MUSIC DIVISION

The primary goal of the Music Division in FY 2016 was to make its holdings and services better known and more accessible to scholars, researchers and the general public. Efforts toward achieving this goal included processing collections and creating online finding aids; creating new and enhanced bibliographic records; digitizing collections; creating online presentations; publicizing the collections through concerts, lectures, films, orientations, and other public events; and developing an active online presence through social media.

As of February 2017 there are 66 staff members in the Music Division in six sections: Administrative (6), Acquisition & Processing (18), Reader Services (15), Bibliographic Access (17), Concert Office (6), and Digital Projects (4).

New staff or reassignments: Robin Rausch, Head of Reader Services, Damian Iseminger, Head of Bibliographic Access Section, Benjamin Barba, Christopher Holden, and Kyle Shockey, Bibliographic Access Section Specialists.

No retirements or resignations to report.
Core Responsibility A – Building the National Collection

Acquisition highlights: two astonishing and extraordinary Gershwin acquisitions

*Unknown George and Ira Gershwin Correspondence.* (61 items including 54 letters, 6 related documents, and working manuscript of part of the Crap Game scene in Act I of ‘Porgy and Bess,’ ) These documents present an unprecedented acquisition for their unique combination of their great informational substance, the extraordinary number of these letters, and the fact that these materials are *completely unknown to the scholarly world.* Of primary importance for research is the enormous content of the letters to Gershwin biographer Isaac Goldberg. They are rich in both musical and biographical explanatory content, and they chronicle in considerable detail the last nine years of George’s life, 1929-1937.

*George Gershwin holograph music manuscript sketchbook (1929-1931).* The 84-page sketchbook contains material from the beginning of the last and richest part of George Gershwin’s career, with entries dated from January 10, 1929 to April 8, 1931. Perhaps the most unexpected and significant entry is the earliest known sketch for any material that would be used in “Porgy and Bess” – in this case, an early version of “I Loves You, Porgy,” which appears in the early (1929) portion of the sketchbook. One of the most exciting features of this sketchbook is the presence of music for three songs for which the lyrics are preserved in LC’s Gershwin Collection but for which the music was previously thought lost.

Additionally remarkable is the fact that LC already holds two leaves from this sketchbook, leaves that were removed decades ago (but identifiable as part of this book by water-staining) that were once owned by Gershwin’s close friend Kay Swift (probably given to her by Gershwin) and which passed through a series of other hands before being acquired by LC in 1998. Gershwin lore has long included the story of a sketchbook that George had left in a hotel room in the early 1930’s, never to see it again. No trace of it had ever surfaced; we now believe that this is that sketchbook.

In addition:

*Johannes Brahms. Intermezzi for piano solo Op. 119, No. 2, 3.* Holograph manuscripts with annotations. These are the last piano solo works composed by Brahms, and they are among the finest pieces in the literature. They join the manuscript of Op. 119, No. 1, already held by the Library. No other holograph manuscript sources for these pieces are known to exist. The Library is internationally known as home to the world’s largest collection of Brahms holographs.
Joseph Haydn. *Capriccio in G Major for keyboard, H. XVII, 1.* Holograph manuscript, signed and dated. One of Haydn’s most well-known solo keyboard works. It is a setting of an Austrian folksong in a variation-rondo form, presenting the theme 13 times in various ranges and keys, showcasing Haydn’s mature harmonic agility. Haydn’s manuscripts are rarely sold—we are aware of only 3 being sold at auction in the last 20 years.

Richard Wagner. “An Webers Grabe” for men’s chorus a cappella. Autograph manuscript signed in full with text by the composer. It is an excellent example of a completed manuscript by a major composer known primarily for his operas, the manuscripts of which will likely never be on the market. It also provides a musical view into the rising tide of German nationalism in the late 19th century.

Hugo Wolf. “Herbstentschluss,” song for voice and piano. Autograph manuscript signed in full; *Lieder und gesänge für eine Frauenstimme.* The Library holds two manuscripts of Wolf songs that illustrate his fully formed compositional maturity, but these additions show his early development and the direct influence of Brahms. Early manuscripts by Wolf are rare because he is known to have regularly destroyed early drafts and working manuscripts.

The Wiz, film version. Costume and scenic designs by Tony Walton for one of the classic cult films of the late 20th century. Cast included some of the most famous African-American actors of the time, including Diana Ross, Michael Jackson, Nipsey Russell, Lena Horne and Richard Pryor.

Sophisticated Ladies design items by Tony Walton, including 46 original paint elevations for the New York touring production, 18 folders of photographs, “roughs,” trace overlays, notated blueprints and scripts.

Will Rogers’ Follies, designs by Tony Walton, including original scenic and costume designs in many formats.

Felix Mendelssohn. “Das Waldenschloss,” “Pagenlied,” “Reiselied.” Holograph music manuscripts for 3 songs. They show changes and important deviations from published standard versions. They add substantively to the Library’s already impressive and well-known Mendelssohn holograph collection.


**Acquisition statistics for FY2016**

Gift items received: 1,020,961

Items acquired through Copyright: 2,157
Items surplused for gift or exchange:

Books 639  
Scores 1,278

LP/DVDs 27

Cassettes 1

Core Responsibility B – Stewardship of the National Collection

Collections Storage: Planning for future collection growth and optimizing storage space:

Cabin Branch Storage Facility  In September 2016 a new storage facility opened. It is very near the current Landover MD annex, just east of Washington, DC. Music Division staff inventoried, prepared, and barcoded 183 pallets for transfer to Cabin Branch (from Landover), creating spreadsheets needed for requesting pallets from Cabin Branch. The end result is a very significant reduction of our special collections footprint in the Landover Annex.

Fort Meade Storage Facility  This facility consists of state-of-the-art high density storage modules, located between Washington DC and Baltimore. The Music Division is half-way to a 2-year goal of having 6,000 containers ready to be moved to Fort Meade Module 5. More than 40 collections and 3,000+ boxes of materials are ready for transfer. This includes processing additions to collections, updating finding aids, transferring recordings, replacing damaged containers, barcoding, and updating collection-level records in the OPAC. The project in its entirety will ultimately transfer 6,100+ containers to Fort Meade and free up nearly 2,800 cubic feet of shelving for materials on Capitol Hill.

In addition planning is underway to move 18,000 boxes of music Copyright deposits from Landover to Fort Meade. Work should begin on this project by summer 2017, which will include rehousing and the maintenance of a spreadsheet so that staff can access them from Fort Meade.

Ground Level, Madison Building  The Music Division has been given storage space directly beneath its reading room. Plans are underway on how to best utilize the area. The space had originally been filled with audio material now stored at the Culpeper Campus in Virginia.

Iron Mountain Storage Facility  Based on Music Division needs for collection management, the desire to put collections together, and the need to save money currently being paid to Iron Mountain, we inventoried the IM collections, determined the cost of continuing to store collections there and the cost of the annual contract, and determined that permanently removing them would not only be better for our collection management plans but it would also be cheaper. Therefore the Division is proceeding to remove the collections and to end the contract.

Landover Annex  The Music Division moved the collections that are destined for Ft. Meade out of its Capitol Hill area and shelved them at Landover. This will give the Division a
better opportunity to manage space now on Capitol Hill rather than wait for the exodus a year from now. Additionally, shelving the collections in one area at Landover will help us organize and contain ALL of the material going to Ft. Meade. These materials will be out of Landover and on the way to Fort Meade Module 5 next fall.

**Serials binding** A serials overtime project sent more than 11,000 issues to the bindery, more than 10 times the projection, and cleared significant shelf space. In the process the Music Division identified tasks that will help implement a new work flow to deal with incoming serials in the future. The process required no additional work from the Binding and Collection Care Division other than loading trucks. One result is that these bound serials are eligible for off-site storage.

**Collections Storage: Monitoring and managing collection storage conditions**

**Secure Storage Facilities (SSF)** In preparation for the reconstruction of the Music Division’s two vaults, massive planning and moves were necessary, coordinating with Conservation, Library space utilization staff, the Architect of the Capitol, and Library administration. The Music Division’s treasures vault’s contents movement involved space planning and materials arrangement between three temporary storage vaults, reviewing security alarm protocols, and the physical moving of materials (including transportation of platinum-level materials). This move became an opportunity to arrange these valuable materials in a much more logical manner than had been the case in the original vault. Additionally, the contents of the flute vault were removed and successfully transferred to the SSF in the Acquisitions & Processing Section—a complicated and labor intensive maneuver. Shifting of materials in our stacks was required as the Architect of the Capitol construction areas in the basement level were prepared. The entire project is a major space and security operation involving creative problem-solving and decision-making, and skillful coordination of multiple organizations within the Library.

**Collections Management, Preservation, and Processing**

**Collection Management Committee** The Music Division has determined which collections are truly special collections usually requiring finding aid access (i.e., sorting out odd conglomerations of ‘named’ materials), what their processing status is, how large they are and where they are, and what their priority for processing should be. Another result of this committee’s work will be the ability to decide where a special collection will reside based on patron usage. The Division has updated and improved a master database (available to all staff) containing this information. In addition we have continued the practice of creating online OPAC records for each special collection. The Collection Management Committee has also overseen a marked improvement in the organization, security, and access to special collections housed at the Landover storage facility. All collections have been securely gathered, marked, and situated in a way that allows straightforward access. In addition, staff created a master map that details where every special
collection is located at Landover. We have also taken steps to interfile and clean up filing disorder in copyright deposits, and have created a map of the music copyright deposits by years. We know that this will be useful in a potential move to another storage facility.

In the Madison Building alone Music Division staff consolidated special collections from multiple locations, shifted collections so that containers are shelved in consecutive numerical order, adjusted the height between shelves adding approximately 420 linear feet, better accommodated oversized materials, and boxed or re-boxed special collections which were either unboxed on the shelf, or formerly housed in oversized containers. In addition, staff relabeled boxes from processed collections, shifted and shelf read overcrowded shelves, consolidated materials printed by the Music Division for public distribution. Staff also searched catalogs to determine whether miscellaneous books and scores are already included in our collections—469 titles from various sources and identified materials in need of cataloging.

At the Landover Annex storage facility over 900 boxes were rehoused (over 261,000 copyright deposits). In addition over 66,000 Copyright deposits were refiled or sorted. 46 special collection boxes were rehoused (over 3,000 items). A spreadsheet was created that mapped Music Division and other division’s materials in Bay 3 at the Landover Annex. This helped reveal and resolve some security issues of Division materials.

**Processing highlights:**

**Overview for FY2016 (all Music Division)**

- Inventoried 17,961 new items, 262,812 legacy items, and 1,759 special collection item containers
- Rehoused 431,644 items
- Prepared 11,219 loose issue serials for binding
- Compiled 8 new online finding aids, 6,074 catalog records, and 5,303 name and subject authority records

Significant collections processed in FY 2016 include:

- **Alan Jay Lerner Collection** (lyricist for “My Fair Lady,” “Brigadoon,” “Camelot,” “Gigi,” etc.)
- **Leonard Bernstein Collection** additions (non-holograph music) (487 containers; 25,000 items) This project was a collaborative effort between our summer interns and Acquisition & Processing specialists, undertaken in an effort to process all Bernstein special collection material before the upcoming centenary. It successfully completed the rehousing and processing of all remaining music materials and revealed nearly 8 boxes of entirely new Bernstein holograph manuscripts previously unknown to researchers!
• **Andre Kostelanetz Papers** (over 1,287 archival boxes; 150,000 items) the culmination of several years of processing collection additions and retuning the finding aid for the digital environment. It is in response to rigorous support—financial and personal—by Kostelanetz’ family. This project will also include the scanning of several hundred items for online access and exhibit.

• **Danny Kaye / Sylvia Fine Collection** re-processing (789 containers; 86,950 items) in addition to incorporating 200+ boxes of additions received over the past five years, this judicious reprocessing effort freed up over 100 linear feet of shelf space and produced an improved finding aid for one of the largest collections in the Music Division.

• **Serge Koussevitzky Archive** (500 containers; 200,000 items) finding aid was recently completed; only correspondence had been represented until now.

The Acquisitions and Processing Section is responsible for processing special collections and has diligently worked to give research access to important performing arts collections via online finding aids. By employing regular staff and temporary hires we completed 8 new online finding aids. These included finding aids for:

- Ruth Page Correspondence on Billy Sunday
- Oliver Daniel Papers
- May O’Donnell Papers
- Judith Chazin-Bennahum Photograph Collection relating to Antony Tudor
- Alan Jay Lerner Papers
- Max Roach Papers
- George Zoritch Collection
- Miriam Cole Papers

Two finding aids had been in PDF format, and they were put into EAD format this past year:

- Harry and Sara Lepman Collection
- Burl Ives Collection

The following finding aids were substantially revised last year:

- Morton Gould Papers
- Serge Koussevitzky Archive
- Louise Talma Papers

Dozens of minor revisions to finding aids were done throughout the year.
**Dayton C. Miller Flute Collection** news: The musical instruments curator Carol Lynn Ward Bamford and Lynn Brostoff of the Preservation Directorate travelled to Paris to conduct an analysis of the three glass flutes by Claude Laurent owned by the Musée de la Cité Musical Instrument Museum. This is part of a larger study to examine as many as possible of the 100+ Laurent glass flutes in existence to develop a protocol for their maintenance and long-term preservation. A major benefit of this study is its application to the 18 Laurent flutes in the Library’s Dayton C. Miller collection. The Library staff members assisted in conducting X-ray fluorescence analysis so that the glass composition of these flutes could be added to the database for this study. Ms. Ward-Bamford conducted a detailed examination of the flutes, noting characteristics of glass degradation and comparing them to the Miller flutes. Ms. Ward Bamford and Ms. Brostoff made a similar research trip to the Boston Museum of Fine Arts, having the experience and expertise to accomplish their objectives in a short period of time. Ms. Bamford also conducted archival research while in Paris that provided fodder for a very productive interaction with staff at the Musée de la Cité, where the Laurent flutes have not been previously studied.

