A – Building the National Collection

A.1.) Develop the Collection

During fiscal year 2017 (October 1, 2016-September 30, 2017), specialist staff continued to engage in a wide range of collection development activities toward establishing and achieving the set annual acquisition strategies for digital and non-digital materials. These activities included updating the top desiderata list; identifying research areas/subjects to be enhanced and specific collections/items to be acquired -- through contact with such sources of potential acquisitions as donors, collectors, dealers, government agencies, collecting institutions, and auction houses.

This year’s top desiderata list focused on important collections of American figures in Broadway, song-writing, jazz, and dance. The Acquisitions Committee continued to strategize over random and unforeseen opportunities for manuscript items that relate significantly to our collections. Analysis of research value and the fitness for our collections remain paramount concerns for acquisitions. Acquisition trips have been very fruitful for identifying materials the Library does not need as well as identifying potential conservation issues. The Division has also considered appropriate items on sites such as eBay.

A.2.) Acquire designated materials

Each year incoming acquisitions statistics swing wildly from one extreme to another – mainly due to the size of a particular collection or collections. Last year saw the arrival of the Gunther Schuller Papers, a million item plus collection. This year the Division received via gift the music scores and parts archive of the radio show *A Prairie Home Companion* numbering approximately 13,000 items. The total of all sources (acquisitions and copyright) was 24,972. This number includes a generous deposit of almost 5,500 items from the Pulitzer Prize-winning maverick composer Roger Reynolds.

The Division made some highly significant purchases this year. Certainly pride of place goes to the acquisition of the 2-piano holograph score of Rachmaninoff’s *Symphonic Dances*, op. 45 – one of the greatest pieces of orchestral writing in the 20th century -- which will reside and magnify the existing American-era Rachmaninoff manuscripts the Library owns. Equally spectacular was the agreement to acquire the Billy Strayhorn materials (8,000+ items). This collection of mostly manuscript music is one of the most important collections acquired in years coming from the Ellington/Strayhorn milieu. It promises an untold wealth of research possibilities on many levels.

Of course a number of other ‘smaller’ items were acquired, perhaps the most significant a batch of extraordinary manuscripts: 2 Mendelssohn “Songs Without Words” (for piano), a Liszt manuscript of a piano work prefiguring his *Consolation #5*, and 14 autograph letters of Giacomo Puccini. These materials join the Library’s rich Liszt and Mendelssohn holdings as well as our collection of significant letters of major composers.
In addition to music purchases, the Division’s commitment to collecting stage and costume design has taken a spurt with the arrival of 400 designs from Oliver Smith and 110 costume designs of Miles White. In addition, the acquisition of digital files is growing; the Oliver Smith stage and costume designs added 300 digital items this year.

B – Stewardship of the National Collection

B.1.) Collections Storage

The collections of the Music Division, both special and general, are located on Capitol Hill and in several off-site storage facilities. To summarize:

- The Division holds approximately 600 special collections.
- On site holdings of special collections take up approximately half of the storage available to the Division.
- There are 3 remote storage facilities with special collections (Landover, Cabin Branch, Ft. Meade)
- Hundreds of thousands of music copyright deposits are held at Landover.

The following results from this year’s work:

- Specialists analyzed the priority of special collections as to their usage and importance to research. A priority list was created and decisions made on which collections should be housed at Landover, Ft. Meade, or brought to Capitol Hill. The aim is to provide speedier access to highly sought collections.
- The storage of Music Division collections at Iron Mountain has ended; those collections have been inventoried, wrapped, and barcoded and sent to Cabin Branch.
- 5,213 boxes of 80 processed special collections have been prepared for Ft. Meade module 5.
• 2,700 boxes of published Copyright deposits have been inventoried and barcoded in preparation for transfer to Ft. Meade.

**Before**

![Before Image 1](image1.jpg)

![Before Image 2](image2.jpg)

**After**

![After Image 1](image3.jpg)

![After Image 2](image4.jpg)
Space planning

Plans for upcoming collection moves were made throughout the year. The Division was able to acquire more space on Capitol Hill which will be used to shelve all bound non-rare, non-folio music scores (class M) in the new space. Early planning for the moving of rare books and scores to a new space on Capitol Hill also began this year.

B.2.) Collection Security, Inventory, Processing

Processing results

Almost 268,000 Music Division special collection items found their way into greater secure storage with accessibility to the piece level. This means items reside in clearly marked folders, placed in well-labeled containers, and housed on clearly denoted shelving in appropriately-secured areas. All items are either listed or categorized in current online finding aids.

Inventorying results

- 56,508 music copyright deposits were sorted or re-sorted and filed in correct locations in Landover.
- The Music Division’s Collection Officer continued to inventory, mark, and barcode special collections at Landover, including the mapping of their locations.
- The Music Division’s Collection Officer inventoried all pallets at Cabin Branch. 56 pallets were sent to Cabin Branch this fiscal year; each pallet’s boxes were examined for type of material and noted on an inventory sheet; this enables some limited service to unprocessed collections.

Serials

A series of overtime projects enabled us to focus on processing our unbound serials arrearage. During fiscal year 17 approximately 5,200 serials were prepared for binding. Duplicate titles were identified and weeded. Titles available through online databases were noted, allowing us to target them for possible off-site storage in the future.

B.3.) Preservation and Collections Support Services

Rehousing results

- 382,752 items were rehoused in storage grade folders and containers; this represents both fully processed items as well as independent projects noted below.
- Presser collection: 17,200 folders were replaced and contents placed in 70 containers.
- 2,481 music copyright deposits were rehoused in 25 containers.
- 3,200 items in the classed collections were rehoused
- A contract to inventory, rehouse, and eventually transfer 18,000 boxes of music Landover copyright deposits to Ft. Meade has been let and work commenced at the very last 2 weeks of FY 2017. The FY 2017 work only comprised re-inventorying deposits at the box level making them accessible via spreadsheet. The spreadsheet data will eventually be migrated to Voyager items records. All the rehousing will occur in the next fiscal year.

Glass flute study

With colleagues in Conservation and collaborators at Catholic University and George Washington University, the Music Division’s instrument curator was awarded a $349,000 grant from the National Endowment for the Humanities to continue studies of glass flutes in the Dayton C. Miller collection and others in the U.S. and abroad. Ultimately, the research supported by this grant will significantly improve our understanding of risks to unstable glass objects. The
research will provide much-needed clarification of the uses and limitations of UV fluorescence as an examination tool of clear glass, and establish a new basis of understanding about glass materials and manufacturing methods used during the 19th century.

C – Creating, Managing, and Distributing National Collection Metadata

C.1.) Produce Metadata for Library Use

The Division’s Music Bibliographic Access Section (MBAS) created bibliographic metadata for music materials accessible via the ILS.

- New General collections items inventoried: 20,241
- Full level, Original and Copy Cat: 8,549
- Unpublished materials cataloged: 567
- Titles re-cataloged or revised: 10,197
- Additional copies surplused: 3,258
- Name and subject authority records created: 4,147
- Name and subject authority records revised: 5,256

The section benefited enormously from the hire of three new music catalogers and a new section head in January 2017. With these additional hires, the section was able to significantly reduce its backlog of newly acquired and copyright deposit materials. For all intents and purposes, the backlog of new materials in MBAS should no longer be considered a part of the Library’s arrearages.

The new hires allowed other MBAS specialists to focus on providing metadata for the unique materials of the Music Division, often in the context of digital scanning projects. Materials included rare music manuscripts classed in ML96, liturgical chant books from the 10th-16th centuries, and incunabula classed in M1490.

Overtime proved helpful in clearing out some old projects, some of which had been started nearly a decade ago, but had never been finished. These included the cataloging of a 420-piece collection of accordion music, the cataloging of 76 librettos, the cataloging of 43 volumes of scrapbooks, the clean-up of leftovers from the World War I scanning project, and the resolving of problems relating to microfilms of brittle materials.

The section has begun experimenting with ways to produce large sets of metadata records in an economical manner for discovery in the ILS. Two projects of note were collections classed in ML94 and ML95—Literature, letters, etc. of individual musicians after 1600—and of pre-1923 Baseball music. For the ML94/95 project, collections reported to the National Union Catalog of Manuscript Collections (NUCMC) were identified. MARC records were then generated in batch from NUCMC metadata harvested from ArchivesUSA. These records were then loaded into the ILS. Collections of note were the papers of Oscar Sonneck and Carl Engel, two former Music Division chiefs.

For the pre-1923 Baseball music, a spreadsheet completed by a 2017 Junior Fellow was transformed into 90 MARC records that were then loaded into the ILS. The section hopes to use this method in the future with technicians and interns so that they may produce metadata for large masses of easily cataloged materials at an acceptable level of quality with minimal intervention from specialists.

Perhaps the most important project the section is undertaking is the retro-conversion of 4 card catalogs located in the Division Reading Room. Phase 1 of the project, completed in 2012, consisted of the scanning of all reading room catalogs, with text transcription provided for 4 of the catalogs. FY2017 focused on phase 2 of the project, the de-duplication of card images. This part of the project was led by a specialist who was responsible for the assigning of
“drawers” of images to technicians and specialists for processing. She was also responsible for trouble shooting the project and providing guidance to the other specialists. The section is on track to have phase 3, the generation of MARC records from selected card images for the ILS, completed at the end of FY2018. The section estimates that approximately 500,000-750,000 records will be added, greatly increasing accessibility to the collections.

