinctly remember all the news cameras and we have always wanted to find the footage. Many thanks to the very helpful librarians who helped Thu. Everyone in my family (including myself) was amazed and impressed at her persistence in watching all those hours of old news coverage. But we were so happy that she found that needle in the haystack, which could not have happened without the LOC. That footage is a true family treasure that will be passed down through the generations. Very few families can say that they have news footage of the first time their families came to America to be Americans. I'm very grateful that we have this footage and to the Library for assisting.”
- “First of all, many thanks to librarian Josie Walters-Johnston from the Moving Image Section. I could not believe how quick she was in her reply to my search. And she was able to give me details (episode title, recording and air dates, etc.) regarding the particular episode I needed. Unfortunately, LOC does not have the piece I want, but I have already put in a request to the agency Josie suggested I try. I found this website by accident a few days ago. My late husband (the subject of the search) and I tried to get information from the Museum of the Moving Image, LOC and some other sources a while back, but to no avail. Hopefully, I'll be able to locate and watch the actual episode. That would be truly amazing!”
- “Dear Harrison [Behl], I wanted to echo Geoff's appreciation for your guidance and very helpful information. While you and I may never have met, I conducted many years and hours of research at your library, and have worked with many of your predecessors. Over the years, I was asked to speak by Suki Sommers who taught a course at Columbia to MLS students, and have worked for past decades with Jane Gottlieb and Joe Hickerson at LOC. Vincent Duckles was my mentor and professor at Cal Berkeley in my graduate days. We really appreciate your guidance.”
- “Harrison Behl responded to my long distance research query much faster than I anticipated (within 24 hours)! And his answer to my question about possible items in the recorded sound division was extremely thorough and very helpful! I have used this online question and answer service in the past and have always received prompt and helpful information from the librarians and archivists at the Library of Congress. I



LOVE THE LIBRARY OF CONGRESS! Thank you!!!”

- “I tried to answer a question on my own and elsewhere, and although I'm fairly proficient at this sort of thing, I failed. Then I wrote to the Library of Congress and received a perfect, immediate response the next day (a Monday). I couldn't be more pleased with this service.”
- “This is so great! I can't thank you enough for all your time and help. Hopefully I'll eventually get to visit in person, but for now, thank you again and enjoy your time at home!”

## **Objective 2.2 Increase user engagement with our collections and expertise**

Recorded Sound External Digitization Collaborations: Recorded Sound continued efforts to support two major collaborative digitization agreements that were finalized last fiscal year – one with NPR and the other with the Sigmund Freud Archives. Considerable time was spent reconciling data with items on the shelves, collection documentation, and staff at NPR and the Sigmund Freud Archives. Approximately 20,000 items were then pulled, packed, and staged for vendor pick up. While the digitization vendor did pick up many pallets worth of material across several visits, work on these collections came to a standstill in mid-March when staff at the Library and the vendor's facility were sent home due to the pandemic. While no additional collection pick-ups were scheduled for the rest of the fiscal year, the vendor did gradually resume collection digitization efforts. Several hard drives containing files derived from NPR collection materials were sent to the Packard Campus. Those files presently reside in the Embargo storage space. Efforts to ingest the files will not begin until after some of the original NPR reels are returned (presumably that will take place in FY21) and staff are able to compare certain technical aspects between a sampling of the physical reels and their corresponding files.

Recorded Sound Processing Unit staff continue to provide consultation assistance to other divisions creating MAVIS records, primarily the AFC and Music Division, as needed. Recorded Sound provided additional and significant support to AFC this year by pulling, packing, and sending shipments of AFC items from the Packard Campus to D.C. to support large AFC vendor digitization projects and related deadlines. Additionally, the RS Section Head and Audio Lab Supervisor reviewed a grant proposal and provided feedback on ways in which the NAVCC might be able to support the grant, including the possibilities for onsite digitization by engineers who could be hired by NAVCC through the grant money.