### Core Responsibility C – Creating, Managing, and Distributing National Collection Metadata

**Cataloging statistics for FY 2016**

The Music Division’s Bibliographic Access Section (BAS) created bibliographic metadata for music materials in the ILS. (Voyager)

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>New general collections items inventoried</td>
<td>22,315</td>
</tr>
<tr>
<td>Original and copy cataloged additions to collection</td>
<td>5,586</td>
</tr>
<tr>
<td>Unpublished materials cataloged</td>
<td>112</td>
</tr>
<tr>
<td>Bibliographic and Authority changes</td>
<td>5,158</td>
</tr>
<tr>
<td>Name and subject authorities created</td>
<td>2,415</td>
</tr>
<tr>
<td>Class numbers proposed and modified</td>
<td>27</td>
</tr>
<tr>
<td>Materials receiving subject analysis</td>
<td>874</td>
</tr>
<tr>
<td>Materials receiving LC classification</td>
<td>5,855</td>
</tr>
</tbody>
</table>

In addition to keeping current with incoming receipts of music materials to be cataloged, BAS played a key role in creating cataloging records for digital projects, including music manuscripts, Renaissance music, and liturgical music. These projects provide unprecedented access to bibliographic metadata for onsite collections. Most of the large digital projects cataloged during the previous fiscal year--the Schatz librettos, pre-1801 music books, pre-1820 sheet music, and other instrumental music collections--are currently awaiting processing by another section. Once cleared, the records will be made available to the public.
Preparing for future cataloging, the section specialists have continued to take an active role in reviewing, testing, and participating in the development of the new cataloging standards. Specialists attended the Digital Future lecture series as well as Bibliographic Framework Initiative, BIBFRAME presentations, and will continue to prepare for the next generation of bibliographic control.

From June through September 2016, specialists and technicians worked overtime on several projects including foreign language books, Hebrew music scores, copyright sorting, and serial bindings.

**International Standard Music Number (ISMN) news.**

The Library successfully launched the U.S. ISMN Public Archive, making available, world-wide, catalog records created for scores issued ISMNs in the United States. This database is updated monthly (currently 4,927 items) to include newly registered scores and to reflect changes that publishers have made to already existing scores. [https://memory.loc.gov/diglib/ihas/html/ismn/ismn-home.html](https://memory.loc.gov/diglib/ihas/html/ismn/ismn-home.html) The multi-page website conforms to Project 1 standards. It features standard database search parameters and 5 different, useful displays of the data retrieved for each ISMN issued: eye-readable, MARC record, XMLMARC, METS, and MODS. This was achieved by the goal date of June 30, 2016. We created a tri-fold brochure – designed, printed, and ready for distribution. The U.S. ISMN Public Archive displays records for nearly 5,000 scores issued by American music publishers. This project’s importance lies in its fostering U.S. music publication world-wide, and it is smart resource leveraging--it provides LC with catalog records created without LC labor.

**Production of Metadata for use outside the Library**

- Four Music Division Bibliographic Access specialists participated as testers from August 2015 to March 31, 2016 in the “BIBFRAME” pilot project, intended to provide a foundation for the future of bibliographic description both on the web, and in the broader networked world.
- Four specialists represented the Library of Congress on Music Library Association Cataloging and Metadata Committee sub-committees.
- Music Division Bibliographic Access specialists worked both in house and with NACO Music participants. One specialist worked on monthly reports to the *Music Cataloger Bulletin*, other specialists reviewed new MARC proposals and discussion papers for the Network Development and MARC Standards Office Review Group, and other specialists supplied music cataloging expertise to Policy and Standards Division.

One specialist served on the Music Library Association Board. Three LC representatives attended the annual MLA meeting in Cincinnati, Ohio in person, and one attended via
videoconferencing. Two specialists attended the annual Atlantic Chapter meeting of MLA. One specialist attended the Computers in Libraries Conference and the International Association of Sound and Audiovisual Archives; one specialist was a guest lecturer for a music librarianship class; and one specialist attended an International Federation of Library Associations and Institutions seminar on the international aspirations of RDA.

**Contribution to Metadata Standards**

One BAS specialist contributed significantly to the development of cataloging standards and documentation as an LC representative to the RDA Steering Committee’s (RSC) Music Working Group, the RSC Aggregate Working Group and the Performed Music Ontology section of the grant-funded project, LD4P (Linked Data for Production), which is charged with developing a new standard for cataloging structures based on the Resource Description Framework (RDF) and has representatives from six institutions. The RSC Music Working Group produced several important cataloging documents, some of which have already been incorporated into the RDA instructions.

**AV materials workflow created using MAVIS**

Thousands of AV materials in many formats have accumulated in the Music Division over the years as components of special collections. This fiscal year the Music Division developed a successful workflow for transferring them to the Motion Picture, Broadcasting, and Recorded Sound Division (MBRS) in Culpeper without negatively affecting MBRS staff resources. Several Music Division staff members have been trained in MAVIS (Merged Audio Visual Information System) and are now creating records for AV materials in advance of their transfer. This provides user access to these materials that did not exist before, houses them in an appropriate physical environment, and is freeing up space in the Music Division stacks and at Landover.

**Core Responsibility D - Sharing the National Collection: Provide Access to Collections**

Automated Call Slip

Automated Call Slip was successfully launched in the Music Division this past December. Discussions among Reader Services specialists led to the establishment of parameters for types of materials to be paged via ACS and other procedures for this process. Many library
patrons have taken the advantage of the convenience of requesting materials ahead of their arrival. The system has received particularly heavy use from several of our Kluge scholars.

**Master Special Collections List**

The following ink: [http://www.loc.gov/rr/perform/special/special-collections.html](http://www.loc.gov/rr/perform/special/special-collections.html) is a draft page of our new public master special collections list. This will replace the current finding aids page to inform researchers about collections we hold that are not fully processed. This effort brings together collections that have been processed whose finding aids are online, with collections that are unprocessed or partially processed, and are described by brief collection level records, making a first-ever comprehensive listing of our special collections available to the general public. This will go a long way towards making our collections known and helping us prioritize processing.

**Digitization of collections for user access**

During FY16, the Music Division scanned 7,232 items with a total of 392,423 master files. Two microfilm collections that were scanned provide the majority of the master files, and one—the Schatz libretti—is highly anticipated by many researchers, including members of the Music Library Association, and RISM (Répertoire International des Sources Musicales) which would like to add links to the digitized Schatz items in their international database. The other microfilm collection contains rare, important early books on music theory and history. Early American sheet music was another important class that was digitized and includes some case materials. The scanning will enable us to reduce handling of these valuable items. The Library of Congress has one of the most significant collections worldwide of 18th-century composer Gaetano Brunetti manuscript scores, and we scanned 67 of them in FY16. We have continued to scan items from the Federal Theater Program Collection, one our most heavily used collections, by scanning the posters. Two presentations have gone online, one highlighting the papers of violinist Roman Totenberg, and the other focusing on the associated Totenberg-Wilk Holocaust Materials.

**Status for FY16 for digital files received:**

<table>
<thead>
<tr>
<th>Collection</th>
<th>No. of files</th>
<th>No. of items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schatz</td>
<td>125,905</td>
<td>1,399</td>
</tr>
<tr>
<td>Pre-1800 books</td>
<td>242,133</td>
<td>2,047</td>
</tr>
<tr>
<td>M1.A1</td>
<td>11,736</td>
<td>2,347</td>
</tr>
<tr>
<td>Brunetti</td>
<td>4,386</td>
<td>67</td>
</tr>
</tbody>
</table>
Sharing Collection Knowledge: Meeting the reference and orientation needs of on-site and off-site researchers

The Music Division has begun serious planning for the renovation of the Performing Arts Reading Room and adjacent staff and processing areas. We worked with the Space Utilization Planning and Design Division and Contracts Division to award a design contract to Lukmire architectural firm. We also worked with Recorded Sound and Moving Image to identify efficiencies in merging reading room and office functions.

Music Division Reference statistics for FY2016

Responded to 3,029 electronic reference requests within 3 business days; answered more than 5,509 queries in reading rooms

Circulated 140,750 items internally

Fulfilled 210 interlibrary loan requests out of 330 requests received

Fulfilled 12 exhibit loan items

Provided 21 research orientation sessions and hosted more than 1,010 people in group visits

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
<th>Loans</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTP posters</td>
<td>611</td>
<td>438</td>
</tr>
<tr>
<td>Totenberg</td>
<td>439</td>
<td>94</td>
</tr>
<tr>
<td>Wilk</td>
<td>668</td>
<td>106</td>
</tr>
<tr>
<td>M1490</td>
<td>3,617</td>
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<td>Miller iconography</td>
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<tr>
<td>Misc. on demand</td>
<td>2,300</td>
<td>7</td>
</tr>
<tr>
<td>TOTAL</td>
<td>392,423</td>
<td>7,232</td>
</tr>
</tbody>
</table>
Provide curatorial expertise for special audiences or programs and foster wider appreciation of the collections: Outreach highlights

Concerts and programs

The past year was an extraordinary one for the Music Division’s public programs. The Concert Office programmed a highly visible and diverse season to celebrate the 90th anniversary of the concert series. For the fiscal year between October 1, 2015 and September 30, 2016, Concert Operations created and developed 97 events: 33 concerts/performances; 55 lectures, panels and interviews; 3 educational workshops; and 14 commissions supported from Library endowments, as well as 11 film screenings, and numerous exhibits and displays. Our events brought an impressive audience of approximately 14,000 patrons to the Library.

A number of significant, high-profile partnerships for presenting and commissioning helped to make this very successful season-long celebration possible. The Reva and David Logan Foundation gave a major gift of $160,000 for jazz programming, including concerts, educational workshops and underwriting for residencies for two Library of Congress jazz scholars. We received strong financial and programming support from the following organizations, among others: the American Musicological Society; ASCAP and the Country Music Association; the Smithsonian’s Freer and Sackler Galleries; the Chamber Music Society of Lincoln Center; the Handel and Haydn Society; the Moritzburg Festival; the Martha Graham Dance Company; the Phillips Gallery; and the embassies of France, Italy, Finland and Japan.

WETA Partnership

The division’s partnership with WETA brought a $60,000 in-kind contribution from WETA Classical 90.9 for the co-production of a special anniversary radio series, co-produced by the Library and WETA. The series is now airing around the nation, with distribution expected to reach 1.5 million U.S. listeners, and similar carriage via Euroradio. We also continued our very successful digital distribution of LC commissions and world premieres via Q2, WQXR’s online channel. Through their classical music station WQXR and online contemporary music station Q2 Music. This project has resulted in direct outreach to the New York City and international classical music communities, through the distribution of free recordings of recent Library of Congress commissions that were performed in the Coolidge Auditorium. This collaboration has drawn positive attention to our programming through a network of arts executives that thus far has helped advance the Library’s relationship with the Kennedy Center and Monticello.

We have a vigorous and exciting social media presence, with 8,150 Facebook followers and a dedicated blog, In the Muse. In FY2016 we successfully mounted two Performing Arts Reading Room exhibitions, both of which traveled to Walt Disney Hall in Los Angeles and received significant press coverage.

2016 Gershwin Prize: Smokey Robinson
Under the Chief, the Music Division has responsibility for planning and executing the Gershwin Prize. This has involved regular consultation with Special Events, Public Affairs, Development, General Counsel, Congressional Relations, as well as production company Bounce, DAR, WETA, the honoree and his staff, and the Gershwin family about all aspects: budget, contracts, legal matters, publicity, oral history, artists selection, and public relations. The successful Gershwin Prize tribute to Smokey Robinson at Constitution Hall occurred last November (2016) and was broadcast by WETA on February 10 and 11, 2017.

**Serge Koussevitzky Music Foundation in the Library of Congress**

The Serge Koussevitzky Music Foundation in the Library of Congress awarded commissions for new musical works to five composers. The commissions were granted jointly by the Foundation and the organizations that will present performances of the newly composed works. The recipients are Zosha Di Castri, David Fulmer, Felipe Lara, Alexandre Lunsqui, and Amy Williams.

**Outreach statistics for FY2016**

Prepared 84 publications and presentations (e.g., articles, lectures, and blog posts): 37 program booklets, 2 exhibit brochures, 1 concert series brochure, 44 blog posts; 37 lectures/presentations/interviews delivered by staff

Offered 111 public programs, including lectures, symposia, concerts, movie screenings, or collection displays

**Exhibits in Performing Arts Reading Room foyer**

*#Opera Before Instagram: Portraits, 1890-1955* explores what opera critic Charles Jahant’s Instagram account might have looked like had he lived in the internet age, with photographs of his favorite opera singers, along with captions giving his assessment of each singer’s talent and history. August 11, 2016–January 21, 2017


*Baseball’s Greatest Hits: the Music of Our National Game* features baseball sheet music from the collections of the Music Division at the Library of Congress. Most of these works are original copyright deposits and represent only a small fraction of the more than 400 published songs about baseball in the Music Division’s custody. February 9–July 22, 2017


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

Align organization structure and staff resources with strategic priorities

The Music Division worked aggressively to fill all 7 positions approved by Library Services in FY2016: Reader Services Section Head, Jazz Specialist, Head of the Music Bibliographic Access Section, 3 catalogers and the Collections Specialist. By the end of the FY, all positions were either filled, or nearly filled, with selections made. All these positions were top priority hires and will go far toward advancing the Division’s goals.

10 summer interns worked on special collection materials ranging from Leonard Bernstein non-commercial audio tapes to modern dance to historic flute music to FTP (Federal Theater Program) materials requiring digital scanning to music for silent films. This push has enabled us to all but complete the Bernstein collection processing. The Leonard Bernstein collection is one of the most used collections and finishing it accomplishes one of our primary goals—to complete processing of the most used collections. Benefits include:

--Important in cultivating the next generation of music scholars and performers to be lovers of LC
--Important in securing ties with universities with strong music programs
--Important for providing access to hidden – and some very obscure – treasures
--Important in results being made public immediately and in respected forums by accomplished young scholars
Develop the Collection

A joint Library Services and Copyright Office working group for the eDeposit of sound recordings began weekly meetings in April 2016. Five Recorded Sound Section staff joined other Library Services staff and members of the Copyright Acquisitions Division to develop plans for a 2017 startup program for the mandatory deposit of sound recordings that are only distributed as digital files. Three major groups of audio content have been identified as potential targets for the program: music, recorded books, and podcasts. In addition to planning internal workflows and processes, the group has developed lists of producers, investigated accompanying metadata standards and content, and identified various external stakeholders that might be consulted as part of the planning process.

Acquire Designated Materials

Recorded Sound Acquisitions
Recorded Sound Section acquisitions emphasized quality, condition and uniqueness over quantity. By targeting gaps in our holdings of pre-1972 popular music on original 78rpm and cylinder formats, and with a focused collection of a unique form of popular piano music, the following were acquired during the year:

- **WTON Collection**: The 78rpm record library of a Staunton, VA radio station founded in 1946. The collection includes over 3,400 78rpm discs from 1946-1952, the majority of which are “promo” discs – high quality pressings provided to radio stations by record labels.

- **Alex Hassan Syncopated Piano Collection**: Approximately 1,700 78 rpm recording from the US, UK and Europe of the jazz and classically influenced syncopated piano stylings popular on both sides of the Atlantic in the 1920s and 1930s.