The section also maintains the online presence of the U.S. International Standard Music Number Agency. It continues to be active, and the online ISMN system operates smoothly with little staff intervention. A second Music Division staff member began training in all aspects of ISMN administration in August. The U.S. ISMN Public Archive makes available, world-wide, catalog records created for all scores issued ISMN in the United States. The Archive is refreshed periodically to include newly created records and changes made to records created previously. As of the end of this fiscal year, 6,500 records could be viewed and used by the public. Please see https://memory.loc.gov/diglib/ihas/html/ismn/ismn-home.html for more information. The ISMN Agency’s importance lies in its fostering music publication in the U.S., and several important publishers were signed up this year: notably Cayambis Music Press which specializes in art music of Central and South America.

C.3.) Contribute to Metadata Standards

The section currently provides 4 liaisons to the subcommittees of the Cataloging and Metadata Committees of the Music Library Association (MLA). The work of the subcommittees focuses on developments in Content Standards, Encoding Standards, and Vocabularies as they affect music-related materials. One of the newly hired catalogers is also the editor of the Music Cataloging Bulletin, an MLA publication which reports to music catalogers across the country changes and additions to various LC products affecting music, including LC classification, LC Subject Headings, the LC Medium of Performance Thesaurus, the LC Genre/Form Terms, and the LC name authority file.

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

Several members of the section are involved with metadata initiatives at the Library. Six specialists have been participating since June 2017 in the BIBFRAME 2.0 pilot project, intended as a linked data implementation for metadata produced through cataloging activities and as the replacement for MARC. One of these specialists is also the official LC representative to the Performed Music Ontology (PMO), a linked data extension for music materials being developed for BIBFRAME 2.0. This is a part of the grant-funded project Linked Data for Production, or LD4P.

Specialists are also involved in the review of MARC proposals with the Network Development and MARC Standards Office (NDMSO), the review of SACO proposals with the Policy and Standards Division (PSD), and in the review of policy statements for the application of RDA to music materials, also with PSD.

The section head is extremely involved with the development of RDA, the international standard for cataloging metadata, as chair of the RDA Steering Committee (RSC) Music Working Group. As chair, the section head is also a member of RSC+, a group consisting of regular RSC members and chairs of the various RSC working groups. RSC+ has been spending the better part of the last year participating in the 3R Project, the re-design and re-structuring of the RDA Toolkit, the online access portal for RDA. A week-long meeting was held in Chicago in May 2017 and in Madrid, Spain in October 2017 for 3R project business, which the section head attended. The section head is also a member of the RSC Aggregates Working Group, whose work impacts the description of music resources.
D – Sharing the National Collection

D.1.) Provide Access to Collections
D.1.a.) Serve collections in response to researchers’ requests

Students from George Mason University studied original music manuscripts by Mannheim composer Peter Ritter (1763-1846) to create modern editions of select works and perform them in concert at GMU. This project was funded with a GMU grant and the new editions will be uploaded to the Petrucci Music Project (aka IMSLP, International Music Score Library Project), a database that provides access to public domain scores.

The upcoming Bernstein birthday centennial in 2018 brought many scholars to the Performing Arts Reading Room (PARR) to use our Leonard Bernstein collection in FY17. Other recent research trends include silent film music and nineteenth-century binders’ volumes, which are volumes of sheet music collected and bound by their owners. We have more than 300 such volumes and have begun to create tables of contents for them to be put online as a finding aid to the class, M1.A15.

D.1.b.) Digitize collections for user access

The Music Division launched 4 new online presentations in FY17. “Early American Sheet Music” (2,491 items) adds to the Library’s already significant offerings of sheet music online (over 87,800 items) by providing some of the music printed from the colonial era to 1820. This project was especially well received by scholars in the Society for American Music who commented on it on their listserv.

“Decatur’s Victory: A Favorite New Song,” 1812
Also launched were the Giuseppe Cambini Quintets (99 items). The Library holds the preeminent collection of manuscripts from Italian composer Cambini (1746-1825?), and many of these have not been published before and are available publicly for the first time through this Web site. The Totenberg/Wilk Holocaust Materials (105 items) include documents, letters, telegrams, drawings and photo albums, all bearing testament to the Totenberg family in Poland before and during the Holocaust and to Roman Totenberg’s unwavering efforts to rescue those left behind.

Passport and documents pertaining to Stanisława Totenberg’s emigration from Europe; 1935-1940.

Also of note is The Albert Schatz Collection (12,253 items), a highly-requested collection of opera libretti from the 17th and 18th centuries.

Rapimento di Cefalo, Libretto. Italian, 1600.
Of particular note, over 2,400 items were scanned to be added in early FY18 to the already existing Leonard Bernstein Collection web site to commemorate the Bernstein Centennial. This will increase the number of items on the site by 172% and will include music sketches, scrapbooks, writings, photos, and correspondence, vastly increasing the research value of the site. The Music Division continued to scan materials from the Federal Theatre Project Collection, one of its most highly-used collections, and has completed the scanning of the posters and the costume designs.

The Performing Arts Encyclopedia web site was retired in February 2017; all of the content was moved to the new Library portal for digital materials.

D.2.) Share Collection Knowledge

D.2.a.) Meet the research and orientation needs of on-site and off-site researchers, improving access to and use of the collections

Our target goal of introducing our collections to 1,000 people was more than doubled as we hosted 578 people in 52 research orientations, and 1,971 people in 121 tours and treasure talks.

Collections are often highlighted on our blog, In the Muse, which received 39,867 visits and 52,388 page views in FY17.

D.2.b) Provide curatorial expertise for special audiences or programs and foster wider appreciation of the collection

The Music Division’s public programs flourished in the 2016-17 season, offering an engaging and diverse lineup of events. Between October 1, 2016 and September 20, 2017, the Concert Office team created and developed a very successful and critically acclaimed series of 64 events encompassing chamber music, jazz, pop, early music, and American musical theater: 22 concerts/performances; 34 lectures, public conversations and interviews; 2 commissions supported from Library endowments; 8 film screenings; and numerous displays of collections materials. The Concerts from the Library of Congress series brought an impressive audience of more than 12,000 patrons to the Library, and a growing number of patrons also viewed our events online, via the Library’s web portals.

Projects for the season included a number of significant, high-profile partnerships for presenting and commissioning, extending the Library’s outreach to new patrons and attracting strong media interest. The Reva & David Logan Foundation generously supported the Music Division’s jazz programming with $85,500 in funding, part of a three-year grant. This gift underwrote a number of programs: two concerts by significant jazz artists, and residencies for Library of Congress Jazz Scholars Ingrid Monson and John Szwed, who presented lectures, gave informal public interviews, and wrote blogposts about their research in the Music Division collections. Andrew White lectured on the music of John Coltrane.

The Japan Foundation supported all artists’ fees and travel expenses for a special evening of kyogen comic plays, performed by the Shigeyama Kyogen Troupe and presented in collaboration with the Japanese Embassy.

In a special collaboration with the Kennedy Center, Washington Performing Arts, and the League of American Orchestras, the Library presented a public symposium on orchestras, outreach and education as part of the SHIFT Festival of North American Orchestras, for an audience including arts funders, educators, presenters and others.

A gift of $15,000 from the Ella Fitzgerald Charitable Foundation made possible a concert marking the Fitzgerald centennial and highlighting the Library’s Ella Fitzgerald collection. The Italian Embassy supported travel expenses for pianist Sandro Ivo Bartoli. OperaAMERICA provided $10,000 in funding for the world premiere of a song cycle about Jeannette Rankin, the first woman elected to Congress. The Departament de Cultura of the Generalitat de Catalunya,
the Diputació de Barcelona and the Institut Ramon Llull provided $25,000 in travel funding for Jordi Savall and Hespèrion XXI, for a concert featuring an ecumenical group of 34 musicians from 25 countries. The Music Division also received substantial financial and programming support from the following organizations, among others: the American Musicological Society, ASCAP, the Smithsonian’s Freer and Sackler Galleries, and the Santa Fe Chamber Music Festival.

The Library of Congress Bibliodiscotheque, April 12–May 6, 2017
At the request of the Librarian’s Office, the Concert Office developed “Library of Congress Bibliodiscotheque,” an unprecedented exploration of disco culture, music, dance and fashion represented in the national collections. Disco’s influence on popular music and dance since the 1970s was the focus of an impressive range of events that attracted tremendous media attention, including performances, interviews, a symposium, and fourteen film screenings.

The highlight of this special mini-series was a May 6 concert in the Great Hall of the Library’s Thomas Jefferson Building featuring disco icon Gloria Gaynor, whose song “I Will Survive” is recognized in the National Recording Registry. Following her performance the Library hosted a late night disco dance party presented in association with Brightest Young Things, The Recording Academy, the District of Columbia Library Association, and Capital Pride. A very enthusiastic audience of 1,500 patrons came to the Library for this event. Also included in the diverse lineup of the series were events featuring fashion guru Tim Gunn, Good Morning America host Robin Roberts, photographer Bill Bernstein, scholars Alice Echols and Martin Scherzinger, legendary disco ball maker Yolanda Baker, and an impressive display of disco-era collection items in the Main Reading Room. The Concert Office staff programmed and curated all events in the series and coordinated all aspects relating to organization, logistics and production, including creating and organizing an enthusiastic corps of Library staff and volunteers.