### Objective 2.3 Pursue a coordinated program to engage researchers, librarians, and archivists

National Film and Recording Registries: During FY2020 the National Film Registry expanded from 750 to 775 titles while the National Recording Registry grew from 525 to 550. The extensive press coverage for the December 2019 (Film) and March 2020 (Recorded Sound) announcements covered many outlets. They included: *Hollywood Reporter*, *Variety*, *Time*, *Rolling Stone*, *Chicago Tribune*, *Ebony Magazine*, local and national network news and radio broadcasts, the BBC, NPR, *New York Times*, *Washington Post*, *L.A. Times*, *Entertainment Weekly*, the *Guardian*, Associated Press, and Reuters, as well as specialized stories in many regional news outlets for which a particular title contains a prominent local angle. Many outlets also noted the selection of seven titles by women directors for the Film Registry. Interest in the Recording Registry was enhanced through celebrities contributing quotes and/or photos for the announcement, thanks to assistance of the Recording Board’s Communications Task Force.

Below are the recordings selected by the Librarian of Congress for the 2019 National Recording Registry (listed in chronological order as done in press release and online): The March 25, 2020 Recording Registry press announcement is here: <https://www.loc.gov/item/prn-20-023/national-recording-registry-class-produces-ultimate-stay-at-home-playlist/2020-03-25/>

1. “Whispering” (single), Paul Whiteman and his Orchestra (1920)
2. “Protesta per Sacco e Vanzetti,” Compagnia Columbia; “Sacco e Vanzetti,” Raoul Romito (1927)
3. “La Chicharronera” (single), Narciso Martinez and Santiago Almeida (1936)
4. “Arch Oboler’s Plays” episode “The Bathysphere.” (Nov. 18, 1939)
5. “Me and My Chauffeur Blues” (single), Memphis Minnie (1941)
6. The 1951 National League tiebreaker: New York Giants vs. Brooklyn Dodgers — Russ Hodges, announcer (Oct. 3, 1951)
7. Puccini’s “Tosca” (album), Maria Callas, Giuseppe di Stefano, Angelo Mercuriali, Tito Gobbi, Melchiorre Luise, Dario Caselli, Victor de Sabata (1953)
8. “Hello Muddah, Hello Fadduh” (single), Allan Sherman (1963)
9. WGBH broadcast of the Boston Symphony on the day of the John F. Kennedy assassination, Boston Symphony Orchestra (1963)
10. “Fiddler on the Roof” (album), original Broadway cast (1964)
11. “Make the World Go Away” (single), Eddy Arnold (1965)
12. Hiromi Lorraine Sakata Collection of Afghan Traditional Music (1966-67; 1971-73)
13. “Wichita Lineman” (single), Glen Campbell (1968)
14. “Dusty in Memphis” (album), Dusty Springfield (1969)
15. “Mister Rogers Sings 21 Favorite Songs From ‘Mister Rogers’ Neighborhood” (album), Fred Rogers (1973)
16. “Cheap Trick at Budokan” (album), Cheap Trick (1978)
17. Holst: Suite No. 1 in E-Flat, Suite No. 2 in F / Handel: Music for the Royal Fireworks / Bach: Fantasia in G (Special Edition Audiophile Pressing album), Frederick Fennell and the Cleveland Symphonic Winds (1978)
18. “Y.M.C.A.” (single), Village People (1978)
19. “A Feather on the Breath of God” (album), Gothic Voices; Christopher Page, conductor; Hildegard von Bingen, composer (1982)
20. “Private Dancer” (album), Tina Turner (1984)
21. “Ven Conmigo” (album), Selena (1990)

22. “The Chronic” (album), Dr. Dre (1992)
23. “I Will Always Love You” (single), Whitney Houston (1992)
24. “Concert in the Garden” (album), Maria Schneider Orchestra (2004)
25. “Percussion Concerto” (album), Colin Currie (2008)

NFPB and NRPB Contract Activities: During FY2020, NAVCC Boards staff implement a number of contract tasks related to NFPB and NRPB activities, and in furtherance of the NAVCC’s legislative mandate to maintain and update the implementation of the Library’s National Moving Image Preservation Plan and the National Recording Preservation Plan. For Recorded Sound, these tasks included:

- The National Recording Registry radio programs produced by Ben Manilla.
- Enhancements to the *Discography of American Historical Recordings*.
- A report on the Music Modernization Act of 2018.
- Development of implementation strategies for eight national plan recommendations.
- Analyses of the current need for implementing the other recommendations of the original 82 and the possible need for creating new recommendations.