- **Marty Stuart Country Music Collection**: Over 3,300 78s, 45s, and LPs, many quite rare, from the personal collection of noted country and bluegrass musician Marty Stuart.

- **David Jones Acoustic Era Recording Collection**: Over 300 cylinders and 78rpm discs of rare opera and classical recordings.

**Total Recorded Sound Items Acquired**

**Physical Objects**

Copyright 14,075
### Field Offices

<table>
<thead>
<tr>
<th>Source</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gift</td>
<td>17,704</td>
</tr>
<tr>
<td>Purchase</td>
<td>9,066</td>
</tr>
<tr>
<td>Deposit</td>
<td>720</td>
</tr>
<tr>
<td>Transfer (internal)</td>
<td>830</td>
</tr>
</tbody>
</table>

**Total physical**: 42,942

### Born Digital

<table>
<thead>
<tr>
<th>Source</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase 1</td>
<td>4,635</td>
</tr>
<tr>
<td>Gift 2</td>
<td>27,944</td>
</tr>
<tr>
<td>Web Capture</td>
<td>170</td>
</tr>
</tbody>
</table>

**Total Born Digital**: 32,749

**Grand Total of Physical and Born Digital**: 75,521

**Deaccessioned Sound Recordings**: Recorded Sound identified 6,271 sound recordings for deaccessioning this fiscal year. This identification was largely based upon duplication within the collection.

1 These 4,635 recorded sound collection items (originals from University of Wisconsin, Thomas Edison National Historical Park, and LC) were digitized under contracts with Long Gone Productions and George Blood Audio, Inc.

2 Includes ingestion of 904 Afghan Media Resource Center (AMRC) files and 27,040 American Archive files (note that 21 AMRC files have associated problems, many with the files themselves, and have not been ingested yet).
Moving Image Acquisitions

**Kennedy Center Honors Collection:** Each year the Kennedy Center selects honoree(s) whose lifetime of achievement through performing arts has contributed to the American culture. A gala is held each year, and televised, presenting that year’s honorees with an all-star cast of performers on stage highlighting the honorees’ work. The collection was gifted to the Library by producer George Stevens, Jr., who developed the original concept and produced the event/TV show from 1977 until 2014. There are over 4,000 videotapes in the collection.

**Marty Stuart Archives Collection:** Grammy Award winning Country Music performer Marty Stuart has long been a collector of artifacts that highlight traditional American Music. After over 40 years of collecting Stuart had begun efforts to open a museum dedicated to traditional American Music and featuring much of his collection. However, the audio-visual portion of the collection has been gifted to the Library since the Library’s Packard Campus was seen as a better custodian for that portion of the collection. Rare behind the scenes footage at the Grand Ole Opry as well as film of various bands on the road and on stage are featured in the collection. There are over 750 videotapes in the collection.

**Total Moving Image Items Acquired**

**Physical Objects:**

- Copyright (videos and videogames) 12,880
- Copyright (film reels) 186
- Copyright descriptive material 9,449
- Gift 12,533
- Purchase 1,662
- Transfer (internal) 968
Total Physical Objects 37,678

**Born Digital:**

Gift: American Archive (moving image only) 18,689

Grand Total of Physical and Born Digital: 56,367

**Non-purchase Items by Gift to Moving Image Section-MBRS Division**

<table>
<thead>
<tr>
<th>Division</th>
<th>Number of Items by Gift</th>
<th>Format</th>
<th>Items withdrawn from collection</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MBRS-MI</td>
<td>31,308</td>
<td>86 nitrate film reels, 7323 safety film reels, 5210 videotapes, and 18,689 born digital items (comprised of 79 reels of deteriorated nitrate film, 250 reels of deteriorated safety film, and 5400 videocassettes)</td>
<td>5,729</td>
</tr>
</tbody>
</table>

Library Services Management Plan B: Stewardship of the National Collection

Collection Storage

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

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

Accordingly, in December, a bonded disposal company (Greendisk) removed 10 pallets of videocassettes from the Packard Campus, a total of 5,400 videotapes. Once the next data tape migration occurs – possibly as early as 2018 – NAVCC will dispose of more such tapes.
FY16 saw significant progress in Recorded Sound section efforts to fully outfit the Recorded Sound vaults with compact mobile shelving. This process began in FY15, with the selection of a shelving contractor and a move contractor, but work did not begin until FY16. Because of limited available swing space, the move and the shelving installation had to proceed in coordinated steps. This required a detailed plan and coordination with both contractors. The shelving installation has been completed in four vaults and the move completed in three of those. Work is ongoing on the remaining two vaults and is expected to be completed in a few months.

**Collection Security**

The Recorded Sound Section inventoried/accessioned 42,942 physical sound recordings this fiscal year. The Moving Image Section ingested 35,569 inventory records into MAVIS from metadata mapped from PBCore as part of the American Archive of Public Broadcasting, more than double the number of items inventoried in FY2015.

**Preservation and Collections Support Services**

During FY2016, the Packard Campus added capacity to the systems that support the safe acquisition, secure storage, and accurate retrieval of thousands of digital audio and video files. As of September 30, 2016, the total amount stored in the Digital Archive area of the Packard Campus Data Center was 6.925 PB (petabytes) of collections content comprised of 1,104,278 files. This represented an increase of 1.115 PB and 277,907 digital preservation and access files added since the end of FY2015. November 2015 was the peak month for production in FY2016, with 218 TB (terabytes) added to the archive.

In addition, at the end of the reporting year, the Embargo Space within the Packard Campus Data Center housed another 458.998 TB of collections content comprising 686,144 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 FY2016, the entire Packard Campus Data Center – combining both the Digital Archive and the Embargo Space – held a total of 7.384 PB (petabytes) and 1,790,422 files.

**Number of Collection Items Digitally Preserved:**

<table>
<thead>
<tr>
<th>Section</th>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recorded Sound</td>
<td>7,848</td>
<td>audio items preserved 96/24 WAV from disc, tape &amp; cylinder</td>
</tr>
<tr>
<td>Recorded Sound</td>
<td>18</td>
<td>audio items preserved 48/16 from DAT tapes</td>
</tr>
</tbody>
</table>
The above figures are for collection items digitally preserved and ingested into the Packard Campus Digital Archive. In addition, the Film Preservation Laboratory completed film-to-film analog preservation on a total of 712 reels of film. This brings the total number of items preserved during the fiscal year to 84,757.

Recorded Sound Preservation

The Recorded Sound section rehoused 11,057 audio carriers in FY16, including over 4,000 commercial celluloid cylinder recordings that were re-housed in a newly designed Archival Cylinder Box and placed in media cabinets specifically configured for maximum storage capacity. The new cylinder box is the product of a collaborative design and development project between NAVCC and the Association for Recorded Sound Collections to produce an affordable archival container for these early and fragile recordings.

A number of mold-infested sound collections were identified and moved to decontamination room storage to await treatment. Mold remediation treatment started this year on a small scale until more staff can be approved, fitted and provided with appropriate respirator equipment. This work included tape rewinding and hub replacement, lacquer disc cleaning, and cleaning and housing over 3,000 78rpm shellac discs suffering from mold contamination.

A total of 8,853 audio materials were reformatted from physical media formats to digital preservation files and ingested into the NAVCC digital archive.

Recorded Sound Section staff implemented revised acclimatization practices for wax cylinders based on recommendations by the Library’s Preservation Research & Testing Division that emerged from last year’s collaborative work between NAVCC and PRTD on wax cylinder composition.
Over 300 audio tape reels from the Studs Terkel Collection were preserved and copies of the files were delivered to the Chicago History Museum as a part of the Library’s collaborative preservation and access agreement with the Museum. Many of the tapes required extensive physical processing to due to binder hydrolysis and this has resulted in the work being moved from the Audio Preservation Laboratory’s multi-stream parallel transfer A2 rooms to single-stream transfer by A1 room engineers.

The Audio Preservation Lab rotated five staff engineers to sustain the operation of a parallel transfer workstation dedicated to preserving tapes in the NBC Radio Collection. The Lab was able to preserve nearly 1,000 reels in this manner during FY2016.

In collaboration with the American Folklife Center, the Audio Laboratory used state of the art digital audio restoration technology to enhance the sound of 31 wax cylinders that were recorded by Jesse Walter Fewkes in 1890. The cylinders were digitized last year by the Audio Lab. The recordings are of Passamoquoddy Indians from Maine, and are considered the first field recordings ever produced. The restored recordings were presented to the living descendants at an event attended by AFC staff as part of the Ancestral Voices project.

Moving Image Preservation

Film Preservation: Feature films preserved photo-chemically included Alfred Hitchcock’s comedy Mr. and Mrs. Smith (1941), the Fred Astaire/Ginger Rogers/Cole Porter classic Gay Divorcee (1934), My Favorite Wife (1941) with Cary Grant and Irene Dunne, and a twelve chapter serial called The Lightning Warrior (1931). The NAVCC also received a preservation grant from The Film Foundation to preserve both the 1937 original version and the 1939 re-release version of The Road Back, the sequel to All Quiet on the Western Front.

Among the 1,098 reels digitally scanned by the lab in either 2K or HD resolution were Al Jolson and Loretta Young home movies, a widely seen yet thoroughly discredited 1967 home movie purporting to show the Bigfoot monster, the 1910 Edison version of Frankenstein acquired in FY2015 as part of the Al Detlaff Collection, several National Film Registry titles including A Bronx Morning, Our Day, and Under Western Stars.

Significant progress continued to be made on the Silent Film Project, begun in FY2015. With support from the National Film Preservation Board (NFPB) funding, this project is borrowing from private collectors rare prints of silent American films which otherwise do not exist in the Library’s collections or any U.S. archives. The prints are being digitally scanned, with the new copies added to the Library’s
collections and the original prints returned to the collectors. In FY2016 a total of 306 reels were scanned for the project. Among the titles added to the collection were several Burton Holmes travelogues, *Bell Boy 13* (1923, Ince), *The Sea Beast* (1925, Warner Bros.), and the home movies of Loretta Young and Bebe Daniels. We also posted the first scored Silent Film Project title — *East Side, West Side* (1926, Principal Pictures) — on the Now See Hear! blog in August.

**Digital Restorations:** The Moving Image Section digitally restored eight Edison Kinetophones (1912-1913), an early attempt to sync a film picture to a sound cylinder. The Thomas Edison National Historical Park in West Orange, NJ, supplied new transfers from eight cylinders, while our Film Preservation Laboratory scanned picture elements on the Library’s collection. Nitrate Vault Manager George Willeman combined the sound and picture elements using Final Cut Pro. The films vary from dramatic sketches to musical reviews to an actual minstrel show and shed new light on the attempts by a pioneer film maker to add sound to his studio productions.

The 1928 film version of *Ramona*, initially restored in 2014, was improved in 2016 after a second, higher quality nitrate print with German intertitles was discovered at Gosfilmofond of Russia. This print was scanned at 2K by the Film Preservation Laboratory, and all the German intertitles were replaced with English titles created for the 2014 version. Several new titles that did not appear in the first restoration were also added.

**Television and Video Preservation:** The nearly 26,000 videotapes and discs preserved in FY2016 represented, as usual, a wide assortment of titles, ranging from *Mana-Ma na Tiba-Tiba* (a Tagalog language film registered for copyright in 2000), large runs of TV series such as *Larry King Live, Baywatch*, and the soap opera *Passions*, as well as *The 23rd Annual People’s Choice Awards* (1997), all of which were on one digitization order in November 2015. The Video Preservation Laboratory also preserved a number of discrete video collections, including tapes acquired as part of the Ernie Kovacs/Edie Adams Collection acquired in FY2015, and more than 100 tapes transferred to NAVCC by Zvi Rosen, the Abraham L. Kaminstein Scholar in Residence in the Copyright Office. These tapes primarily document three events: the 1977 meeting of the Copyright Revision Committee, a 1977 interview with former Register of Copyright Kaminstein, and the September 8, 1988, Copyright Office Hearing on motion pictures, covering colorization and historic preservation. During the final months of FY2016, the Moving Image Section used overtime funds to convert into MAVIS a total 1,294 ILS records pertaining to House and Senate Floor Proceedings (1985-1998), thereby allowing those tapes to be digitized, a process that will be completed in FY17.
The Library of Congress and the WGBH Educational Foundation in Boston moved forward in FY2016 with achieving the goals of the American Archive of Public Broadcasting (AAPB), a collaborative project administered by the two institutions to preserve the most significant public television and radio programs of the past 60 years and to coordinate a national effort to save at-risk public media before its content is lost to posterity. While the Library is responsible for the long term preservation of the digital files and WGBH is responsible for access and outreach to stations and content creators, the two institutions share governance responsibilities in making curatorial, operational, and financial decisions, and have been working collaboratively on all aspects of the project.

During FY16, the Library and WGBH continued implementing the first phase of the project: overseeing the digitization of approximately 40,000 hours of programs selected by more than 100 public broadcasting stations throughout the nation; ingesting this material into NAVCC’s Packard Campus Digital Archive for permanent preservation; making this material available to scholars, researchers, educators, students, and the general public at the Library’s audiovisual research centers and at WGBH; implementing and revising a website to give the public online access to selected material; and planning to sustain and grow the project beyond the term of the original Corporation for Public Broadcasting (CPB) grant, which ended September 30, 2016.

In FY2016, the NAVCC hired a Digital Conversion Specialist for the AAPB to coordinate NAVCC work on the project. The Digital Conversion Specialist participated in the Immersion Week of an AAPB National Digital Stewardship Residency program that sent graduates of library science and media preservation programs to public media stations to assist with long-term digital preservation strategies.

**Digital Preservation Workflows:** The processing and ingesting of the AAPB files has allowed the NAVCC to develop and make significant improvements in digital preservation workflows. Approximately 50% of the digitized files in the first phase of the project had been ingested into the Packard Campus Digital Archive during FY15; an additional 42% has been ingested during FY16. To accomplish the ingestion, Packard Campus staff took the following steps:

- read files from the LTO-5 tapes into a storage pool;
- received descriptive metadata from the project’s Archival Management System (AMS), managed by WGBH;
- mapped the metadata from the PBCore XML data format used in the AMS into the Packard Campus collection management system’s MAVIS XML data format, using a program written especially for this project by NAVCC staff;
- created an application for automated processing of metadata to allow ingestion;
- modified an existing automated ingest system for this project;
- created a series of scripts to map metadata to MAVIS records and augment these records with additional technical metadata;
- ingested files from the storage pool using the modified automated ingest system;
- and finally, analyzed and resolved issues that occurred throughout the process when received metadata did not meet formatting expectations.
The digitization vendor for the initial phase of the project has agreed to completely and satisfactorily resolve all outstanding technical problems that have prevented further ingestion and resolve any missing content in the contracted materials by December 31, 2017. We expect that ingestion of all remaining content from this first phase of the project will be completed by February 1, 2017.