For the Presidential inauguration, the Music Division selected, scanned and created captions for sheet music for a special display of collection items relating to U.S. presidents and inaugurations. The display was open to the public from January 23-February 4 in the rooms along Mahogany Row.

From June 8-10, the Music Division contributed significantly with collection items and staff curators to “Pride in the Library: LGBTQ+ Voices in the Library of Congress Collections,” a three-day display of treasures from the Library of Congress collections, showcasing the work of LGBTQ+ creators, historical figures, and LGBTQ+ life.

The Serge Koussevitzky Music Foundation in the Library of Congress awarded commissions for new musical works to six composers. Award winners and the groups co-sponsoring their commissions are Jérôme Combier and Argento New Music Project; Georg Friedrich Haas and Third Coast Percussion; Yotam Haber and Collide-O-Scope Music; Juri Seo and the Argus Quartet; Diego Alberto Tedesco and Plural Ensemble of Madrid; and Ricardo Zohn-Muldoon and Cygnus Ensemble.

The Music Division’s Concerts from the Library of Congress Radio Series continued to air around the U.S., and the successful digital distribution of performances of LC commissions and world premieres continued via Q2, the online contemporary music channel of classical music radio station WQXR.

The Concert Office has a vigorous and exciting social media presence, with 9,750 Facebook followers and a dedicated blog, In the Muse. There were 170,170 views and 81,107 visits to the Concert Web site.

Leadership on the Gershwin Prize planning committee: under the Chief, the Music Division contributes significantly to the planning and executing of the Gershwin Prize events. This has involved regular consultation with Special Events, Office of Communications, Development, Office of General Counsel, Congressional Relations, as well as PBS, production company Bounce, DAR, WETA, the honoree and his staff, and the Gershwin family about all aspects: budget, contracts, legal matters, publicity, oral history, selection of performers and public relations. The very successful Gershwin Prize tribute to Smokey Robinson at Constitution Hall occurred on November 16, 2016 and was broadcast by WETA on February 10, 2017.
E – Enabling Infrastructure

E.1.) Align organization structure and staff resources with strategic priorities

Training trend line

In order to provide better access to audio visual materials associated with Music Division special collections, 2 staff in Acquisitions and Processing have been trained in inputting data into the MAVIS interface (Merged Audio Visual Inventory System). This allows researchers to identify these resources with the assistance of reference staff and allows MBRS in Culpeper to locate them via pre-assigned shelf numbers. The Section staff has entered more than 500 audio visual items that have been transferred to Culpeper.

13 Interns in Fiscal 2017

In the summer of 2017, eleven interns worked with Music Division specialists on projects in special collections and the general classed collections. Interns made significant contributions in processing and documenting major collections in music (Leonard Bernstein, Dayton C. Miller, baseball sheet music), in modern dance (Martha Graham, Alvin Ailey, David Nagrin), and in theater (American Play Company programs). This work brought to light treasures previously languishing in boxes, for want of personnel with the expertise to process them.

These students learned proper procedures for archival work, much detail about the artists whose work they handled, and the role the Music Division plays in fostering research in the in arts and humanities. At the end of the summer, several interns made public presentations about accomplishments and specific discoveries related to their projects:

1) Six Junior Fellows -- to invited dignitaries and the public
2) Two Case Western Reserve University doctoral students -- to Music Division staff and invited guests

Throughout the fiscal year, an additional two interns were active in the Concert Office as production assistants. They assisted with stage management, front of house, tech-related issues like lighting, basic program and artist research, and promotion. They contributed to the many public programs presented by the Music Division related to all genres of music – notably the Disco events!

Several interns prepared posts for the Music Division’s blog In the Muse.

Interns gained an appreciation for the importance of the Library of Congress and an understanding of what is involved in its commitment to protect and provide access to intellectual and creative work in the performing arts.

E.2.) Create and maintain infrastructure to meet strategic priorities

With colleagues from Space Utilization and Planning, MBRS, the Office of Security and Emergency Preparedness, and the Architect of the Capitol, Music Division managers and staff worked closely with the firm Lukmire Architects on a new design for the Performing Arts Reading Room and adjacent office areas. This will result in a merging of Music, Recorded Sound and Moving Image Reading Rooms, and a reconfiguration of administrative offices and processing spaces. A final design was approved in August.

Good progress was made on the two Secure Storage Facilities for rare materials and instruments in B09. Construction is on schedule and occupancy should begin within the second quarter of FY18. The new SSFs will provide state-of-the-art
security and environmental control for some of the Library’s most valuable collection items.

**E.3.) Perform budget planning and execution to achieve service unit goals**

**Contract execution**

In support of the Library’s mission to both provide access and better control storage space, the Music Division, led by Conservation Division/Collections Stabilization Section and with the assistance of the Contracts Office, has let a contract to LAC Federal to inventory 18,000 music Copyright deposit boxes at Landover. The eventual impact: 18,000 music copyright boxes will be readied to inhabit Ft. Meade module 6, emptying a significant amount of material from Landover. Additional value is provided by having overcrowded boxes expanded into two boxes, replacing damaged boxes, and maintaining a spreadsheet to track the all-important range of Copyright registration numbers for each box which will appear to staff as item records in special Voyager records. Another positive outcome is that deposits can be refiled immediately after patron use. Estimated time of this contract: 6 months (Sept. 18, 2017- ). The contract employs 2 staff.

![Image of music boxes]

**F – Staffing**

**FTE Staff (permanent and temporary):**

At the end of the fiscal year there were 62 FTEs in the Music Division in six sections: Administrative (5), Acquisition and Processing (18), Reader Services (14), Bibliographic Access (16), Concerts (5), and Digital Projects (4). For 11 months of the year, there was also an additional full-time temporary GS-9 archivist.

**Interns, Volunteers, Fellows: 13**

**G – Personnel changes, including promotions, resignations, retirements, and new hires**

New hires: Benjamin Barba, Cataloger; Christopher Holden, Cataloger; Kyle Shockey, Cataloger; Damian Iseminger, Supervisory Librarian.

Temporary hires: Alyssa Scebbi, Technician (June-September 30, 2017); Anita Weber, Archivist (October 1, 2016-September 22,
Retirements: Howard Sanner, Cataloging Specialist, retired August 2017; George Kipper, retired December 2017; John (Mike) Lynch, retired January 2018.


Detail to Special Events: Nick Brown, Music Specialist (concerts) September 2017.

Promotion: Chris Hartten, to Archivist, August 2017; Tom Barrick, to Collections Officer, November 2016.