### **Initiative 2.3.1 – Pursue a sustainable program of fellowships and other opportunities**

Enriching Developmental Projects for Interns and Fellows: The NAVCC hosted a total of five internships and fellowships during FY2020. These included:

- An Archives, History, and Heritage Advance (AHHA) internship for a Howard University student who worked on a project for the American Archive of Public Broadcasting (AAPB);
- A Hispanic Association of Colleges and Universities (HACU) internship for a student at the University of Puerto Rico who worked on the bilingual AAPB exhibit “Latino Empowerment through Public Broadcasting” by selecting and organizing programs, drafting text to place them in historical perspective, translating into Spanish, and creating a timeline, interactive map and suggestions for classroom use;
- Two Junior Fellows who worked in the Moving Image Section Curatorial Unit to research possible candidates for 108(h) access by capturing copyright renewal information for feature films in the collections dating from 1925 through the late 1940s;
- An internship for a student from the New York University Moving Image & Archival Preservation (MIAP) program who provided additional research on the copyright status of titles in the Library’s catalog of pre-1950 films.

SAA’s Digital Archives Specialist Certificate Program: Laura Davis, Digital Project Specialist, is on the Society of American Archivists (SAA) committee that oversees the curriculum structure of SAA’s Digital Archives Specialist certificate program. Core competencies of the DAS curriculum are to understand the nature of records in electronic form; communicate and define requirements, roles, and responsibilities related to digital archives; formulate strategies and tactics for appraising, describing, managing, organizing, and preserving digital archives; integrate technologies and tools; plan for the integration of new tools or successive generations of emerging technologies, software and media; curate, store, and retrieve original masters and access copies of digital archives; and provide dependable organization and service to designated communities across networks.

### **Goal 3: Improve services for users, applying data collection and analysis**

#### **Objective 3.2 Support modernization, innovation, and collaboration**

##### **Audio Visual Collection Management System (AVCMS) Deployment**

After 2022, vendor support will cease for the NAVCC's collections management Merged Audio Visual Information System (MAVIS). NAVCC is at the forefront of the Library's effort to implement a replacement system. This is a multi-year project that began in FY18 and will continue through FY23. Working in an integrated fashion with OCIO and stakeholders across Library Services, NAVCC personnel constitute the core of the project management resources dedicated to this effort. During FY20, the project was focused on getting the contract awarded, project planning with the contractor, and beginning the implementation.

Significant accomplishments for the project this year:

- On April 17, 2020 the contract was awarded to Axiell ALM, Inc.
- A series of "virtual on-site" sessions between Axiell and Library stakeholders to plan the project were completed.
- A development instance of Axiell Collections was installed, and logon credentials were issued to over 100 users.
- In June, the Metadata Migration Working Group began mapping MAVIS data between LOC and AVCMS schemas.
- Also in June, the configuration and user acceptance testing of Axiell Collections began.
- Initial project management planning and schedule development were completed in July.
- In June, the project team received familiarization training on Axiell systems. In July/August, in-depth training was conducted for Axiell Designer.
- Initial planning for the transition from PCWA to Axiell products was completed in September.

In the first half of FY2020, the Assistant Chief, Recorded Sound Section Head, and the Moving Image Digital Project Specialist served on the AVCMS procurement selection panel, alongside staff from AFC and OCIO. Several NAVCC staff also served as subject matter and technical advisers to the panel.

After the selection of the new AVCMS vendor, cross-divisional working groups were established to address a variety of task areas. NAVCC staff collaborate with staff from AFC, VHP, ILSPO, BAT, OCIO, and other areas of the Library in these groups. AVCMS working groups include the Strategic Oversight Group, the CME Sub-Working Group, the MMG Sub-Working Group, the PCWA Transition Assessment Sub-Working Group, the UAT & Document Review Sub-Working Group, and the Workflow Redesign Sub-Working Group, as well as internal section meetings to discuss issues prior to larger working group and various issue-specific meetings.