**NewsHour Digitization Project:** On behalf of AAPB, WGBH was awarded a grant from the Council on Library and Information Resources (CLIR) “Digitizing Hidden Special Collections and Archives: Enabling New Scholarship through Increasing Access to Unique Materials” program to implement the PBS NewsHour Digitization Project. The grant provides funding to digitize the complete collection of NewsHour and predecessor programs currently existing on obsolete analog formats and dating from October 1975 to December 2007, add them to the AAPB, and make them available in the AAPB Online Reading Room. In preparation for ingesting the digitized files into NAVCC’s Packard Campus Digital Archive for permanent preservation, NAVCC staff created and implemented a new quality control workflow, whereby vendor checksums are verified after files are copied to the storage pool and files are run a new NAVCC quality control system for an internal QC check. Prior to ingestion of files, NAVCC staff create records in MAVIS containing descriptive metadata, technical metadata, preservation metadata, the checksum value, unique identifier, and QC report. MAVIS records then are linked to the NAVCC ingestion platform, PCWA (Packard Campus Workflow Application). Metadata that concurrently is imported into the AMS at WGBH is harvested by the Library, mapped to MAVIS, and normalized. The files then are ingested into our digital archive and proxies are created. The Library received the first shipment of NewsHour files from the digitization vendor late in FY16 and following our internal QC check, worked with the vendor to improve the quality of the files.

**NET Catalog Project:** During FY16, the Library joined in a formal agreement with WGBH to provide services in connection with the National Educational Television (“NET”) Collection Catalog Project, another AAPB project funded by CLIR. The project will result in an online catalog of some 8,000-10,000 programs that were distributed by NET, public television’s national programming unit from 1952 to 1972. The project will focus primarily on the Library’s large NET collection, but also will gather and publish information from other institutions holding NET material. The project has been designed to help institutions holding NET material make informed preservation decisions. The project also will serve scholars studying public affairs, social issues, arts, culture, the humanities, science, and education.

The Library took significant steps in FY2016 pertaining to the NET project, including hiring a GS-9 and a GS-11 cataloger for the project using grant funds; identifying NET titles that are part of the existing 2-inch videotape digitization workflow; comparing a scratch list with titles that already exist in MAVIS; identifying catalog maintenance problems; beginning cleanup of data; developing an authoritative list of NET titles in coordination with WGBH; providing to WGBH components of the Phase One narrative and financial reports, including the first interim accounting; cataloging new NET titles in MAVIS; and identifying a target number of titles to be cataloged per month. The Library has provided training and orientation for the NET GS-9 and GS-11 catalogers, including an overview of core cataloging concepts and analysis, MAVIS, and NET documentation. For the GS-9 cataloger, training and orientation
includes basic conservation techniques for re-canning and labeling. For the GS-11 cataloger, training and orientation also includes application of Library of Congress Authorities (names, subjects, genre/form), and to the Library’s linked data service and Bibliographic Framework initiative. In addition, the Library has been using NAVCC staff for pre-processing, including re-canning, reconciling titles, identifying duplicates, and locating air dates and/or creation dates. NAVCC staff contributed to a published list of NET titles on the AAPB website serving as a reference for researchers and for collection managers to check NET titles in their collections. The list includes the year each program was produced; the year NET distributed the program; the station or other organization that produced the program; the physical format on which the program was recorded; the program’s duration; whether the program was shot in black and white or in color; and episode titles.

Other Additions to the AAPB: During FY16, deeds of gift were signed to add to the AAPB collection digital files from the Greater Washington Educational Telecommunications Association, Inc. (WETA); New Hampshire Public Radio; Thirteen Productions, Inc. (American Masters complete interviews); American Documentaries, Inc. (Ken Burns The Civil War complete interviews); Donald Voegeli Copyright Trust; and James F. Voegeli. NAVCC staff conferred with representatives of the following organizations regarding potential contributions of digital files to AAPB: PBS; NPR; APT (American Public Television); Arizona PBS; KBBF (Bilingual Broadcasting Foundation, Inc.); KBOO-FM (Portland, OR community radio); KCTS (Seattle); KLSU (Austin City Limits); KXCI-FM (Tucson community radio); UNC-TV (North Carolina Now); Johns Hopkins University (Partners of the Heart); University of Georgia (Peabody Awards Collection); Radio Bilingue; Southern California Public Radio; Vision Maker Media (Native Peoples); WKAR (Michigan State University); WNET; and WRVR (Riverside Church, NYC).

AAPB Online Access: NAVCC staff collaborated with WGBH to revise the co-branded, public-facing website managed by WGBH (americanarchive.org), which offers on-site access at the Library and WGBH to all digitized AAPB content and online access to more than 16,000 digitized files for research, educational, and informational purpose to users anywhere in the U.S., who agree to stipulated rules of use. NAVCC staff prepared a curated exhibition entitled “Voices from the Southern Civil Rights Movement” and edited three additional curated exhibitions included on the site.

AAPB Advisory Council: During FY16, AAPB held the first meeting of its AAPB Executive Advisory Council (EAC). The Council is composed of distinguished individuals from around the country who are passionate about public media and its long-term preservation and access. The purpose of the Council is to inform and guide the strategic direction of the American Archive with the overarching goal of ensuring that the Archive continues to serve the needs of public media stakeholders and the American people. The members of the Council are Henry Becton, Alan Brinkley, Karen Cator, Beth Courtney, Gwen Ifill, Norman Lear, Deanna Marcum, Senator Ed Markey, Newton Minow, John Ptak, Bruce Ramer, Cokie Roberts, and Patricia Steele. Following the meeting, NAVCC staff participated in calls with EAC members Newton Minow, Patricia Steele, and Deanna Marcum regarding plans for the future.
AAPB Sustainability Plan: NAVCC staff helped write a long-term sustainability plan for the AAPB as a deliverable due to CPB. NAVCC staff met with representatives from CLIR and NEH to plan a meeting in spring 2017 of potential funders to discuss the sustainability plan and ways to implement it, and have consulted with a not-for-profit service about the possibility of conducting a feasibility study of AAPB’s long-term sustainability plan that would inform the spring 2017 meeting.

AAPB Outreach: During FY16, NAVCC staff presented papers on the project at meetings of the American Historical Association (AHA); Association of Moving Image Archivists (AMIA); Council of Directors of National Libraries (CDNL); DPLAfest (Digital Public Library of America); International Association of Sound and Audiovisual Archives (IASA); the News Media Section of the International Federation of Library Associations and Institutions (IFLA); International Federation of Television Archives (FIAT/IFTA); National Federation of Community Broadcasters (NFCB); Orphan Film Symposium; and the Radio Preservation Task Force (RPTF). Internally at the Library, NAVCC staff presented papers at meetings of the Collections and Services Chiefs; DC3; National Film Preservation Board; National Recording Preservation Board; and the Teaching with Primary Sources Consortium. NAVCC staff contributed an article on AAPB to LC Magazine (LCM) and to Social Education, the journal of the National Council for the Social Studies.

In August, the NAVCC chief delivered a presentation entitled “Protecting a National Investment – American Archive of Public Broadcasting” to the annual meeting of the Conference of Directors of National Libraries (CDNL). The CDNL gathering was held during the week of the annual World Library and Information Congress of the International Federation of Library Associations (IFLA) in Columbus, Ohio.

AAPB received the first Digital Library Federation Community/Capacity Award, honoring “constructive, community-minded capacity-building in digital libraries and allied fields.” NAVCC worked with the Public Affairs Office to develop AAPB postcards to circulate at conferences.

Library Services Management Plan C: Creating, Managing, and Distributing National Collection Metadata

Produce Metadata for Library Use
Throughout FY2016 the Recorded Sound Processing Unit created brief inventories for various collections, either to facilitate processing or to better help section staff find items which would not be processed in the near future. Section staff also created acquisition and inventory records in MAVIS to track each incoming collection that was counted-in.

At the request of Music Division, Recorded Sound staff consulted on the development of training documents and procedures intended to allow Music Division staff to start creating MAVIS records. This was intended to provide Music Division a manner in which to better track all unpublished sound recordings they transfer to the Recorded Sound Section at the item-level, and at the same time, increase potential patron discovery through Reference staff-mediated searching within MAVIS. Starting in June, and continuing for a few months, one Recorded Sound cataloger spent one day a week onsite in Music Division, training staff in MAVIS, reviewing their work, and answering questions.

The Moving Image Processing Unit created 20,736 title records representing 37,789 items in MAVIS and added 993 documentation records to MAVIS describing stills, lobby cards, and other ephemera associated with motion picture advertising and distribution. In addition, 35,569 inventory records were ingested into MAVIS from metadata mapped from PBCore as part of the American Archive of Public Broadcasting.

**Contribute to the Production of Metadata for Use Outside the Library**

**Recorded Sound Processing**

The total number of bibliographic and inventory records created by Recorded Sound staff increased from 19,608 in FY15 to 20,157 this fiscal year. This is particularly noteworthy given that the unit lost three more staff members this year, one cataloger was on a part-time detail during part of this fiscal year, and up until June 2016, the unit had not been able to add new staff to replace staff lost due to attrition for many years. The increase is largely due to the continued emphasis on cataloging activities over other tasks, the strategic selection of some collection work specifically with arrearage reduction in mind, the hiring and prioritization of work for five new technicians, most of whom arrived the last quarter of FY16, and the re-structuring of some workflows.
Over the course of the fiscal year, the unit processed a total of 33,887 individual sound recordings (this figure includes second copies and multiple carrier publications), which reflects an increase of more than 3,100 items processed compared to the previous fiscal year. While the number of records created in the ILS and in MAVIS, reported in the table below, also increased, there was a significant decrease in the number of new and revised authority records. Administrative clearance/surplus statistics were approximately 25% lower than those reported for the previous fiscal year.

During FY16, the number of records manually converted to MAVIS to facilitate patron listening and customer orders for items that had yet to be digitized dropped from 715 in FY15 to 533 in FY16.

**Recorded Sound Bibliographic Work**

**ILS**

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-level records created</td>
<td>12,152</td>
</tr>
<tr>
<td>Brief-level records created</td>
<td>3,224</td>
</tr>
<tr>
<td>Authority records created</td>
<td>6,500</td>
</tr>
<tr>
<td>Subject Headings proposed</td>
<td>9</td>
</tr>
</tbody>
</table>

**MAVIS**

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-level records created</td>
<td>4,781</td>
</tr>
</tbody>
</table>

As mentioned above, Music Division staff received training in MAVIS and started creating records for unpublished sound recordings prior to transferring them to NAVCC. During the year, Music staff processed a total of 269 unpublished sound recordings. Music Division staff additionally created ILS records for over 400 published sound recordings over the course of the year.

**Moving Image Processing**

The Moving Image Processing Unit contributed 7,085 titles representing 10,549 items to the ILS and contributed 523 name authorities to the Library of Congress name authority file.
**Contribute to Metadata Standards**

**Recorded Sound Contributions**

Recorded Sound Section catalogers provided feedback on various RDA proposals. One cataloger also continues to serve on the RSC Music Working Group.

Regarding BIBFRAME and linked data, three Recorded Sound catalogers participated in the initial BIBFRAME pilot, describing CDs containing one work and providing feedback on the tool, which led to improvements. Both of the Recorded Sound and Moving Image processing unit heads provided feedback to NDMSO on various BIBFRAME documents and ideas, particularly in regard to the concept of “event.” The RS Processing Unit Head is involved in the LD4P-performed music project, which is evaluating BIBFRAME in light of specific needs for performed music content and formats.

The Recorded Sound Processing Unit Head continues to serve on an ISO task force to revise the ISRC (International Standard Recording Code) and serves as co-chair of the ARSC Cataloging Committee, which is performing tasks to support the LD4P-performed music project.

**Moving Image Contributions**

During FY16, one Moving Image Processing Unit Catalog Specialist and one Moving Image Processing Technician participated as BIBFRAME pilot participants. They contributed significant feedback that resulted in changes to the profiles for DVD/Blu-ray publications and initiated a profile for 35mm feature films. In May, as part of the Linked Data for Production (LD4P) initiative, the Moving Image Processing Unit staff shared their experience as BIBFRAME pilot participants with colleagues from Harvard University. Harvard University is responsible for a sub-project of LD4P that will explore best practices for creating linked data descriptions for moving image resources including a variety of formats (film prints, negatives, DVDs, VHS, Super 8, and others) and content (feature films, trailers, home movies, ethnographic films, propaganda), as well as related archival materials (including production elements, artwork, film stills, and promotional ephemera) held by the Harvard Film Archive. In collaboration with the Library of Congress, and including outreach to others in the larger film community, the project will evaluate BIBFRAME/LD4L’s effectiveness as a data model for describing moving image materials for research needs and the lifecycle of moving image materials, and identify
vocabularies for description of these materials in a linked data environment. The group’s deliverables will include: a BIBFRAME/LD4L profile for moving image resources; mappings from existing descriptions to the profile; a set of published descriptions for moving image materials; deployment of descriptions as linked data in a triple store; documentation of production workflows; a written evaluation of the project and set of recommendations for future research and development; and presentation of project findings to appropriate moving image and linked data communities.

In May, Moving Image processing staff participated as part of an EIDR Tiger Team to develop best practices for EIDR supplemental records (bonus features, trailers, etc.) that accompany DVD/Blu-ray publications. The group defined three general categories: stand-alone, synchronized, and interactive. Stand-alone works are those that can be viewed on their own (featurettes, gag reels, interviews, trailers, etc.). Synchronized is defined as value-added content that is viewed in conjunction with another work (director’s commentary). Interactive is non-linear or user-interactive content where the content does not have a fixed duration (image galleries, annotated scripts, menu systems, etc.). After defining categories, the group identified lightweight relationships that link a supplemental work to the supported work: promotional materials (trailers), supplemental materials (“behind-the-scenes”), and alternate content (camera angles, commentaries, descriptive audio). This work is being followed up by an EIDR Interactive Tiger Team to develop EIDR best practices on games and other interactive content. Another Moving Image Processing Technician is participating as part of this EIDR Tiger Team, which began in September.