**H – Public Programs and Exhibits**

**Concerts from the Library of Congress**

2016-2017 Season-at-a-glance

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<th>Date</th>
<th>Event</th>
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<tbody>
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<td>Oct. 17</td>
<td>CONCERT: Mark Padmore, tenor, and Andrew West, piano [Pre-concert lecture: “Gentlemen Prefer the Taubenpost: Love and Longing in the Songs of Beethoven and Schubert,” David Plylar, PhD, Music Division]</td>
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<tr>
<td>Oct. 27</td>
<td>LECTURE: “In the Workshop of Lerner and Loewe: Archival Sources for the Genesis of My Fair Lady,” Dominic McHugh, University of Sheffield; American Musicological Society</td>
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<td>Oct. 26</td>
<td>CONCERT: Kristian Bezuidenhout, fortepiano</td>
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<td>Oct. 29</td>
<td>CONCERT: Founder’s Day: Argento Chamber Ensemble</td>
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<td>Nov. 1</td>
<td>LECTURE: “Genre Division and Canonical Unity in the World of Heavy Metal Music,” James Wintle, Music Division</td>
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<td>Nov. 3</td>
<td>LECTURE: “A John Coltrane Odyssey: Sight, Sound and Beyond,” Andrew White</td>
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<td>Nov. 4</td>
<td>FILM: <em>Just a Gigolo</em>, part of Pat Padua’s “Shooting Stars: Bowie and Prince on Film”</td>
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<td>Nov. 10</td>
<td>FILM: <em>Absolute Beginners</em>, part of Pat Padua’s “Shooting Stars: Bowie and Prince on Film”</td>
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<td>Nov. 18</td>
<td>FILM: <em>Graffiti Bridge</em>, part of Pat Padua’s “Shooting Stars: Bowie and Prince on Film”</td>
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<td>Nov. 19</td>
<td>CONCERT: Sandro Ivo Bartoli</td>
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<td>Dec. 2</td>
<td>FILM: <em>Sign ‘o’ the Times</em>, part of Pat Padua’s “Shooting Stars: Bowie and Prince on Film”</td>
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<td>Dec. 6</td>
<td>CONCERT: The Tallis Scholars</td>
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<td>Dec. 9</td>
<td>CONCERT: Jason Robert Brown</td>
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<td>Dec. 17</td>
<td>CONCERT: Stradivari Anniversary: Cecilia String Quartet</td>
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<tr>
<td>Jan. 13</td>
<td>CONCERT: Richard Egarr, harpsichord</td>
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<tr>
<td>Jan. 23</td>
<td>CONCERT: Pacifica Quartet with Jörg Widmann</td>
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<td>Date</td>
<td>Event Description</td>
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<tr>
<td>Jan. 25</td>
<td>CONCERT: Musicians from Marlboro: Michelle Ross, Carmit Zori, Rebecca Albers, Alice Yoo, Nicholas Phan and Lydia Brown</td>
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<tr>
<td>Jan. 26</td>
<td>AUTHOR TALK: “The Rhythmic Imagination in African Music,” Kofi Agawu, PhD, Professor of Music, Princeton University</td>
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<tr>
<td>Feb. 3</td>
<td>FILM: <em>Princess Mononoke</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
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<tr>
<td>Feb. 4</td>
<td>CONCERT: Jordi Savall and Hespèrion XXI</td>
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<td>Feb. 10</td>
<td>FILM: <em>Beauty and the Beast</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
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<td>Feb. 11</td>
<td>FILM: Family Friendly—<em>Beauty and the Beast</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
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<tr>
<td>Feb. 14</td>
<td>LECTURE: “Rewriting Rachmaninoff: Transcriptions and Revisions in the Library’s Collections;” David Plylar, PhD, Music Division</td>
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<tr>
<td>Feb. 17</td>
<td>FILM: <em>The Nightmare Before Christmas</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
</tr>
<tr>
<td>Feb. 18</td>
<td>FILM: Family Friendly—<em>The Nightmare Before Christmas</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
</tr>
<tr>
<td>Feb. 18</td>
<td>CONCERT: Either/Or</td>
</tr>
<tr>
<td>Feb. 23</td>
<td>LECTURE: “Harry T. Burleigh” From the Spiritual to the Harlem Renaissance,” Jean E. Snyder, author</td>
</tr>
<tr>
<td>Feb. 24</td>
<td>FILM: <em>Batman: Mask of the Phantasm</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
</tr>
<tr>
<td>Feb. 25</td>
<td>FILM: Family Friendly—<em>Batman: Mask of the Phantasm</em>, part of “Toon Tunes with Solomon HaileSelassie”</td>
</tr>
<tr>
<td>Feb. 28</td>
<td>LECTURE: “Hindemith’s Musical Responses to WWI,” Nicholas Alexander Brown, Music Division</td>
</tr>
<tr>
<td>Mar. 1</td>
<td>INTERVIEW: Library of Congress Jazz Scholar Ingrid Monson with Larry Appelbaum</td>
</tr>
<tr>
<td>Mar. 7</td>
<td>LECTURE: “Dayton C. Miller, an American Collector of Flutes,” Carol Lynn Ward-Bamford, Music Division, with Paul Runci</td>
</tr>
<tr>
<td>Mar. 9</td>
<td>LECTURE: “Miles and Trane as Living Ancestors,” Ingrid Monson, Library of Congress Jazz Scholar</td>
</tr>
<tr>
<td>Mar. 21</td>
<td>PERFORMANCE: An Evening of Kyogen, Shigeyama Kyogen Troupe</td>
</tr>
<tr>
<td>Mar. 22</td>
<td>CONCERT: Musicians from Marlboro: Alexei Kenney, Robin Scott, Shuangshuang Liu, Peter Stumpf, and Zoltán Fejérvári</td>
</tr>
<tr>
<td>Mar. 24</td>
<td>CONCERT: Arditti Quartet with Eliot Fisk</td>
</tr>
<tr>
<td>Mar. 31</td>
<td>CONCERT: The Library of Congress celebrates the Ella Fitzgerald Centennial with “Dianne Reeves Sings Ella,” presented in collaboration with the Ella Fitzgerald Charitable Foundation</td>
</tr>
<tr>
<td>Apr. 4</td>
<td>LECTURE: “World War I Sheet Music at the Library of Congress,” Paul Frauenfelder, Music Division</td>
</tr>
<tr>
<td>Apr. 7</td>
<td>CONCERT: “Fierce Grace—Jeannette Rankin,” Song-cycle and panel discussion, presented in collaboration with OperaAMERICA</td>
</tr>
<tr>
<td>Apr. 8</td>
<td>CONCERT: Santa Fe Chamber Music Festival, Orion String Quartet with Tony Arnold, Brett Dean and Juho Pohjolhen</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Apr. 11</td>
<td>LECTURE: “Discovering Creative Collaborations: Choreographer Erick Hawkins and Composer Lucia Dlugoszewski,” Libby Smigel, PhD, Music Division, and Kate Doyle, Case Western Reserve University</td>
</tr>
<tr>
<td>Apr. 21</td>
<td>CONCERT: Steven Isserlis and Connie Shih</td>
</tr>
<tr>
<td>Apr. 22</td>
<td>#DECLASSIFIED: “In Bach’s Hand: Notes and Accounts,” Anne McLean and Jan Lauridsen, Music Division</td>
</tr>
<tr>
<td>Apr. 22</td>
<td>CONCERT: Steve Coleman and Five Elements [6:30pm, Pre-concert lecture: “Painting Jazz,” with John Szwed, Library of Congress Jazz Scholar]</td>
</tr>
<tr>
<td>Apr. 25</td>
<td>LECTURE: “Celebrating the 100th Birthday of Ella Fitzgerald,” Larry Appelbaum, Music Division</td>
</tr>
<tr>
<td>Apr. 29</td>
<td>#DECLASSIFIED: “The Final Years of Pilgrimage: Sketches and Sources for Liszt’s Années de pèlerinage, Troisième Année,” David Plylar, PhD, Music Division</td>
</tr>
<tr>
<td>May 9</td>
<td>LECTURE: “Sidney Robertson Cowell and the WPA California Folk Music Project, 1938-40,” Cathy Kerst, American Folklife Center</td>
</tr>
<tr>
<td>May 16</td>
<td>LECTURE: “The Costume Designs of Miles White,” Walter Zvonchenko, Music Division</td>
</tr>
<tr>
<td>May 18</td>
<td>LECTURE: “Johnnies, Tommies, and Sammies: Music and the WWI Alliance,” Christina Bashford, Associate Professor, University of Illinois, Urbana-Champaign; William Brooks, Composer and Musicologist; Gayle Sherwood Magee, Associate Professor, University of Illinois, Urbana-Champaign; Laurie Matheson, Vocalist; Justin Vickers, Assistant Professor, Illinois State University</td>
</tr>
<tr>
<td>May 20</td>
<td>CONCERT: Ambrose Akinmusire Quartet</td>
</tr>
</tbody>
</table>

**Exhibits in the Performing Arts Reading Room Foyer**

**#Opera Before Instagram: Portraits, 1890-1955**

August 11, 2016–January 21, 2017 (travelled to Disney Hall, Los Angeles)

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.

**Baseball's Greatest Hits: The Music of Our National Game**

Performing Arts Reading Room, 1st Floor, James Madison Building
February 9–December 31, 2017

Features baseball sheet music from the Library’s collections that illustrate the congruence between the evolution of the sport from before the Civil War to the present and the musical counterparts that have chronicled in song baseball’s greatest moments.
National Audio-Visual Conservation Center  
Motion Picture, Broadcasting and Recorded Sound Division  
Recorded Sound Section

A – Building the National Collection

A.1.) Develop the Collection

Digital Conversion (Project) Specialists: One of NAVCC’s key challenges in the area of collections development and acquisitions has been the need to continue improving the workflows and systems requiring collaboration across all NAVCC sections for the acquisition of born-digital collections. This was greatly facilitated by the hiring of two new Digital Conversion (Project) Specialists in the Moving Image and Recorded Sound Sections. These two staff members were brought on board in January 2017, and began similar work as that being performed by the Digital Conversion (Projects) Specialist for the American Archive of Public Broadcasting (AAPB) program.

A much broader diversity of nine different video and audio born-digital collections were acquired and processed through these workflows. In addition, a number of born-digital collections that in prior years had been placed in the Embargo Space – a temporary but secure preservation holding environment in the NAVCC Data Center – were processed out of Embargo and formally ingested in the NAVCC digital archive proper. This work needed to be done in a way that complements ongoing traditional analog acquisitions and processing, all while ensuring the 15 MBRS Recommending Officers – a number increased by three in FY2017 – focused on filling gaps in the collections and themes related to Library-wide initiatives.

Recorded Sound Collection Development: The Recorded Sound Section is broadly committed to building and enhancing a collection of commercial and non-commercial recordings in all formats from all periods. In addition to American and international music in every genre, the collection includes recordings of comedy, speeches, poetry, radio broadcasts of all kinds, interviews and soundscapes. Interviews and radio broadcasts are in high demand by researchers who use our collections, and many of this year’s best opportunities for collection enhancement were in the areas of radio and journalism, amounting to several thousand unique master recordings of local and national radio broadcasts covering politics, sports, entertainment, culture, and history.