Metadata Mapping and Migration: Staff from the Moving Image and Recorded Sound Processing Units identified datasets in MAVIS to migrate to AVCMS, notably name authorities that require clean-up work to resolve issues chiefly associated with previous migrations. Of particular note are the thousands of names not linked to MAVIS title records. A Digital Project Specialist isolated those names through an automated script and provided lists to both Recorded Sound and Moving Image staff to clean-up or identify as names to retain. The names remaining will not be migrated to AVCMS.

The ILSPO Office in coordination with Axiell has come up with a timeline and identified work clusters for mapping fields from MAVIS to AVCMS. Staff in both the Moving Image Processing Unit and Recorded Sound

Processing Unit are involved in providing contextual analysis and approvals for the recommendations provided by Axiell and the ILSPO Office. As the work ensues in tandem with the Acceptance Criteria/User Acceptance Testing, it has become paramount to coordinate decisions made that have impacts on decisions for implementation. As a result, the Metadata Mapping and Migration Team timeline was adjusted to not overlap with the work of AC/UAT work so that some team members could participate in both ongoing efforts to provide valuable input.

### **Packard Campus Workflow Application (PCWA) Development**

The primary focus of the work on PCWA that occurred during FY20 was to migrate the application to a modern architecture and platform in preparation to enable integration with the upcoming AVCMS system. This entailed upgrading the underlying technology stack from JEE 6 to JEE 7, creating a microservices-based architecture and platform for new major features, providing a modern UI platform via Vue.js, and migrating the backing database from Oracle 11g to Oracle 12c.

Alongside the modernization work performed, the Artemis contractor team also implemented new major functionality in the faceted search service and module and updated existing user interfaces to streamline the order creation process. The development team completed 338 user stories or tasks which represented over 608 “story points.” Also, 116 bug reports were closed representing over 210 “story points.” In total 818 “story points” were completed and 454 issues were closed. This stakeholder-prioritized work allowed for 612 user-acceptance test (UAT) tickets to be closed.

Process improvements were also made during the year. The team welcomed an OCIO project manager, Jannie Grant, who brought rigor to the management processes of the project. Some process and management benefits realized this year included regular, scripted data refreshes which alleviated environment-based data discrepancies that had been seen in the previous year; broadening of stakeholder inclusion allowing for greater cohesiveness during issue prioritization sessions; improved testing responsiveness and interaction; and the ability to continue work at full-speed even during the restrictions put in place in response to the COVID-19 pandemic.

The Moving Image and Recorded Sound section heads continued to serve as co-product owners of PCWA, and staff from all areas of the NAVCC regularly participated in sprint planning, testing, reporting bugs, and related discussions.

Recorded Sound and RDA: Before the pandemic, Recorded Sound catalogers were preparing to roll out training in the RDA content standard for technicians. In response to changes instituted due to the pandemic, the catalogers re-worked the training to take place in a virtual environment. The RDA training will be rolled out on a one-to-one basis starting in Q1 of FY2021.

Recorded Sound and Collaboration: Most of Recorded Sound’s many collaborative contributions and efforts with other areas of the NAVCC, the Library, and external partners are mentioned throughout this report, but following are a few additional examples not covered elsewhere.

The Recorded Sound Section’s Digital Project Specialist continued to develop or re-work scripts for ingest or data-related efforts for Recorded Sound, Moving Image, the Film Lab, and sometimes AFC. He also compiled statistics for a number reports, including data to support the annual digital surrogate requests from DCMS (separate data reports for Moving Image and Recorded Sound files, as well as some AFC data), preservation statistics for the annual report, RS born digital and data conversion efforts for the annual report, and numerous other on-demand statistics requests.

**Objective 3.3 Strategically deploy Library expertise in core competencies**

Recorded Sound: Throughout the pandemic period, and particularly toward the beginning, several Recorded Sound staff focused some telework time on professional development activities related to their jobs. Many of these efforts have the potential to improve or enhance work going forward. For example, the section's Digital Project Specialist investigated basic data visualization techniques and some of the reports he generated based upon what he learned provided insight on section and division work that would not have been perceived otherwise.

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