**Manage Metadata**

Recorded Sound staff revise bibliographic and authority data as needed. In FY2016, Recorded Sound revision statistics were as follows:

**ILS**

Bibliographic records revised  2,787
Authority records revised  3,725

**MAVIS**

Revised  773
The process of manually converting data from the ILS to MAVIS to facilitate patron listening and customer orders for items that had yet to be digitized continued, with Recorded Sound staff manually converting 533 records in FY16.

For the Moving Image Section, while many thousands of records were created in MAVIS through a semi-automated mass conversion of records from legacy databases, there are still many thousands of tapes on shelves in the video vaults for which there were either no legacy records at all or for which the records did not meet the qualifications for data conversion to MAVIS. A portion of these videos are the recordings of Senate and House of Representatives sessions. Since April, two Moving Image Processing Unit Technicians have been using telework to manually create MAVIS records using data from existing ILS records so that these tapes are prioritized for digitization.

A Moving Image Catalog Specialist developed templates and detailed instructions for cataloging DVD-video/Blu-ray Discs according to RDA. The guidelines include instructions for both original and copy cataloging, identify core elements, relationship designators, and input order. In July, an ABA Cataloger from ASME/Israel Judaica Section was detailed two days a week to catalog DVD resources using these instructions to lessen a backlog of 400 items. The idea is to eventually extend this training more broadly to other ABA catalogers in sections with DVD backlogs to capitalize on subject expertise to produce shelf ready metadata prior to transferring the items to NAVCC.

The Moving Image Processing Unit Head participated on the working group to develop guidelines for Special Collections transfers. As a result of this working group, Music Division staff worked in coordination with Moving Image and Recorded Sound Processing Unit Heads to test out the new transfer guidelines. During the spring, a Moving Image Cataloger conducted a MAVIS overview for Music Division staff so that Music Division could begin to implement workflows that requires inputting MAVIS records for moving image items Music Division receives as part of their collections prior to transferring the items to NAVCC. Music Division dance collections have been particularly challenging for Moving Image Processing Unit staff to process due to a lack of subject specialization, so this coordinated effort to share expertise and knowledge is expected to get materials processed more expediently.

Due to mapping challenges between MAVIS XML and PBCore, extensive data clean-up will be required on titles in MAVIS that were added as inventory records from the AAPB. Ongoing data maintenance activities will require the use of tools such as OpenRefine, which was permitted for use at the Library only recently. The addition of OpenRefine is already making a difference as the tool was used to clean-up inconsistencies in the data received describing content from the Afghan Media Resource Center for seamless ingest into MAVIS.
As part of a CLIR grant awarded to WGBH in Boston for the American Archive of Public Broadcasting program, the NAVCC hired two NTE catalogers to process the 16mm materials that are part of its NET collection. The materials consist of over 8,000 unique titles that will be cataloged within a two year period. In preparation for training the two NET catalogers who started in August, a Moving Image cataloger conducted catalog maintenance on hundreds of existing NET titles, began the process of identifying and creating name authorities for the 250 producers associated with creating NET content, and developed documentation and training materials. As September 30, nearly 1,000 NET titles have been completed.

**Develop Ways to Increase Use of Metadata**

Another component of the NET Catalog CLIR grant that is the responsibility of the Library is to assess the applicability of integrating the Library of Congress linked data service to better accommodate shared access points across resources that will increase discoverability. The linked data service provides access to vocabularies commonly in use by libraries and archives, namely the Library of Congress Subject Headings (LCSH), Library of Congress Name Authority File (LCNAF), and the Library of Congress Genre Form Thesaurus (LCGFT). These commonly used vocabularies are intended to integrate with PBCore to create a public media dataset for the American Archive of Public Broadcasting, as well as provide a mechanism to expose AAPB data as linked open data on the web. Linked Data is a method of publishing structured data so that it is more useful in semantic web applications, enabling data from different sources to be connected and queried.

Stanford University Linked Data project, in collaboration with CLIR in 2011 published a summary of why using Linked Data can be beneficial to libraries and archives:

1. Publishing data on the web for discovery and use, rather than preserving it in dark, more or less unreachable archives that are often proprietary and profit driven;
2. Continuously improving data and Linked Data, rather than waiting to publish “perfect” data;
3. Structuring data semantically, rather than preparing flat, unstructured data;
4. Collaborating, rather than working alone;
5. Adopting Web standards, rather than domain specific ones;
6. Using open, commonly understood licenses, rather than closed and/or local licenses.

A primary purpose of Linked Data is to link to and verify rather than create from scratch new data from only human readable sources. So instead of many institutions such as public media stations or public media networks such as PBS creating one in-house database of authorities, catalogers can link to or create records that add to a wider pool of data that will not have to be reproduced at a local level. This
Library Services Management Plan D: Sharing the National Collection

Provide Access to the Collection

Research Center Statistics

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The National Jukebox
Launched in 2011, the National Jukebox content and infrastructure has remained static. During the year, Library Services committed gift funding to migrate the site to the current Project One platform in FY2017. Planning for the migration will begin in mid-November with the first meeting of a newly constituted National Jukebox working group. The site is currently on obsolete hardware, and running older versions of core application components such as Solr and PHP. The content itself has not changed since the 2011 launch. Web Services has been working with NAVCC to test the practicality of adding new content to the existing application as a temporary measure, but to be adequately supported in the future, the application content and functionality needs to be migrated to the current mainstream of development and maintenance for the loc.gov platform. The migration would allow the Jukebox content to take advantage of the current Project One features, while providing an opportunity to bring some of the unique Jukebox functionality to the broader corpus of Library content. Once migrated, managing and adding Jukebox content will be simplified and supported by the larger loc.gov team. NAVCC estimates that 30,000 additional 78rpm disc sides have been digitized and paired with discographic metadata since 2012 and will be ready to add to the Jukebox site once the migration is completed.

The Jukebox continued to attract a significant number of users. The Key Metrics Report for FY16 tallied 1,676,539 Page Views, 371,475 Visits, and 303,025 unique visitors.

National Jukebox Contracts

Properly Sorted: The Jukebox database vendor – Properly Sorted – continued the development of the MySQL database (used to control National Jukebox workflow and descriptive metadata) to include additional fields as required by Library of Congress staff. The contractor also continued the expansion of the National Jukebox database to include new content partners, and to provide ongoing maintenance of the MySQL database. Enhancements to the MySQL database will be required to accommodate new types of data. In addition, the vendor worked with LC Web Services and provided them with several data sets to help determine the feasibility of adding new content to the existing Jukebox website.

Expert Consultant: The National Jukebox expert consultant, Sam Brylawski, continued work in several areas during the year, including:

Development of SonyProject.com:

- Coordinated maintenance of server and upgrades to SP.com editing application, for efficiency, and to add new fields requested by LC Web Services (new table for marketing genres).
- Developed procedures to combine names in EDVR/DAHR database, per request by Web Services.
- Briefed LC staff on database and editorial revisions to EDVR. Included table for marketing
genres and revised designation of pseudonyms.

Selection and Assignment of File Names:

- Assisted the sound recording curator of the Thomas Edison National Historical Park in selecting Edison Diamond Discs for digitization by George Blood Inc. and Mayrent Collection discs being digitized by Long Gone Productions.
- Devised and implemented procedures for assigning file names to the sides selected, avoiding the need to individually select each side on the SonyProject website.

National Jukebox Website Content:

- Reviewed, researched, and provided commentary and print resources for the revision of the blackface and minstrel recordings essay by Bill Doggett.

University of California, Santa Barbara: The Jukebox contract with the University of California, Santa Barbara called for UCSB to begin the process of pairing discographic data produced for their Discography of American Historical Recordings and the National Jukebox with digitized 78rpm sides. For the year UCSB “claimed” 2,500 sides in the National Jukebox database and digitized an additional 2,300.

Other National Jukebox Contracts: Recordings digitized under other Jukebox Project contracts included Yiddish recordings from the Mayrent Collection at the University of Wisconsin, Madison, as well as Edison Company recordings from the National Park Service’s Thomas Edison National Historical Park. These recordings are now among the approximately 30,000 sides that will be added to the Jukebox in 2017-18.

Other Recorded Sound Section Access Activities

Recorded Sound processing technicians and audio lab staff continue to digitize audio recordings on-demand for patron listening requests and customer orders. Section processing technicians also scan CD inserts, LP jackets, and other such documents to fulfill customer requests.

Moving Image Section Access Activities

Film Loans Program: The Moving Image Section provided print loans of 419 titles equaling 1,541 reels to a variety of domestic and international venues. Films from the Library were exhibited in individual
screenings as well as at festivals including the San Francisco Silent Film Festival, Cinecon in Los Angeles, the London Film Festival, and Il Giornate del Cinema Muto in Pordenone, Italy. The film loan program continued to provide print loans to long-time loan patrons such as Film Forum in New York City; the North Carolina Museum of Art in Raleigh; the Seattle Art Museum in Washington State, and Doc Films in Chicago, Illinois. Library films were also introduced to new audiences at venues never previously loaned to, including the Boston Science Fiction Film Festival and Marathon, which was celebrating its 42nd year, and the Metrograph, a new boutique theater in New York City. NAVCC also contributed six nitrate film prints to the second annual Nitrate Film Festival at the George Eastman Museum in Rochester, New York. The restoration work of Ray and Charles Eames films resulted in exhibitions at the Barbican Performing Arts Centre in London and certain digital portions of the Eames films continue to tour selected venues throughout Europe. Pre-print film material was loaned to aid in preservation projects for partners such as NBC Universal, Paramount Pictures, and Lobster Film in Paris, France.

The Film Loan program has seen a sharp increase in booking requests. Coming into calendar year 2016 loan slots were booking three to four months in advance and by mid-summer booking slots were filling five to six months in advance. The Film Loan program closed out loans for calendar year 2016 in mid-July. We had difficulty holding to our reel-per-month cap and repeatedly exceeded it. Even with the monthly cap exceeded, a total of 22 requests were turned down because the loan program could not ensure timely fulfilment.

“Mostly Lost” Silent Film Archaeology Workshop: The fifth annual edition of the “Mostly Lost” film identification workshop was held June 11-13, 2016 at the Packard Campus Theater. A total of 142 unidentified or incomplete films were screened for 135 participants, including archivists, scholars, cultural historians, and silent film experts from the U.S. and Europe. Eleven different institutions, both domestic and international, plus a number of collectors contributed films for the event. Forty-five films, or 32%, have been identified as of this report. Evening screenings that were open to the public during the three-day workshop included recent restorations of silent films by the Library of Congress and other archives as well as a unique screening of 28mm film using vintage projectors presented in conjunction with the USC Moving Image Archive.

Orphan Film Symposium: The Packard Campus hosted the tenth edition of the Orphan Film Symposium—an international gathering of archivists, scholars, curators, preservationists, technical experts, artists, and media-makers to discuss and celebrate orphan films—from April 6-9, 2016. “Orphans X” was presented in conjunction with New York University Cinema Studies and its Moving Image Archiving and Preservation Program. Two hundred registrants and Library staff enjoyed three days of fascinating presentations, including

- The Deutsches Filminstitut’s restoration of German musical films from 1908, resynchronized to their original 78rpm discs
- The presentation of Venus and Adonis, an amateur surrealist film from 1935 with a score by Paul Bowles, jointly resurrected by the Library of Congress and the Museum of Modern Art
- Newly preserved films from the Smithsonian National Museum of African American History and Culture
- Harvard Film Archive’s rediscovery of Robert Flaherty’s lost film, *Oidhche Sheanchais (A Night of Storytelling)*, 1935, which was also the first Irish language talkie
- Film restoration legends Robert Gitt and Bob Heiber with an evening’s tour through “A Century of Sound” as heard throughout film history

**Now See Hear! Blog:** The NAVCC blog, *Now See Hear!*, published 64 blog posts during the year, and was a great help in efforts to connect with audiences whom we may miss through conventional means of communication. Among the more visited *Now See Hear!* posts in FY2016 were a series of posts in weeks preceding the Orphan Film Symposium, the Academy Award winning short *The House I Live In* starring Frank Sinatra, several posts featuring political ads and films including *The Dewey Story* (1948) and the “Daisy” ad produced for Lyndon Johnson’s 1964 campaign. The blog also started a very popular series of posts asking readers to help us identify stills for which we had no information. Of the 48 unidentified stills published in FY2016, 25 have been positively identified so far.

**DVD and Blu-ray Commercial Publications:** The highlight of the year was the June release of *Pioneers of African-American Cinema*, a five disc Blu-ray set produced by Kino-Lorber as part of the ongoing series of releases co-branded with the Library of Congress. The Library provided high resolution scans for nineteen of the twenty-six films in the set, including seven titles directed by Oscar Micheaux, a meticulous restoration of the James and Eloyce Gist film *Hellbound Train* (1931), and field footage shot by Zora Neale Hurston in Florida and South Carolina. In March, Undercrank Productions released *Found at Mostly Lost*, a DVD release containing eleven titles identified at the annual identification workshop.

**Share Collection Knowledge**

Recorded Sound staff participated in sessions and made presentations at the first Radio Preservation Task Force Conference, a two day event organized under the auspices of the Library’s National Recording Preservation Board (NRPB) and held at the Library and the University of Maryland in February.

In May, Recorded Sound staff attended the annual Association of Recorded Sound Collections (ARSC) Conference in Bloomington, Indiana. Staff participation included presentations on such topics as “Sequence and Navigation for Building Structures and Describing the Contents of Digital Audio,” “Audio Cylinders: An Update on Science Research and Preservation Work at the Library of Congress,” “Open the Door Richard Pryor: Rating Pryor's Laff Recordings,” and “The First History of Rock and
Roll: Listening to the Past on Top 40 Radio in 1969.” During the conference Recorded Sound Curator Matt Barton began his term as the elected President of the association.

In September the International Association of Sound and Audiovisual Archives (IASA) Conference was jointly hosted by the American Folklife Center and MBRS. In addition to making presentations, serving on panels and serving as staff volunteers, NAVCC staff hosted a day of the conference at the Packard Campus. Nearly 100 attendees had a full day of tours and presentations by staff from all areas of the division.

Recorded Sound reference librarians participated in the Library’s Teachers Summer Institutes and Seminars program with displays and orientations for five sessions throughout June and July, 2016.

Recorded Sound reference librarians provided 14 group orientation sessions and discography classes this year, for a total of 177 visitors. These groups included students from George Mason University, West Virginia University, and Shenandoah Conservatory.

Recorded Sound reference librarians participated in the LS reference orientation sessions for new LC employees in April and May, 2016.

The MBRS Research Center Supervisor gave a presentation on RS holdings for authors Dan Stone and Bill Press with Acting Librarian, David Mao, in the Ceremonial Office in June, 2016.