A total of 33,247 physical audio items were acquired in FY2017, which represents a significant decrease from recent years. During the past two years, the Library has placed great emphasis on the need for arrearage reduction of physical formats, which requires a balance between the number of items acquired, number of items described, and number of items removed from the collections. The Recorded Sound trend over most of the last decade was to acquire significantly more items than were physically cleared from the collection.¹ In

¹ Between FY2009 and FY2016, the average number of items acquired by Recorded Sound per year, not taking the extremely large Universal Music Group (UMG) collection into account, was 48,642, whereas the average number of items physically cleared (which covers items described plus items removed) each year was 34,482. This resulted in approximately 14,160 items being added to the Recorded Sound arrearage each year, even without taking the UMG acquisition into account.
the eight years between FY2009 and FY2016, there was only one year in which the combined number of items described and deaccessioned was greater than the number of items acquired, which means the Recorded Sound arrearage has grown steadily for many years. As a result of the increased emphasis in arrearage reduction in recent years, Recorded Sound began analyzing the interplay between acquisitions, description, and deaccessioning, and is deliberately making choices to reduce the arrearage. Such choices include possibly reducing the amount of items acquired each year.

Deaccessioning items also reduces arrearages. In FY2017, Recorded Sound ran a small internal pilot which centered on comparing 78 rpm discs received with a particular collection against multiple already existing collection copies. This effort resulted in the identification of 6,262 duplicate and inferior quality items which were deaccessioned. Adding that figure to the number of duplicate items identified through other regular work streams resulted in a total of 12,674 items being deaccessioned from the Recorded Sound collections, a figure which is more than double the number of items deaccessioned the previous fiscal year.

For born-digital sound recording formats, one of the most important developments continues to be the joint Library Services and Copyright Office working group for e-Deposit sound recordings. This group started meeting April 2016, and continued to meet regularly during the first part of FY2017 before going on temporary hiatus in May 2017. Discussions and activities concerning podcasts recommenced to a limited degree late in FY2017.

In a related born-digital acquisitions effort, the Recorded Sound Section continues to actively capture examples of web radio, part of the NAVCC’s nascent Live Capture program, which provides the Library with the authority to acquire “unpublished audiovisual transmissions” from the full range of broadcast and online sources. During the summer months of 2017, planning for the development of Live Capture received a significant boost through a three-month internship by a graduate intern from New York University’s Moving Image Archive and Preservation MA program. The intern prepared a detailed planning assessment for the program in consultation with NAVCC curatorial and technology office staff and the Office of General Counsel.

Regarding the National Jukebox, work during the year focused on the conversion of the original Jukebox website to Project One, utilizing a software development site overseen by the Library’s Web Services Office. This work will continue in the first quarter of FY2018, during which time there is a hiatus on establishing any new Jukebox-related acquisition agreements. New FY2017 Jukebox acquisitions associated with existing agreements included files derived from discs owned by the Thomas Edison National Historical Park.

A.2.) Acquire designated materials

Recorded Sound Acquisitions: In FY2017, Recorded Sound acquired 33,247 physical audio recordings, 41 manuscript items, and 5,679 born-digital recordings. Interviews and radio broadcasts are in high demand by researchers who use the Library’s collections, and many of this year’s best opportunities for collection enhancement were in these areas of radio and journalism, amounting to several thousand unique master recordings of local and national radio broadcasts covering politics, sports, entertainment, culture, and history.

1 It should be clarified that for Recorded Sound, “born-digital” includes file-only acquisitions, with content originating in digital format or being derived from physical items not found in LC’s collection, as well as files created by other parties which are submitted to the Library with the corresponding physical items.
To this end, over 2,500 interview-based radio programs were added to the collection, in addition to recordings of baseball and football game broadcasts, actualities such as the death of President Roosevelt and V-E Day, and comedy programs of the 1940s and 1950s.

In FY2017, Recorded Sound acquired 88 different analog acquisitions, covering a wide range of physical formats. Compared to last year, less was acquired in most acquisitions streams, with the exception of (1) loaned items, due to receiving several new pallets of additional Studs Terkel collection materials from the Chicago History Museum, and (2) transfers from other Library divisions, a figure which was 1,064 items more than what was received the previous year.

One trend which Recorded Sound has no direct control over is the significant decrease in the number of items received from Copyright. In FY2010 and FY2011, Recorded Sound received over 40,000 from Copyright each year. Since then, the number has gradually lessened, down to just 10,798 recordings received from Copyright in FY2017, a reduction of 75% from FY2010-FY2011. This decrease does not reflect a reduction in American creative output on audio. This decrease is of concern, as it likely means the Library is now receiving significantly less of this type of content on a regular basis.

For born-digital acquisitions, the Recorded Sound Reference staff captured 202 web radio episodes on audio files during the year. Two collections containing 11 WAV files and a portable drive accompanying another collection, which contains ca. one terabyte of yet-to-be-inventoried files, were received as gifts. Finally, 5,466 audio and image files (covering image and audio preservation and access files) derived from 1,822 discs owned by the Thomas Edison National Historical Park were received this year, in fulfillment of a National Jukebox-related contract.

American Archive of Public Broadcasting: The Library of Congress and the WGBH Educational Foundation in Boston moved forward in FY2017 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-plus 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 FY2017, deeds of gift were signed to add to the AAPB collection five new collections of public radio and television content. These agreements covered the following collections: full-length interviews from the Peabody-award winning *Eyes on the Prize* series from Washington University; master audio recordings from KBOO-FM radio in Portland, Oregon; video recordings of Alaskan Indian cultural programs from KYUK/Bethel Broadcasting; award winning radio broadcasts from Southern California Public Radio station KPCC; and master files from Vision Maker Media celebrating their 40th anniversary of support for American Indian and Alaska Native film projects.

During FY2017, collection material was received from the following eight AAPB collections and ingested into the Packard Campus Data Center: the *American Masters* series produced by WNET in New York; nearly 5,000 files from the PBS *NewsHour* program digitized under a grant from CLIR; full-length interviews from Ken Burns’
ground-breaking documentary series *The Civil War*; original NET programs dating from 1959-1970 and donated by WNET; audio recordings of music for public radio and NPR composed by Donald Voegeli; radio programs from Southern California Public Radio/KPCC; films from Vision Maker Media; and some of the last remaining files from the initial 40,000 hours of AAPB content that had digitized by Crawford Media under the original CPB agreement.

NAVCC staff also consulted with the following organizations regarding potential AAPB acquisitions: PBS, NPR, BackStory, CUNY-TV, KBBF (Santa Rosa, CA), KCTS (Seattle), KLRU (Austin City Limits), KUOM (University of Minnesota), KXCI-FM (Tucson), Michigan State University (WKAR), New Jersey Public Broadcasting Authority, Public Affairs Television (Bill Moyers), Radio Bilingue (Fresno, CA), Sesame Workshop, Spokane Public Radio, Stanford University (*Firing Line*), To the Contrary, University of Maryland (Maryland Public Television; WAMU), and WBEZ (Chicago). Organizations that have submitted grant proposals to contribute content and records to the AAPB include WGBH (health and AIDS-related documentaries and series, and full interviews from the American Experience Presidents Collection), American Masters, American Public Television, Florentine Films (full interviews for Ken Burns’ *Huey Long* and *The Statue of Liberty*), University of Georgia’s Brown Media Archive (Peabody Awards Collection), Washington University (full interviews for *Eyes on the Prize II* and *Black Champions*), KYUK (original footage and programs documenting the history of the Yup’ik/Cup’ik indigenous tribes), Arizona State University (Arizona PBS), WRVR (Riverside Church, NYC), and the University of Houston (KUHT).

NAVCC staff collaborated on a successful AAPB grant to IMLS that funded The Public Broadcasting Preservation Fellowship (PBPF) to support ten graduate student fellows at University of North Carolina, San Jose State University, Clayton State University, University of Missouri, and University of Oklahoma to digitize at-risk materials at public media organizations around the country. Host sites include the Center for Asian American Media (in partnership with Bay Area Video Coalition), Georgia Public Broadcasting, WUNC, the Oklahoma Educational Television Authority, and KOPN Community Radio. Contents digitized by the fellows will be preserved at the Packard Campus Data Center. The grant also supports participating universities in developing long-term audiovisual preservation programs and ongoing partnerships with local public media stations.

**B – Stewardship of the National Collection**

**B.1.) Collections Storage**

**Digital Collections Storage**

During FY2017, 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, 2017, the total amount stored in the Digital Archive area of the Packard Campus Data Center was **8,444 PB (petabytes)** of collections content comprised of **1,247,078 files**. This represented an increase of 1.519 PB and 142,801 digital preservation and access files added since the end of FY2016. August 2017 was the peak month for production in FY2017, with 203 TB (terabytes) added to the archive. The 1.519 PB added to the archive in FY2017 represents an increase of 404 TB over the 1.115 PB added in FY2016.
In addition, at the end of the reporting year, the Embargo Space within the Packard Campus Data Center housed another 523.03 TB of collections content comprising 699,070 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 FY2017, the entire Packard Campus Data Center – combining both the Digital Archive and the Embargo Space – held a total of 8.967 PB (petabytes) and 1,946,148 files. (This compares with the prior-year FY2016 totals of 7.384 PB and 1,790,422 files.)

**Physical Collections Storage**

**Recorded Sound Storage:** FY2017 saw the completion of the largest installation of compact shelving for Recorded Sound collections at the Packard Campus since the initial installation over ten years ago. Approximately 6,201 linear feet of new shelving was installed for 16-inch discs, 12-inch discs, 7-inch discs, document boxes, and oversize items. This project, which required coordinating both shelving and collections relocation contractors, essentially completed the Recorded Sound vaults on the 2nd floor of the Collections Building and maximizes their storage capacity. This project also allowed Recorded Sound to relocate fixed shelving temporarily used in the vaults to make other storage areas more usable for collections. Preservation specialists and processing unit technicians assisted in monitoring movers and shelving installers, and also helped move some materials.

The chart below documents the storage capacity gained by this Recorded Sound project:

<table>
<thead>
<tr>
<th>Format</th>
<th>Linear Feet (rounded up to next whole number)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16” discs</td>
<td>1,809</td>
</tr>
<tr>
<td>12” discs</td>
<td>3,391</td>
</tr>
<tr>
<td>7” discs</td>
<td>189</td>
</tr>
<tr>
<td>Document Boxes</td>
<td>744</td>
</tr>
<tr>
<td>Oversize Items</td>
<td>68</td>
</tr>
<tr>
<td><strong>Total Linear Feet Gained</strong></td>
<td><strong>6,201</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of items</th>
<th>CD5 (based on single-disc jewel case)</th>
<th>563,904</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Item Capacity Increased</strong></td>
<td>563,904</td>
<td></td>
</tr>
</tbody>
</table>

**B.2.) Collection Security, Inventory, Processing**

**Arrearage Reduction Performance Goal:** Moving Image and Recorded Sound section staffs performed arrearage assessment surveys during the summer of 2017. This was followed by providing feedback on an arrearage survey report and writing individual arrearage mitigation plans for each section. Work on these efforts was related to an overall Library-wide annual performance goal, and will continue in FY2018.
Recorded Sound Processing: Recorded Sound continues to accession items after they arrive at the Packard Campus, and as back room shelving and staff are available. Newly arrived collections are moved to an “incoming collections” back room, which is not generally accessible to the public and is locked each night. MAVIS acquisition records are created for each new acquisition once it has been accessioned. In FY2017 Recorded Sound inventoried/accessioned 33,247 physical audio recordings, 41 manuscript items, and 5,679 born-digital recordings from approximately 88 collections.

Recorded Sound Physical Formats: Once accessioned, published items continue to be integrated into vault collections or are set aside for processing in existing descriptive workflows. For unpublished materials, the focus this year was on descriptive processing rather than the Acquisition Record Only (ARO) workflow, a workflow which does not lead to individual descriptive records but does move items to the vaults relatively quickly once initial processing is initiated. Various conservation treatments were applied during processing activities as needed. RS technicians continued to prep items for digitization, performing tasks such as cleaning, re-winding, and baking, as part of regular vault duty assignments.

In FY2017 the Recorded Sound Processing Unit processed a total of 54,561 physical audio items. This figure represents an extremely significant increase over the number of items processed during the previous fiscal year (33,887 in FY2016). This achievement continues a trend of increasing Recorded Sound processing numbers that started in FY2014 and was initiated specifically with arrearage reduction in mind. Factors that led to 20,674 more items being processed in FY2017 included:

- Emphasizing arrearage reduction as a high priority with existing processing staff.
- Redesigning and streamlining the MAVIS collection assessment and description workflows.
- Spending time the previous fiscal year (FY2016) identifying a number of collection groupings which could be processed quickly, either at a brief level or with a template requiring relatively little adjustment per item, and then adding those collections as assignments in FY2017. The collection groupings were identified not only with arrearage reduction in mind, but also as training materials for the five technicians that Recorded Sound had been approved to hire.
- Providing overtime opportunities, with arrearage reduction-related tasks being the sole overtime assignment. 7,847 additional items were processed utilizing 1533 overtime hours.
- Hiring five technicians and immediately training them in MAVIS descriptive record creation upon arrival, followed by providing training for MARC descriptive record creation for popular music CDs and CD-Rs later in the year.
- Not having too many other major projects incorporating processing unit staff, which was unusual.

Processing of the Bob Hope collection papers continued, with the temporary archivist starting his second year of the project several months into FY2017. 252.3 linear feet, or approximately 211,932 manuscript items, were processed in FY2017.¹

Born-Digital Formats: Recorded Sound hired a digital conversion specialist in FY2017 and one of that individual’s main tasks concerned processing and ingesting several of the Section’s born-digital collections. In FY2017 this specialist started created MAVIS records for born-digital audio and image files. Most of these records were created through an automated method that was adapted from the AAPB project and refined

¹ The total number of items processed and described for the Bob Hope papers project will be reported once the three-year project is completed.
earlier this year, although some aspects, such as resolving credits, are still done manually.

B.3.) Preservation and Collections Support Services

Recorded Sound Section Preservation Support: Recorded Sound staff continue to routinely house and rehouse items, when needed, as part of collection processing. Staff also rehoused the remaining celluloid cylinders (approximately 1,100) in a newly-designed archival cylinder box which reduces the amount of contact between the playback surface and the container, and has a smaller storage capacity footprint. Additionally, staff rehoused many items which had exhibited mold, once they were cleaned. Moldy items cleaned and rehoused this fiscal year included 285 7-inch reels, one 10-inch 78rpm disc, 501 10-inch reels, 86 dictabelts, one 12-inch lacquer disc and 59 cassettes from various collections.

Recorded Sound reached out to Preservation Directorate staff to discuss the condition and potential “playability” of the Voyager Golden Record, a recording on the National Recording Registry. That discussion led to a desire to further understand the chemical make-up of the disc. The Preservation Directorate expects to obtain some new equipment which will help with this effort in FY2018. Assessing the most appropriate housing options will be a future activity.

Audio Preservation Laboratory:

A major focus for the Audio Lab was improving the infrastructure and maintenance programs to support curatorial needs for the collection. The Audio Lab’s newly-hired permanent supervisor served as the COR on numerous contracts that were part of the strategic planning and significantly boosted the Lab’s service capability and efficiency. These contracts included a major undertaking to build-out the A1.9 critical listening room devoted to multi-channel preservation; continuing support for the IRENE 2-D digital imaging preservation system for discs; head re-lapping services for audiotape machines used to support preservation projects; support for the Pyramix Digital Audio Workstations in the Lab’s nine critical listening rooms; support for the Cube-Tec Quadriga Digital Audio Workstations in the Lab’s high-throughput A2.2 cassette preservation studio; the restoration of audiotape machine pinch-rollers; and speaker re-coning services for the critical listening room loudspeakers.

C – Creating, Managing, and Distributing National Collection Metadata

C.1.) Produce Metadata for Library Use

<table>
<thead>
<tr>
<th>Metadata Type</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accession records created (physical formats; in MAVIS, not ILS)</td>
<td>88</td>
</tr>
<tr>
<td>Accession records created (born digital; in MAVIS, not ILS)</td>
<td>2</td>
</tr>
<tr>
<td>Full level (includes original and copy cataloging, physical and born digital)</td>
<td>16,386</td>
</tr>
<tr>
<td>Minimal level (physical formats)</td>
<td>8,270</td>
</tr>
<tr>
<td>Titles re-cataloged or revised (physical formats)</td>
<td>2,683</td>
</tr>
<tr>
<td>MAVIS title records created (physical formats)</td>
<td>12,497</td>
</tr>
<tr>
<td>MAVIS title records created (born digital)</td>
<td>6,367</td>
</tr>
<tr>
<td>MAVIS titles re-cataloged or revised (physical formats only)</td>
<td>533</td>
</tr>
<tr>
<td>Main Recorded Sound Collections (4,859)</td>
<td></td>
</tr>
<tr>
<td>AAPB audio (1,508)</td>
<td></td>
</tr>
</tbody>
</table>
Recorded Sound Physical Format Workflows: As mentioned in section B.2 above, many factors contributed to the processing of significantly more sound recordings over the previous fiscal year, which directly impacted cataloging output. While the number of revised descriptive (ILS and MAVIS) and authority (ILS only) records was comparable to the previous fiscal year’s statistics, all other figures increased significantly. Compared to FY2016, in FY2017 the Recorded Sound Processing Unit created 4,234 more ILS full-level records, 5,046 more ILS minimal/brief-level records, 7,716 more MAVIS descriptive records, and 3,260 more National Authority Records. The increased number of MAVIS descriptive records is particularly notable, as it reflects a very successful workflow redesign implemented this fiscal year, as well as substantial staff effort.


A team of processing unit staff continues to convert data from various databases and documents to MAVIS, on-demand, to facilitate patron listening and customer orders for items which have yet to be digitized. A total of 450 “placeholder” MAVIS records were created by this team in FY2017.

As part of arrearage reduction planning and preparation, a small team of processing technicians assessed over 200 individual 78rpm disc labels housed in the vaults and created lists of label catalog numbers for each label. Items on these lists will be searched in SONIC and the ILS to determine which items have yet to be described, in order to start creating a queue of 78rpm discs to catalog in support of arrearage reduction efforts.

In addition, Recorded Sound Processing Unit staff continue to provide consultation assistance to other divisions creating MAVIS records, primarily the AFC and Music Division.

National Jukebox: In light of the new National Jukebox development effort and data structure changes to the Discography of American Historical Recordings (http://adp.library.ucsb.edu/), which serves as the source for most National Jukebox data, National Jukebox contractors – working for Web Services and in consultation with Recorded Sound staff – started making adjustments to the project workflow software. It is expected that this work will continue in FY2018.