Recorded Sound reference librarians participated in an orientation session and discussion with seven Montgomery College professors, November 2015. Near the end of the fiscal year, Professor Josh Shepperd, Catholic University, began conducting a class, “Media 417: Researching Media History at the Library of Congress,” onsite in the Recorded Sound Research Center with RS reference librarians. Recorded Sound staff help students utilize primary resources and collections, including the American Archives of Public Broadcasting. The class has been meeting every week at the Library and will continue until December 2016.

Recorded Sound staff worked closely with the Library’s Office of Communications on the July/August issue of the Library of Congress Magazine dedicated to the topic “Saving the Sounds of Radio.”
The NAVCC again hosted opportunities for geographically, educationally, and demographically diverse students from a range of colleges and universities across the U.S. as part of internship programs and week-long residencies. Students represented came from the Master’s Degree audiovisual archiving programs at New York University and the University of Rochester/Selznick School for Film Preservation.

**Packard Campus Screenings**

NAVCC held 148 public events in the Library’s 205-seat theater at the Packard Campus. Total attendance was 12,078 with an average of 82 per event. Of the 177 features and short films that were shown, 21% were selections from the National Film Registry. Film screenings encompassed more than 100 years of motion picture history dating from the early days of the silent era, with live musical accompaniment provided by guest artists, through all eight features in the popular *Harry Potter* series. The vast majority of these programs were shown in 35 mm film prints from the Library’s collection, many of which were recent restorations by the Film Preservation Lab. A number of guest speakers introduced screenings in their field of expertise, such as John Ford and John Wayne biographer Scott Eyman for *The Iron Horse* (1924) and *The Man Who Shot Liberty Valance* (1962), Douglas Fairbanks biographer Tracey Goessel for *Robin Hood* (1922), and film historian Harriett Fields for five comedies starring her grandfather, W.C. Fields.

Broadcast media was also featured on the schedule with thirteen dates featuring made-for-television movies from the 1970s, sitcoms, game shows and other television programs. The Video Preservation Lab was showcased with specially curated programs from the Library’s collections of highlights from such ground-breaking PBS music series as “Austin City Limits” and “Soul!”

The special screenings for senior citizens living in retirement facilities and nursing homes, implemented in December 2012, continued with a total of seven programs during the fiscal year.

In addition to the film and television screenings, the Packard Campus for Audio-Visual Conservation hosted eight live events. Two of these, held at the State Theatre in Culpeper, featured comedy legend Jerry Lewis and country music performer and historian Marty Stuart. Both artists have recently donated their large personal collections of documents, audio-visual materials and artifacts to the Library of Congress. Other live events included Bulgarian singer Valya Balkanska, singer-songwriter Marshall Crenshaw, a second concert featuring Marty Stuart and His Fabulous Superlatives, and a program by the Metropolitan Washington Old-Time Radio Club.
University of Virginia Access Partnership “Proof of Concept”

Following an MOU between the Library and the Rector and Visitors of the University of Virginia signed in October 2013 and renewed in 2015 to collaborate in support of expanded research, access, and use of the Library’s collections, NAVCC staff engaged in further discussions with representatives of the University to explore ways to make available selected Library audiovisual content on the UVA campus for educational and scholarly purposes. The access partnership initiative with UVA is being designed as a technical proof of concept that may lead to future similar initiatives with other educational institutions. By the end of the fiscal year, UVA staff were nearing completion of the technical connection between the university and the Packard Campus.

Food for Thought: Presidents, Prime Ministers, and Other National Press Club Luncheon Speakers, 1954-1989

NAVVC staff curated and implemented a web presentation of talks given at the National Press Club by more than two dozen prominent figures in the worlds of politics and the arts, accompanied by essays that set the topics discussed into relevant historical contexts and suggestions for further reading. NAVCC staff coordinated with the 2015-16 Teacher in Residence on the Educational Outreach staff to produce listings of topics discussed in the talks and timings. NAVCC staff wrote the accompanying press release and selected eight audio clips for press usage.

Echoes of the Great War: American Experiences of World War I

For a Library exhibition on World War I scheduled to open in April 2017, NAVCC staff worked with a former Moving Image section curator hired as a contractor by IPO to examine 35mm nitrate in the John E. Allen Collection, describe it, and make recommendations for digitization by an outside vendor. Approximately 18,750 feet of nitrate film has been selected by NAVCC staff to be digitized, in addition to approximately 7,200 feet of safety film from other NAVCC collections. Films digitized for the exhibition, along with additional film that already has been digitized, and film that will be digitized in-house by the Library, will be made available to exhibition visitors in five audiovisual stations located throughout the exhibition. The digitized films also will be used in two films to be created for the exhibition: an introductory film and a closing film. Lastly, the digitized film will be made available online on a website associated with the exhibition.

The Civil Rights Act of 1964: A Long Struggle for Freedom
In conjunction with the Library’s exhibition in the Thomas Jefferson Building, NAVCC co-sponsored a screening of a television documentary in the Mary Pickford Theater on the 90th anniversary of Robert F. Kennedy’s birth. The screening was curated and introduced by a NAVCC staff member, who spoke about Kennedy and the civil rights movement. NAVCC staff reviewed the exhibition’s audiovisual materials and text for quality control before they were made available on the exhibition’s website. NAVCC staff provided a video clip of Representative John Lewis’s speech at the 1963 March on Washington for Jobs and Freedom for a presentation honoring Representative Lewis.

**Russian Influences on Music and Dance in America**

This digital exhibition, curated in FY14 and FY15 by NAVCC staff, opened at the Mariinsky Theatre in Saint Petersburg, Russia, in December 2015. The exhibition illustrates the extent to which Russian music and Russian émigré composers, conductors, musical performers, dancers, choreographers, and teachers have influenced the musical and cultural life of the United States.

**Bob Hope Gallery of American Entertainment**

NAVCC staff continued curation of the ongoing exhibition in the Bob Hope Gallery of American Entertainment, “Hope for America: Performers, Politics & Pop Culture.” Every six months, the NAVCC curator of the exhibition selects new objects for display from the Bob Hope Collection and from collections in other divisions of the Library, and writes contextual labels for the new material. The exhibition explores the interplay of politics and entertainment during the 20th century and its consequences for the nation’s political culture. NAVCC staff presented a talk in the Bob Hope Gallery entitled “Hope for the Presidency!” and an evening’s presentation entitled “Bob Hope: “Honorary Veteran of the United States Armed Forces” at a Military Officers Association of America meeting held at Falcons Landing Military Retirement Community. NAVCC staff gave a tour of the Bob Hope Gallery to Linda Hope and representatives of the Bob Hope Legacy, and participated in a video interview about the exhibition produced for Voice of America. NAVCC staff interviewed and hired an Archivist to process the Library’s Bob Hope Collection. In the Recorded Sound Research Center, author Kurt Jensen has been researching the Bob Hope Collection that is now being processed for material for a forthcoming book.

**Eagle Eye Citizen**
NAVCC staff worked with the Roy Rosenzweig Center for History and New Media to select audiovisual resources for the Eagle Eye Citizen project, “an engaging, online, mobile-friendly interactive for secondary students focused on Congress and civic participation ... that draws students into careful analysis of Library of Congress resources.”

**Congressional Dinners and House Chiefs of Staff Display**

NAVCC staff gave presentations and prepared materials for display at congressional dinners honoring John F. Kennedy and Ronald Reagan, and at a House Chiefs of Staff display about presidential elections.

**Library Services Management Plan E: Enabling Infrastructure**

**Align Organizational Structure and Staff Resources with Strategic Priorities**

In the last quarter of FY16, the Recorded Sound Processing Unit hired five technicians to fill many of the unit’s vacated technician positions. The technicians immediately received MAVIS training on describing less complex items in order to help with arrearage reduction efforts. The technicians were also integrated into the rotating vault duty schedule, freeing up the time of longer-term technicians to catalog more collection items. Overtime opportunities at the end of the fiscal year also focused on arrearage reduction and supporting activities.

Across the division, 15 new personnel were hired in FY16, while we had four resignations, four retirements and one expiration of an expert appointment. The details of our personnel actions are in the table below:
Personnel changes (with GS-level, including promotions, resignations, retirements, new hires and deaths)

## Promotions

- Ryan Chroninger, Audio Transfer Specialist
- Bryan Hoffa, Audio Laboratory Supervisor
- Jeremy Knox, Processing Technician
- Brad McCoy, Audio Laboratory Supervisor
- Aaron Prescott, Collections Control
- Patrick Smetanick, Audio Laboratory Supervisor

## Reassignment

- David Jackson, Processing Technician to Manuscript Archivist MBRS
- Maya Lerman, Processing Technician– to LS/AFC
- David March, Cataloger to Preservation Specialist MBRS

## Resignations

- Carla Arton, Processing Technician
- Jeremy Frye, Collections Control
- Emily Hurwitz, Processing Technician
- Elizabeth Stanley, Inspector/Printer
Retirements

JoEllen Marcel, Special Assistant to the Division
Jan McKee, Reference Librarian
Beth Schroeder, Cataloger
Brian Taves, Cataloger

New Hires

Alexis Ankersen, Processing Technician
Christopher Banuelos, Processing Technician
Susan Booth, Cataloger
Jayk Cherry, Processing Technician
David Critics, Special Assistant to the Division
Rachel Curtis, Project Specialist for AAPB
Michelle Dubert-Bellrichard, Processing Technician
Eric Graf, Public Services Assistant
Marlene Kerwin-Thomas, Sr. Data Manager
David Lewis, Processing Technician
Erin Palombi, Processing Technician
Christopher Pierce, Cataloger
Aaron Prescott, Collections Control
Brigita Sebald, Processing Technician
Create and Maintain Infrastructure to Meet Strategic Priorities

NAVCC Technology Office Accomplishments

The NAVCC started a comprehensive upgrade of the main software and hardware systems supporting the digital preservation production, which is expected to automate a significant portion of the production processes. This efforts included an upgraded video router (completed), Master Sync generator system (in process), 4K film scanning (completed), MAVIS repository, workflow automation (in progress), and audio digital storage (completed). NAVCC also updated the LTO data tape recording system to handle the born digital content being received from the American Archive of Public Broadcasting, NewsHour, and other outside born digital acquisitions. The replacement of old equipment that reached end-of-life status in the Audio and Video Preservation labs continued, and the video router connecting all individual preservation systems was upgraded.

Installation was completed on an antenna pad and 12 antennas for born digital collections capture. Among the devices accommodated on the pad are a five-meter satellite antenna, four off-air television antenna, five consumer-size satellite television dishes, an FM radio antenna, and a GPS antenna system for the future live capture program.

Born Digital Reassessment & Firewall Integration

During the fiscal year the Technology Office embarked on a reassessment of the Packard Campus Born Digital Infrastructure in preparation for the procurement and installation of three CheckPoint Firewalls centralized within a Crossbeam Unified Threat Management system. The reassessment process succeeded in completing the verification, validation and correction of technical drawings, documentation of system information including system authentication credentials, installed applications, and logical connectivity, and the reconfiguration of the system to facilitate integration of the CheckPoint Firewalls. Verification and validation of the Born Digital technical connectivity drawings provided a known starting point for the CheckPoint Firewall integration project. Corrections were made to both the physical connections and the drawings bringing the documentation up to date.

Each system within the Born Digital architecture was surveyed to document credentials, configurations and installed applications. System credentials were documented and securely stored to eliminate a single point of failure regarding access to systems. System configurations and installed applications were obtained and logical connectivity drawings were drafted to be included in system design documentation. The current network Ethernet switch configuration was reviewed, revised to accommodate the CheckPoint Firewall installations, and documented. The CheckPoint Firewalls were successfully
integrated into the architecture concluding with the execution of the functional test plan affirming segregation of the Born Digital security zones.

Authorization and Assessment (A&A) of NAVCC Systems

The NAVCC Technology Office complete the Authorization and Assessment (A&A) process for two MBRS systems: the Merged Audio Visual Information System (MAVIS) collections management system and the Packard Campus Workflow Application (PCWA). The A&A process was begun for the Points of Digitization System (PODS) and the Sound Online Inventory Catalog (SONIC) system. Security control and vulnerability assessment findings from the PCWA and MAVIS assessments had to be addressed.

In another significant development, the Technology Office successfully completed the PCWA, MAVIS and Oracle Upgrade Plan and obtained approval from Chief Information Security Officer (CISO) in OCIO to execute the plan. The plan details finding mitigation steps and provides documentation for the Plans of Actions and Milestones (POAMs) being tracked by the A&A process. The plan is in the execution phase with an expected completion date of June 2017.

Packard Campus Workflow Application (PCWA) Development

Contractors PCMallGov, Albacore Group, and Yee Enterprise Systems (YES) delivered enhanced capabilities within the new Packard Campus Workflow Application (PCWA). The added functionality included a new reports module for the Film Preservation Laboratory that will provide detailed metrics for the film-to-film preservation work within the film lab. In addition the Recorded Sound application development included a new feature set that enabled it to work more seamlessly with the existing file ingestion engine.

Three additional PCWA development contracts were awarded in FY2016 that will add new modules for the Recorded Sound and Moving Image Research Centers, add a new Administrative module, and rebuild the Moving Image Video Preservation Laboratory, Order-less Ingest, and Ingest modules in order to enable the entire software suite to operate under Oracle versions 11gR1, and then 12c. The current suite operates under Oracle 9i, which is obsolete and doesn’t directly support modern software security standards. An additional software maintenance and update contract was awarded that will result in updates to the MAVIS database system to version 5.03.04, which is certified by the developer (Feenyx Pty Ltd) to operate under Oracle 12c.
Film Preservation Laboratory

**Systems Build-out and Integration:** The Film Preservation Laboratory made progress in building the capacity to digitally preserve motion pictures to archival standards, a critical necessity in light of the potential cessation of the industrial manufacturing of film stock. During the year, two Systems Integration (SI) contract tasks were undertaken in support of the Film Laboratory. The first task involved the physical relocation of the Film Lab storage area network (SAN) from the Datacine Equipment room 3262 to the R1 Master Control and Robotics room 3110. This move solved a longstanding overheating problem in room 3262. The second task was for the design and installation of a 4k color correction system to support the 4k file capabilities of the Spirit and Lasergraphics film scanners that were installed in FY2015.

**Paper Print Scanning System:** Do further develop the fifth generation of technology now being deployed to preserve the Library’s renowned “Paper Print” collection of films deposited for copyright between 1894 and 1915, a contract was successfully awarded and completed to purchase a permanent license for the Metastitch software package, as first mentioned in last year’s report. In addition, a donor entered into an agreement with iMetafilm (the software developers for Metastitch) to further develop the software, based upon requirements furnished by the Film Preservation Laboratory staff. The latest software update is scheduled for delivery in November of 2016.

Audio Preservation Laboratory

During the year, the Audio Preservation Lab refreshed all of the Pyramix workstations in the A1 critical listening rooms, and in the A3 (surround sound) and A2.1 (multi-stream) rooms. The Lab is now running Pyramix version 9.1.10 with plans to upgrade to version 10 in FY2017. The Cedar noise reduction system in the A3 preservation room has been upgraded to version 11 with two additional modules. Every Audio Lab studio room has been upgraded to a Horus ADA (analog to digital) converter. Audio patch cabling also has been upgraded throughout the lab.

Design work was also completed during the year for a number of new Audio Lab preservation functions. The Dobbin derivative creation system for producing access-quality copies of sound recordings was designed in FY2016 and will be installed in FY2017. The design for the A 1.9 critical listening room was completed for implementation in FY2017, as were the design and specifications for a high-speed cassette duplicating system, also to be installed in 2017.
A. Building the National Collection.

The Library of Congress American Folklife Center (AFC), created by an Act of Congress in 1976 to "preserve and present American folklife," collects, safeguards, and provides access to the unparalleled collections of the Archive of Folk Culture. The collections in the Archive contain one-of-a-kind documentation of traditional cultural expressions that date from the end of the nineteenth century through the present. These collections preserve for future researchers a record of the folklife, cultural expressions, traditional arts, and oral histories of Americans and of our global neighbors.

During fiscal 2016, the AFC Acquisitions Program accessioned 102 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 259,654 items including 170,136 non-purchase items by gift and 89,518 purchases or additions to collections already purchased. The AFC Reference Program acquired 722 additional serials (only 10 by purchase and the rest by gift) and 600 items of ephemera (all by gift) for AFC’s subject files. This is a total of 171,448 items by gift, 89,528 purchases, and a grand total of 260,976 items, not including the VHP collections detailed below.

The American Folklife Center has set policies designed to maximize the value of acquisitions. Specifically, AFC has maintained and strengthened strategic collecting priorities designed to address gaps in the collections and make the archive as representative as possible of American diversity and the priorities of constituent communities. AFC analyzes existing collections and potential acquisitions to set these priorities and to ensure that acquisitions track to them.

The Veterans History Project (VHP) received 4,909 collections through the voluntary participation of individuals around the country seeking to preserve the first-person narratives of US veterans in their lives and communities at the Library of Congress. The Project completed an analysis of its congressional mandate and scope to inform and then complete an updated Collections Policy Statement, which among other things helped to better align the term “veteran” with the United State Veterans Administration terminology. Additionally the Project assessed communications procedures to encourage first-person posthumous collections particularly in light of national focus on WWI and implemented strategies to attract collections materials such as diaries, memoirs and photos of deceased veterans. The Project also created a plan to address the Gold Star Mothers and Families Act, which would expand the scope and collections policy of the Project.

AFC’s strategic collecting priorities are described as subject areas. AFC acquired significant Puerto Rico, as well as 25 foreign nations in North America, South America, Europe, Asia, and Africa. Below are the top strategic collecting areas and collections received that track to them. AFC collections include varied formats, such as audio-visual digital material, sound recordings, photographs, and film as well as manuscripts.
The AFC added significantly to the Congressionally-mandated Civil Rights History Project Act of 2009 (Public Law 111-19) in FY 16. The law directs the Library of Congress (LOC) and the Smithsonian Institution's National Museum of African American History and Culture (NMAAHC) to conduct a survey of existing oral history collections with relevance to the Civil Rights movement to obtain justice, freedom and equality for African Americans and to record new interviews with people who participated in the struggle, over a five year period beginning in 2010. Provided with additional funding, AFC’s Project Director for the CRHP and a production crew from UNC- Chapel Hill’s Southern Oral History Program conducted documentary field recordings of civil rights activists over the course of the fiscal year. In December 2015 fourteen interviews were conducted in Mississippi and twelve in the Washington, DC area, with ten more interviews recorded in southern California in June 2016. All told the documentary efforts in FY16 increased the total number of interviews in the CRHP collection to one hundred forty-five discrete events from the previous total of one hundred and nine. These are currently being processed and are expected to be added to the online portal in late 2016.
The Center’s Strategic Collecting Areas for FY16 and collections that track to them are:

**U.S. Veterans oral histories (VHP)**  
AFC 2001/001: Veterans History Project  
AFC 2004/001: StoryCorps: Military Voices Initiative

**U.S. Civil Rights movement (CRHP)**  
AFC 2010/039: Civil Rights History Project  
AFC 2004/001: StoryCorps: Griot Initiative  
AFC 2015/023: Selma, the Voting Rights Act, and reel history, lecture by Gary May  
AFC 2015/035: Civil Rights, Identity, and Sovereignty: Native American Perspectives on History, Law, and the Path Ahead

**Latina/o Folklife**  
AFC 2004/001: StoryCorps: Historias Initiative  
AFC 2016/042: Felipe Hinojosa collection of interviews with Latino Mennonites  
AFC 2015/010: Storycorps.me, fy2016  
AFC 2015/022: Marinera Viva!!! concert and dance performance  
AFC 2016/004: Manuel Pena Mexican-American music interviews  
AFC 2016/049: Gabriel Muñoz and Melodias Borinqueñas: Puerto Rican folk music from New Jersey

**Women’s Folklife**  
AFC 2015/003: Connie Regan-Blake collection  
AFC 2016/043: Margot Wholey collection of Seri (Comca´ac) music  
AFC 2016/041: Katrina Parks "Harvey Girls" documentary collection  
AFC 2015/025: Open Mic: interview with Fiona Ritchie  
AFC 2016/001: Yuselew-Tucson collection of Zuni singing  
AFC 2016/006 Daisy Turner's kin: an African American family saga, lecture by Jane Beck
AFC 2016/011: Esma Redzepova & Folk Masters performing Romani (Gypsy) and Macedonian music
AFC 2016/024: NOKA trio, Basque song and music from California

Web archiving
Web Cultures web harvesting project (ongoing)

Ethnographic visual documentation (still and moving images)
AFC 2015/040: Izzy Young Collection
AFC 2013/031: Markham Starr Photograph Collection, 2016 accrual
AFC 2016/028: Michael Ford international collection
AFC 2016/016: Jai Williams collection
AFC 2016/002: Indian Neck Folk Festival

Occupational Folklife
AFC 2015/026: Remaking the Midwest: documenting the occupational culture of recent immigrants to Iowa’s meatpacking industry, Archie Green Fellows Project, 2015-2016
AFC 2015/027: Domestic Workers United collection, Archie Green Fellows Project, 2015-2016
AFC 2016/029: Home Canning: Cultural Narratives, Technological Change, and the Status of Traditional Knowledge, lecture by Danille Christensen
AFC 2010/032: Peggy Fleming Collection on the Capital Pool Checkers Club

B. Stewardship of the National Collection

AFC has made stewardship of its audiovisual collections a particular priority in FY16. Staff worked closely with engineers at NAVCC to prioritize the digitization of AFC wax cylinders. In addition, several steps were taken to help prepare for an assessment of audiovisual holdings in late FY17 with an eye toward a comprehensive plan for preservation digitization. First, AFC staff worked with a contractor to develop a tool to batch transfer digitized AV materials to NAVCC. The tool not only enables AV to be delivered in the reading room via PCWA, it also allows the division to combine its management of analog and digitized AV as well as build capacity to ingest vendor digitization in the future to NAVCC servers. Also, AFC worked with Marlan Green in Conservation to pilot a processing transfer workflow for AFC’s film holdings on Capitol Hill. The Pete Seeger film collection is being processed and will transfer to NAVCC in FY17. This new workflow provides a path so that AFC can tackle its film arrearage on Capitol Hill.

AFC inventoried 77,847 new and 357,516 legacy collection items.
AFC rehoused 132,225 collection items.
AFC reformatted 3,240 audiovisual items.
Through concerted efforts to prioritize digitization, VHP digitized for preservation purposes 5773 collections totaling 91589 files.
VHP accessioned 3660 collections, which constituted 26,781 items.
VHP reformatted 3270 audiovisual items.
VHP rehoused 35 items.
VHP sent 44 items for conservation treatment.

C. Creating, Managing, and Distributing National Collection Metadata

AFC launched the following EAD finding aids:
Men’s Lives
http://hdl.loc.gov/loc.afc/eadafc.af016002

California W.P.A. Folk Music Project collection
http://hdl.loc.gov/loc.afc/eadafc.af016001

Isabel Gordon Carter collection, 1921-1942
http://hdl.loc.gov/loc.afc/eadafc.af016003

Eleanor Dickinson collection, 1901-2004 http://hdl.loc.gov/loc.afc/eadafc.af016005


AFC made significant updates to the following legacy geographic/topical finding guides:
Missouri Collections
Wisconsin Collections
Georgia Collections
Oregon Collections
Honduras Collections
Panama Collections
Peru Collections
Angola Collections
Afghanistan Collections

AFC compiled 9,547 catalog records.

AFC compiled 115 name and subject authority records.
AFC’s Ancestral Voices project continued to enable tribally-centered contextualization and description of historic recordings in the Library collections by developing community-based Traditional knowledge labels, a form of metadata which is a key component of the Mukurtu content management system developed at Washington State University. The project partners traveled to Maine twice to return digital copies of the recordings and to launch the metadata development process in collaboration with Passamaquoddy people.
D. Sharing the National Collection Providing access to the collection

AFC served 2,573 collection items in the Folklife Research Center.

AFC created 846,865 master digital files to make collections more accessible. 449,488 of these were from analog sources and 397,377 from digital sources.

AFC’s Ancestral Voices project continued to digitize AFC’s vast collection of wax cylinders containing recordings of Native American voices and music. This involved greenlighting the cylinder move to NAVCC and establishing a partnership with a third party (Local Contexts, NYU) to work with the Passamaquoddy Indian community of Maine to facilitate development of a collaborative cataloging project, described above in section C.

AFC’s online presentation The Alan Lomax Collection was launched on October 15, 2015. The Alan Lomax Collection includes ethnographic field documentation, materials from Lomax’s various projects, and cross-cultural research created and collected by Alan Lomax and others on traditional song, music, dance, and body movement from around the world. Lomax conducted fieldwork in the Bahamas, the Caribbean, England, France, Georgia (Republic), Haiti, Ireland, Italy, Morocco, Romania, Russia, Scotland, Spain, the United States, and Wales from the 1930s to the 1990s. The collection contains approximately 650 linear feet of manuscripts, 6400 sound recordings, 5500 graphic images, and 6000 moving images. This presentation includes the first 25,000 pages of Alan Lomax’s personal papers and office files from his time at the Library of Congress (1932-1942) and from his post-Library career through the 1990s. Featured are Lomax’s writing projects such as Land Where the Blues Began (1993), the unpublished Big Ballad Book, as well as documentation of his extensive work in radio for the CBS and BBC networks. Also included are thousands of pages of field notes and correspondence associated with his field projects beginning in the 1930s. https://www.loc.gov/collections/alan-lomax-manuscripts/about-this-collection/

AFC’s online presentation The Chicago Ethnic Arts Project Collection was launched on May 24, 2016. The collection consists of approximately 344 sound recordings, 14,141 photographs, 269 folders of manuscript materials, 2 video recordings, publications, ephemera, administrative files, and field notes produced and collected during the 1977 Chicago Ethnic Arts Project field survey from 1976-1981; but primarily during fieldwork conducted by fourteen folklorists directed by the American Folklife Center in 1977. The ethnic groups included in the collection are: African
American, Austrian, Chinese, Croatian, Cuban, Czech, Danish, Finnish, German, Hispanic, American Indian, Irish, Italian, Japanese, Jewish, Korean, Lithuanian, Macedonian, Norwegian, Polish, Puerto Rican, Serbian, Slovak, Slovenian, Swedish, and Ukrainian.

https://www.loc.gov/collections/chicago-ethnic-arts-project/about-this-collection/

AFC’s online presentation The Montana Folklife Survey Collection was launched on September 28, 2016. The collection consists of approximately 145 sound recordings, 10,500 photographs; and 3 ½ linear feet of manuscripts that document interviews with Montanans in various occupations including ranching, sheep herding, blacksmithing, stone cutting, saddle making, and mining; various folk and traditional music occasions including fiddle and mandolin music in Forsyth; fiddle and accordion music performed in Broadus; the Montana Old-Time Fiddlers Association in Polson; Irish music, songs, and dance music on concertina and accordion in Butte; a Serbian wedding and reception in Butte; hymn singing of the Turner Colony of Hutterites; the annual Crow Fair in Crow Agency; storytelling on the Milk River Wagon Train, and other documentation of rodeos, trade crafts, vernacular architecture, quilting, and other reminiscences and stories about life in Montana in 1979.


AFC migrated 2 American Memory collections, integrating them into Project One and increasing their accessibility to Library users:

Captain Pearl R. Nye: Life on the Ohio and Erie Canal
https://www.loc.gov/collections/captain-pearl-r-nye-life-on-the-erie-and-ohio-canal/about-this-collection/

Florida Folklife from the WPA Collections, 1937 to 1942
https://www.loc.gov/collections/florida-folklife-from-the-works-progress-administration/about-this-collection/

AFC placed online 7 new web pages, 1 pdf file, and 63 images.

Webcasts of 38 AFC events were placed online at the Library’s website.

VHP added 3 new installments to the Experiencing War series on the Project web site, which thematically explored topics of interest both to researchers and the general public. Additionally the staff supported 55 researchers through on-site service in the American Folklife Center reading room of 529 collections on a wide variety of subject matter. Project staff responded to more than 1,160 public inquiries, and provided more than 190 copies of interviews to veteran family members, gratis.

VHP continued to select items for digitization informed by researcher interest, and increased the number of collections with digitized items available on the website to 31,888. The Project web site attracted a combined total of more than 4.7 million page views.

Sharing collection knowledge
AFC responded to 5,379 electronic reference queries, and to 7,214 reference queries in the Folklife Reading Room.

AFC provided reference orientations or other services to 51 groups totaling 766 people.

VHP presented 5 onsite researcher orientation sessions. Additionally the Project sought to meet users where they are through online means including an innovative session on Reddit’s Historians “Ask Me Anything” section that resulted in earning a top spot on both the Historians page and generated other Reddit attention and follow-on questions.

AFC celebrated its 40th anniversary in 2016 with a series of events that shared knowledge of our collections with ever larger audiences. During fiscal 2016, for example, AFC held a special reception in the Great Hall, participated in the National Book Festival, where we staffed a table and provided an introduction and orientation to AFC collections in the Library of Congress Pavilion, and produced or collaborated on 28 public programs. These programs are detailed below.