Recorded Sound Born-Digital Format Workflows: Among other activities, the Recorded Sound digital conversion specialist created 4,859 MAVIS records to support the ingest of files received as part of the following collections: Sports Byline, Coca-Cola, Maya Angelou, Lester Block, Bruce Webster, Ralph Edwards,
and Readers Almanac. For the AAPB project, 1,508 MAVIS records were created.

C.3.) Contribute to Metadata Standards

**BIBFRAME 2.0**: Three Recorded Sound catalogers completed their participation in the initial BIBFRAME pilot, describing CDs containing one work and providing feedback on the tool, which led to improvements. A fourth cataloger was added to the team as participation in the second BIBFRAME pilot began. It is hoped that more templates than the one for one-work CDs will be created, as there are relatively few such items left to describe. The RS Processing Unit Head was involved, on a weekly basis for most of the year, in the LD4P-performed music project, which evaluated BIBFRAME, user stories, and ontologies in light of specific needs for performed music content and formats. Final documentation on that project is presently being compiled by staff at Stanford University, which served as the lead on this project.

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 has been performing tasks to support the LD4P performed music project and RDA-related efforts related to sound recordings. One of the RS catalogers also served on an EIDR Tiger Team (mentioned above), providing significant insight into issues concerning music data.

D – Sharing the National Collection

D.1.) Provide Access to Collections

D.1.a.) Serve collections in response to researchers’ requests

Reference staff have observed that the availability of online resources like the Media History Digital Library have proven increasingly useful in answering a variety of queries. They also note that the lack of public accessibility to MAVIS collections records and a moving image card catalog is a hindrance to efficient off-site research.

D.1.b.) Digitize collections for user access

**Total Annual Digitization Figures**: Below is the total number of audiovisual digital files – both preservation master files and access proxy files – that were processed and archived in FY2017 and are now available for researcher access through the Packard Campus Workflow Application (PCWA):

<table>
<thead>
<tr>
<th>Format</th>
<th>Files</th>
<th>TB</th>
<th>Change from FY16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recorded Sound</td>
<td>44,905</td>
<td>19.834 TB</td>
<td>(53% &amp; 61% decrease)</td>
</tr>
<tr>
<td>Moving Image</td>
<td>97,882</td>
<td>1,498.443 TB</td>
<td>(47% decrease &amp; 41% increase)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>142,787</td>
<td>1,518.277 TB</td>
<td>(49% decrease &amp; 36% increase)</td>
</tr>
</tbody>
</table>

**Recorded Sound Physical Formats**: For the Recorded Sound Section, the Audio Lab digitized most of the Dave Booth Collection (194 cassettes out of 200), started digitizing the Al Wester cassettes (30 completed), and continued to digitize the Stinson Collection (32 lacquers and 17 reels), Adventures in Sound Collection (187 reels), and Naval Academy Collection (13 lacquers). The Lab also continued to regularly digitize items from the
NBC radio and Studs Terkel collections, the latter as part of a collaborative agreement with the Chicago History Museum.

Recorded Sound processing unit technicians and preservation specialists continue to digitize discs, with the exception of lacquer discs, that are requested on-demand for listening orders. RS staff ensures the files are ready for patrons in a timely manner and within the agreed-upon time frame. Audio Lab staff digitizes all other formats for patron listening orders. There was a noted increase in listening requests this summer through the end of the fiscal year. As a result, the Audio Lab increased the number of transfer hours per week from 10 hours to 15 hours in order to accommodate patron requests. There was an especially large increase in requests for the NBC collection; the Audio Lab has a dedicated room for the preservation of this collection that is capable of transferring eight open reels concurrently which equals about 16 program hours.

Recorded Sound Born-Digital Formats: As mentioned earlier, Recorded Sound hired a digital conversion specialist in FY2017 to work with born-digital content. As files already exist, born-digital information in this section centers on the files ingested into the Packard Campus data archive and now available to patrons in the Recorded Sound Reference Center. In FY2017, 8,466 born-digital audio preservation files, 6,905 born-digital audio access files, and 1,048 born-digital image files were ingested.

The National Jukebox: For the first time since the National Jukebox went live in 2011, a team of Web Services developers started dedicated work on upgrading the Jukebox website. Tasks performed in FY2017 centered on efforts to replicate Jukebox functionality within the Project One platform. This effort will continue into FY2018 and it is hoped that new content will begin to be added for public access later in FY2018. In addition, during FY2017 the Audio Lab performed QC checks on files received as part of the Jukebox project, including checks on file verification, essence, and compliance to technical standard requirements. These files were then migrated to safe storage where they await upload to the new Jukebox website after it is upgraded to the Project One platform.

D.2.) Share Collection Knowledge

D.2.a.) Meet the research and orientation needs of on-site and off-site researchers, improving access to and use of the collections

One special point of emphasis in FY2017 was the development of a workflow to efficiently deliver moving image files with associated metadata to Web Services sufficient to populate a Project One page. That development—embedded within a National and International Outreach (NIO) proposal to establish a National Screening Room—was essentially complete by the end of September. Current plans are to formally launch a new Project One-based collection of National Film Registry titles in conjunction with the announcement of the 2017 new Registry inductees in December. A soft launch of other, non-NFR titles will follow shortly thereafter with a goal of 500 titles being available by the end of FY2018. This effort involved the development of new workflows to produce appropriate metadata to accompany the digitized film files, as well as close collaboration with Web Services to significantly improve the file size, resolution and bandwidth capacities for the online display of the Library’s audiovisual collections.

1 Some of the preservation files also serve as the access files for a given title.
In September 2017, Recorded Sound hosted an onsite Packard Campus visit from three employees with the Institute of Korean Independence Movement Studies at the Independence Hall of Korea Museum and an individual responsible for the Korean 78 rpm Discography Project, to allow them to view specific audio items which contained Korean content. As part of their visit, they also met with staff in the nitrate vaults, received a tour, and provided a lunch-time presentation on the history of sound recordings in Korea.

The American Archive of Public Broadcasting, in consultation with legal counsel at WGBH and the Library, developed a new method of providing remote access to materials not available in the Online Reading Room. Limited Research Access (LRA) is now provided for bona fide research and scholarly purposes at no cost to users.

**D.2.b) Provide curatorial expertise for special audiences or programs and foster wider appreciation of the collection**

A college course taught by Professor Josh Shepperd of Catholic University of America – “Senior Seminar in Media History Research” – has been meeting in the Recorded Sound Research Center and Moving Image Research Center for selected class dates. Orientations sessions were held in the MIRC and RSRC. Students will utilize the primary resources and collections at the Library of Congress between September and December 2017 to write final papers and curate an online digital resource related to media history. The class currently carries eight students from the university’s Media and Communication Studies Department, and meets on Tuesdays from 9:40am-10:40 pm.

The Audio Lab hosted an important volunteer between July and December 2017. An accomplished sound engineer, Adam Olson is Associate Professor, Music Production and Recording Technology at Shenandoah University. After a bringing a group of undergraduate students to the Packard Campus for a tour in May, Adam became interested in the work being done and offered to donate one day per week to contributing to the various projects in the Audio Lab. He has been an asset to the Library and has been learning valuable information to take back to his work as an audio educator.

**Open House:** The first Packard Campus Open House was held on Columbus Day, 10 October 2016 from 10AM – 2PM, the same day as one of the two Open Houses in the Jefferson Building. Thirty-three NAVCC staff members organized five display tables representing the two curatorial sections and the three preservation labs, a general information table, video loops in the theater and listening room highlighting the work of the Packard Campus and history of Recorded Sound respectively, and organized and led 15 tours of the facility. This was the first time that tours of the facility were made available to the general public and demand was so great that NAVCC twice expanded the size and number of tours. The tour route included the radial areas, processing rooms, nitrate vault and the three labs. A total of 352 people took the tours, some from as far away as California and Wales. Planning for this event began in May 2016 and included coordination with the Office of Communications, Office of Security and Emergency Preparedness and Library Services. Based on the success of the 2016 Open House, another was planned for Columbus Day 2017.

**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 “JFK and Hope,” as part of the Library’s commemoration of the centenary of President Kennedy’s birth and participated in a CNN shoot on Bob Hope joke materials, as part of a web presentation on Library of Congress treasures. NAVCC staff gave a one-hour tour of the exhibition to a representative from Hope Enterprises. The Library’s Bob Hope Collection manuscript curator introduced a screening in the Mary Pickford Theater of the Bob Hope comedy *Son of Paleface* and displayed manuscript material in the Collection pertaining to the film. At the time of the passing of comedian Dick Gregory, the *Times-Picayune* newspaper in New Orleans called attention to the exhibition and quoted extensively from an eloquent letter on the exhibition website that Dick Gregory wrote to Hope in 1970.

**Echoes of the Great War: American Experiences in World War I:** (see above, D.1.b.)

**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, selected eight audio clips for press usage, and collaborated on a feature article published in the *Gazette* on the project. NAVCC outreach resulted in the inclusion in Wikipedia biographical entries of links to the web presentation. In honor of the anniversary of James Baldwin’s birth, the Library published a blog post based on the essay included in the web presentation on Baldwin. NAVCC staff authored an article published in *Music Education Journal* on Cold War cultural diplomacy that drew on the essay in the web presentation on Leonard Bernstein.