13 concerts in the Homegrown series:
The Anchiskhati Ensemble with Ethnomusicologist Dr. John A. Graham -- The Orthodox Paschal Cycle: Georgian Liturgical Polyphony, Folksongs and Instrumentals Cheick Hamala Diabate Ensemble: Traditional Music from West Africa and America Carmen Agra Deedy and Karla Campillo-Soto: Contemporary Latin American Storytelling Esma Redzepova & Folk Masters: Romani (Gypsy) and Macedonian Music Soumya Chakraverty and Devapriya Nayak: Traditional Hindustani Music from Virginia Nakotah LaRance Native American Hoop dancing, Ohkay Owingeh Pueblo, New Mexico Billy McComiskey with Family and Friends: Irish Traditional Music and Dance from Maryland NOKA: Basque Song and Music from California The Legendary Ingramettes: African American Gospel Music from Virginia Rahim AlHaj Trio: Middle Eastern Music from New Mexico Yvette Landry Trio: Cajun Music and Louisiana Honky-Tonk Gabriel Muñoz and Melodias Borinqueñas: Puerto Rican Folk Music from New Jersey Artemio Posadas: Mexican music and dance from California

"Open Mic: Stories from StoryCorps," with Naomi Blech, Talya Cooper, Felix Lopez, and Stacey Todd interviewed by Nancy Groce
"Global Gypsy: Balkan Romani Music, Appropriation and Representation," Carol Silverman
"Dylan Goes Electric! Music, Myth, and History," by Elijah Wald
"English traditional dance. The Playford Assembly: Celebrating the 100th Anniversary of the Country Dance and Song Society" with Lecture, Music and Dance Demonstrations, by Graham Christian

1 symposium: Collections, Collaborations, and Connections: The American Folklife Center at 40

1 photo exhibit of AFC and LC collection materials, co-curated by AFC with music star Rosanne Cash, and displayed in Carnegie Hall in New York from October 2015 until February 2016.

1 Agile case exhibit of AFC collection items in the Library’s Great Hall, which was seen by over 100,000 visitors.

All these connected users to AFC’s expert knowledge of Library collections. A final event, including an exhibition of AFC collection items, a concert featuring songs from the collection, and a reception, will be held in fiscal 2017.

Also as part of our 40th anniversary observances, AFC’s writer and editor produced a range of publications as detailed below.

New AFC promotional materials included 4 bookmarks, 1 brochure, and a modular information kit to spread knowledge of AFC’s collections.

AFC produced the fourth edition of the fieldwork guide Folklife and Fieldwork, completely reorganized and updated for today’s fieldwork conditions. The 50-page book has significant new sections instructing fieldworkers in the use of metadata to control collected materials and make them accessible and attractive to archives and libraries. The book is available in hard copy, or on the web as a pdf file.

AFC co-edited a special issue of the Library of Congress Magazine containing 12 articles highlighting AFC collections and programs, most of them written by AFC staff and edited by AFC’s editor.

AFC and VHP continued their blog, Folklife Today, and produced 96 blog posts about AFC and VHP collections, services, and events. Blog posts from AFC have been in the top 10 blogs from the Library in every month of 2016.

The 38 blog posts VHP contributed to the Folklife Today blog furthered user interest in existing collections, as well as inspiring participation in the Project. One post about the extraordinary posthumous collection of George W. Pearcy’s WWII, diaries from when he was a POW in Japanese prisons, inspired the donation of the complementary material and diaries from his
fellow prisoner, Mr. Auger, resulting in not one but two rare diaries from the Pacific theater that speak to each other, and two families one generation removed now connected to each other.
AFC staff members attended meetings and gave lectures and presentations regularly throughout the year. Events and organizations at which AFC made presentations included the American Folklore Society, the Society for Ethnomusicology, the International Association of Sound and Audiovisual Archives, the Federal Agencies Digitization Guidelines Initiative [FADGI], the National Endowment for the Humanities, the New York Public Library, Folk Alliance International, the National Endowment for the Arts, the Dance Heritage Coalition, the Names Project Foundation, New York University/Local Cultures, StoryCorps, New York University School of Law, University of Maryland, Western Kentucky University, Ministry of Culture, Singapore, Ministry of Culture, United Arab Emirates, and Ministry of Culture, Sweden.

Including all articles, books, lectures, and blogs by AFC staff, AFC produced 147 publications and presentations.

The Veterans History Project created the joint publication *Doing Veterans Oral History* with the Oral History Association (OHA). This book seeks to elevate the standards and practice of Oral History for novices engaging with the Project whether adults or students. Its production also helped to deepen engagement with and knowledge of the Project with scholars in the field. The complete book can be purchased through OHA, or when broken into user specific category chapters, for instance, for educators, the Project can share it gratis. The first print run sold out, and OHA used it as a centerpiece to start their 50th anniversary year.

The VHP staff presented or participated in 67 programs or events both sharing existing collections, and inspiring participation in the Project. These events included gallery talks, panels, and presentations both at the Library and around the country. Reference and Liaison staff helped researchers and media professionals to identify collections to broaden knowledge about the contents, which often helps inspire participation. A terrific example where this was accomplished through the Projects digitized resources is the inclusion of items from 100 collections featured in the Project’s Experiencing War presentation now gracing the busiest corridor in the Atrium area of Atlanta’s Hartsfield–Jackson Airport. Currently it displays prominently the collection information, in addition to the items and there is intention to share video from the collections in the future.

VHP’s acquisitions are inspired by effective communication of collection knowledge, through instructional products and events. In FY 16 the Project completed one novel product and two original events, detailed below.

Through a unique gift of the William and Buffy Cafritz Family, VHP’s “Do Your Part” Campaign enabled impact measured impressions using the communications/media standard for numbers of people that were exposed to information, including: over 8 million impressions through communications displays on mass transit, over 3 million impressions through printed media, over 6 million impressions through broadcast and social media. This media campaign was further boosted by a Project focused Agile Display Case exhibit, seen by over 130,000 visitors. 487 collections contributed to VHP of the 4,909 were from the targeted area, Washington DC, Maryland and Virginia. The effort continues to inspire more local participation through new relationships such as those fostered with workshop attendees from the National Park Service.
The two events allowed VHP to make notable strides in efforts to attract participation from Vietnam and more recent conflict veterans. Both events paired project participation with services for veterans at universities and the U.S. Department of Veterans Affairs. One was a Stand Down in collaboration with California State University Monterey Bay. The other was a multi-year initiative with George Washington University’s service learning program, Iscopes. Each resulted not only in collections of under-represented populations, but also in creating models for best practice for future similar efforts.

AFC continued connecting collections to users via other social media as well. On Facebook, AFC’s number of “fans” increased to over 24,500, representing a growth of 29% during fiscal 2016. AFC staff members shared a collection item or information about an AFC event or service to the public through this medium in 498 individual posts. The most popular post was seen by 214,693 times by 133,172 individuals.

VHP leveraged public, media and Congressional attention to the cause around commemorative dates such as Women’s History Month, Post-Traumatic Stress Disorder Awareness Day, and Pride Month. The Project worked with more than 200 congressional offices to help them provide this constituent service, the Project shared information via a subscription based e-newsletter for congressional communications staff, presented in-office briefings to congressional staff, training sessions for, staff volunteers and video teleconferences, and supported Members’ commemorative submission events. The Project conducted its annual congressional staff briefing and provided reference services to congressional offices for speeches and other communications tools, such as social media content. The Project engaged in direct hands-on involvement with 78 congressional offices.

Additionally, VHP provided 15 workshops around the country with professionals from the Oral History Association or the American Folklore Society.

AFC provided fellowships to 8 individual researchers or research teams. These included 4 Archie Green Fellowships, which are designed to stimulate innovative research projects documenting occupational culture in contemporary America, as follows:

Sarah Bryan, a folklorist in Durham, North Carolina, received funding for “Folklife of the Funeral Services Profession.” Her research will document the work of morticians and funeral directors in North and South Carolina. She will explore how, through their work, funeral workers engage with the funerary folklore and religious beliefs of diverse Carolina communities, including African American, Gullah, Scots-Irish, and more recently arrived immigrant groups. Interviewees will include directors of multigenerational funeral homes as well as more than 30 morticians throughout the Carolinas.

Laura Orleans, a folklorist and director of the recently opened New Bedford Fishing Heritage Center in New Bedford, Massachusetts, received support for “Workers on the New Bedford Waterfront.” She and her team will conduct a large ethnographic field project interviewing more
than 60 shore-side workers involved in the local commercial fishing industry, with a particular emphasis on previously under-documented Central American and female workers. As the largest fishing port in New England, New Bedford is one of the few places where this once-regionally-dominant industry is still a robust source of income and employment. This project will focus on recording oral histories about rarely documented occupational skills, knowledge, and trades including: chandlery; navigational electronics and marine engine repairs; fish processing, packing, and trucking; operating fuel barges; working in gear shops; working in ice plants; lumping (off-loading fish and scallops); scallop bag manufacturing; seafood auctioneering; shipyard work; and marine welding.

Margaret Miles, a social services worker, writer, and documentarian in Minneapolis, Minnesota, will document workers in the emergency homeless services in three interrelated Midwestern urban centers: Bismarck, North Dakota, Minneapolis-St Paul, Minnesota, and Chicago, Illinois. She will record interviews with overnight shelter advocates, meal and clothing center coordinators, street outreach workers, daytime drop-in supervisors, homeless student liaisons, housing case managers, and other workers. These professionals work to resolve housing issues, assist individuals with financial crises, employment, addiction, illness, or mental health concerns. Their work makes them “master-navigators of complex systems such as healthcare, social security, corrections, veterans benefits, and tenant-landlord law.”

Jaime Lopez and his colleagues at the Harry Van Arsdale Jr. Center for Labor Studies (HVAC) and Local Union #3, The International Brotherhood of Electrical Workers (IBEW) in Queens will undertake an oral history research project documenting contemporary electrical workers in metropolitan New York. The “Illuminating History” research team, which includes a trained electrician/documentarian, labor historians, archivists, and a folklorist, will research and document the occupational culture of IBEW electricians, who, “through manufacture, installation, and maintenance,” make critical contributions to the fabric of daily life in New York City.

AFC also awarded Gerald E. and Corinne L. Parsons Fund for Ethnography Fellowships, which make the collections of primary ethnographic materials housed anywhere at the Library of Congress available to those in the private sector, as follows:

Jillian Gould, a professor in the Department of Folklife at Memorial University of Newfoundland, received support for her project “The Early Life and WPA Fieldwork of Herbert Halpert (1911-2000).” Funds will enable Gould to spend time at AFC examining archival records documenting Halpert’s early life and fieldwork for an intellectual biography of Halpert, who made important collections of folklore for several New Deal agencies, which now reside in AFC’s archive.

Jess Lamar Reece Holler and Jeffrey Paul Nagle, folklorists from the University of Pennsylvania, received funds for their project “Older Than You’d Think, and More Urgent: Legacies of Public Folklore and Cultural Conservation Methodology for the New Public Environmental Humanities.” The award will enable Holler and Nagle to visit the AFC to research the history, methodological design, reception, and curation of public folklife documentation and survey projects conducted on environmental cultures from 1970 to the present. They will also explore the emerging interdisciplinary field of public environmental humanities in order to better understand the rich
influence of public folklore work on environmental humanities studies, and to inform best practices and methodologies in designing community-collaborative cultural documentation projects that respond to environmental change.

AFC awarded two researchers Henry Reed Fund awards, which support activities directly involving folk artists, especially when the activities reflect, draw upon, or strengthen the archival collections of the AFC:

Emily Hilliard, State Folklorist at the West Virginia Humanities Council, was awarded funds for “West Virginia Folklife Presents Ballad Singer Phyllis Marks,” a public programming and documentation project highlighting the career and contributions of the respected octogenarian West Virginia traditional ballad singer Phyllis Marks.

Mélisande Gélinas-Fauteux received support for her research project “In the Footsteps of French Folksong.” The funds will enable Ms. Gélinas-Fauteux, one of Canada’s foremost young French-language folk singers, to travel to the Library of Congress to study field recordings of North American French-language folk songs in the AFC archive and to identify material for her upcoming CD “In the Footsteps of French Folksong.”

AFC provided projects for 6 interns and 3 volunteers.

**E. Enabling Infrastructure**

The American Folklife Center was created by the U.S. Congress in 1976 through Public Law 94-201, the "American Folklife Preservation Act." According to the law, the Center receives policy direction from a Board of Trustees that is made up of representatives from departments and agencies of the federal government concerned with some aspect of American folklife traditions and the arts; the heads of four of the major federal institutions concerned with culture and the arts (see below); persons from private life who are able to provide regional balance; and the director of the Center. Included in the Legislative Branch Appropriations Act, 1999, are provisions for the board to be expanded to include four new members appointed by the Librarian of Congress, and, ex officio, the president of the American Folklore Society and the president of the Society for Ethnomusicology. The board meets several times a year, in Washington, D.C., or in other locations around the country, to review the operations of the Center, engage in long-range planning and policy formulation, and share information on matters of cultural programming. The board helps to set our strategic priorities and align staff resources accordingly. The full list of the AFC board can be found online: http://www.loc.gov/folklife/board/index.html

AFC’s Board underwent the following changes this year:

Tom Rankin, Librarian appointment, reappointed for 6 year term, May 11, 2016 (appointment made retroactive to March 6, 2015)
Maribel Alvarez, Librarian appointment, reappointed for 6 year term, May 11, 2016 (appointment made retroactive to March 6, 2015)
Jean Dorton, Senate appointment, re-appointed for 6 year term, March 1, 2016
Joanna Hess, Senate appointment, re-appointed for another six-year term, July 14, 2016.
John Patrick Rice, Senate appointment, appointed for a six year term, May 26, 2016.
Patricia Atkinson, Senate appointment, 6 year term expired, April 21, 2016
Susan Hildreth, Presidential appointment, 6 year term expired, June 6, 2016

AFC Staff underwent the following changes.

Resignations:
Catherine Hiebert Kerst, Folklife Specialist (Cataloging)
(retirement)
Eric Wolfson, Processing Technician
Robert Patrick, Director, Veterans History Project, (retirement)
Tanya Brown, Digital Conversion Specialist,

New Hires:
Maya Lerman, Processing Archivist
Kelly Revak, Processing Archivist

Promotions:
Ann Hoog, Folklife Specialist (Processing, Team Leader)
Julia Kim, Folklife Specialist (Digital Assets Manager)