**Presidential Inauguration Treasures Special Event:** NAVCC staff prepared and displayed audiovisual clips from presidential inaugurations, 1901-2009, along with transcriptions. In addition, staff appeared in a video about the clips that played on the Mall during the inauguration.

**Congressional Dialogue Dinners:** NAVCC staff gave presentations and prepared documents and audiovisual clips, including transcriptions, for display at congressional dialogue dinners focusing on the civil rights movement, presidential decision-making, and modern first ladies.

**JFK Centennial Celebration:** In association with the JFK Centennial activities, NAVCC staff organized and introduced a lunch-time screening of *Primary*, a cinema vérité documentary shot for television in March and April of 1960 during the final week of the Wisconsin primary contest between Kennedy, then senator from Massachusetts, and Minnesota Senator Hubert Humphrey. *Primary* has been selected by the Librarian of Congress for the National Film Registry. The introduction to the film added context to the historical events depicted and to the innovations of the filmmakers.

**Watergate Hearings:** (see above, D.1.b.)
LC for Robots: NAVCC staff collaborated with the National Digital Initiatives team to make the AAPB API available through labs.loc.gov and discussed potential future collaborative projects.

AAPB Curated Exhibits: AAPB has curated exhibits on specific topics covered by public broadcasting. Two new exhibits were added during FY17: “Speaking and Protesting in America” and “Structuring the News: The Magazine Format in Public Media.” Five additional exhibits are in production: Ken Burns’ The Civil War interviews (curated by NAVCC staff); Watergate public television coverage (curated by Library of Congress Junior Fellow); Eyes on the Prize interviews; women in public media; and immigration. NAVCC staff provided guidance on content and editorial assistance.

AAPB Outreach: NAVCC staff presented on AAPB at “The Past Made Present: The 2016 WYSO Archives Digital Humanities Symposium” in Yellow Springs, Ohio, and at the National Council for the Social Studies annual meeting. Internally at the Library, NAVCC staff presented on AAPB at meetings of the National Recording Preservation Board, the State Center for the Book Idea Exchange, and the New Acquisitions display, where NAVCC staff conferred with participants of the Teaching with Primary Sources Consortium Meeting occurring concurrently.

Corporation for Public Broadcasting Board Meeting at the Library: NAVCC staff wrote text for the Librarian to deliver about the AAPB at a CPB Board meeting held at the Library. During the event, NAVCC staff displayed audiovisual clips from the AAPB collection and discussed the project with CPB Board members.

Preserving Public Broadcasting at 50 Years: NAVCC staff collaborated with WGBH to program an event to occur on November 3, 2017, to commemorate the 50th anniversary of the signing of the Public Broadcasting Act of 1967. The act authorized the Corporation for Public Broadcasting (CPB) to establish and maintain a library and archives of non-commercial educational television and radio programs. CPB established the American Archive of Public Broadcasting in 2009 and in 2013 the Library of Congress and WGBH assumed responsibility of AAPB, coordinating a national effort to preserve and make accessible significant at-risk public media. The event, open to the public, will be composed of four panels examining the history of public broadcasting, the origins of its news and public affairs programming, the style of public broadcasting documentaries, the importance of preservation, and the educational uses of public broadcasting. Participants include Jim Lehrer, Cokie Roberts, Dick Cavett, Judy Woodruff, Newton Minow (via video), and creators of Frontline, American Experience, All Things Considered, NOVA, Sesame Street, and Eyes on the Prize.

Teachers Workshop: In July, the Packard Campus hosted another workshop for middle-school and high-school educators developed by The Film Foundation as part of the Foundation’s curriculum entitled “The Story of Movies – The American West and the Western Film Genre.” This three-day event included four screenings of Westerns from the National Film Registry that were open to the public.

University Class Presentations: NAVCC staff discussed the American Archive of Public Broadcasting project with a media studies class from Catholic University and with a moving image archiving and information studies class at UCLA.
E – Enabling Infrastructure

E.1). Align organization structure and staff resources with strategic priorities

The NAVCC underwent a significant re-organization of its Technology Office (TO) with the reassignment of the Chief Technology Officer in November 2016, prior to his retirement in March 2017. This coincided with the arrival of our new NAVCC Assistant Chief in February 2017. This position now serves as the chief operating officer for the center, and is directly responsible for supervising the center’s three preservation laboratories, the administrative section, and the non-IT portion of the technology office. This was the first time such a position had been established during the ten-year history of the NAVCC.

In addition, working with OCIO and Library Services, the NAVCC created a new position description for a Supervisory Information Technology Specialist (GS-14) stationed at the Packard Campus to take on the responsibilities of overseeing all IT-related staff in 2210 job-series PDs who previously had been working in the NAVCC Technology Office. The work of this new OCIO supervisor was effectively integrated into the technical operations of the center during the second half of FY2017. The position has proven to be a valuable new asset to the NAVCC, assisting with the ever-intensifying requirements of IT systems security Assessment & Authorization (A&A), and in serving as the COR of such major NAVCC contracts as the ongoing development of the Packard Campus Workflow Application (PCWA).

Following the January 2017 transfer of the Technology Office staff in 2210 positions to an OCIO supervisor, it was determined that one of these staff members – the NAVCC’s Senior Systems Administrator – was working in a role more appropriate for retention within Library Services/NAVCC. As a result, a new Electronics Engineer position description (GS-0855-14) was created and the Senior Systems Administrator was moved into this PD. Additional changes in the NAVCC Technology Office organization took place when the office’s audio and video maintenance specialists were assigned to work in the Audio and Video preservation labs, better integrating them within the operations and equipment they support.

Several other key positions in the NAVCC’s management and program team were newly filled during the fiscal year and helped to better align and strengthen the center’s organizational structure. These included:

- The hiring of the new Head of the Recorded Sound Section (GS-14) through the promotion of the previous Head of the Recording Sound Processing Unit. The Processing Unit Head position will be re-filled in early FY2018.
- The permanent filling of the Audio Preservation Laboratory Supervisor position (GS-13). Since July 2013, this position had been filled on a temporary rotating basis in four-month details by four of the preservation specialists (GS-12) in the Audio Lab.
- Hiring a new FTE Program Specialist (GS-14) to oversee the development, tracking, and program management of many of the NAVCC’s largest and most complex technology and systems integration contracts.

A key element in the NAVCC professional development plan consists of rotating junior and mid-level staff through the major library and archival organization meetings that take place each year for moving image and recorded sound specialists. The new contacts made assist in outreach, professional development and
enhanced visibility of Library programs and efforts. Additionally, the staff who attend share their new knowledge at section brown-bag lunches and through trip reports.

This fiscal year, Recorded Sound redesigned the section’s MAVIS descriptive record workflows to improve efficiency and throughput, as a number of bottlenecks which adversely impacted throughput had been observed in previous years. For the new workflow, the processing unit head maintains a spreadsheet serving as the “MAVIS queue,” adding new unpublished collection format groups as needed. Two catalogers assess the collection format groups, then assign them and provide guidance to individual processing technicians once previously assigned MAVIS assignments are completed. This workflow redesign resulted in 12,497 MAVIS descriptive records being created in FY2017, an increase of 7,716 records over what was done in FY2016, which is a significant increase.

The Audio Lab has held internal training workshops to keep practices consistent throughout the section as well as keeping current technology to keep in line with industry trends and progression. The Audio Lab has been transitioning to updated transfer systems which have required re-training. Moving over to more software based workflow solutions in processing audio over IP and routing has made a significant impact upgrading the quality of our preservation and improved efficiencies.
American Folklife Center

A – Building the National Collection

A.1.) Develop the Collection

During FY2017, the AFC archives accessioned 38 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 277,930 items. There were 61,516 purchase items and 216,414 non-purchase items. These numbers exclude the Veterans History Project. Materials document 50 states, the District of Columbia and Puerto Rico, as well as 18 foreign nations in North America, South America, Europe, Asia, and Africa.

A.2.) Acquire designated materials

In keeping with recent years, born digital material continues to occupy a significant percentage of our annual acquisitions (59% in FY 2017) and derives mostly from StoryCorps, including collections acquired through the new StoryCorps.me app. All of the FY17 accessions have been tracked in AFC’s “Sidney” database and analog case files and, upon accession, received at least minimal cataloging in the enterprise systems, that is, an aggregate number and record in the Library’s Online Catalog. All of the collections have been transferred from Acquisitions to the processing staff.

During FY16, serials management was included within the scope of the Acquisitions program. The Center curates approximately 300 linear feet of serials, 1400 serial titles. 51 of those are active titles. The AFC and ABA’s Anglo-American Monographs and Serials division project to classify and subject catalog 250 titles has continued with 60% complete.

B – Stewardship of the National Collection

B.1.) Collections Storage

AFC storage projects focused on moving collections to more suitable locations. Staff prepared and transferred ca. 230,000 slides and negatives to cold storage at Fort Meade. Using a new tool to create batch MAVIS records, AFC staff prepared and transferred more than 9,000 AV carriers to the National Audio Visual Conservation Center, in addition to regular processing work. In the course of regular processing and through a series of processing “sprints” to accelerate the moving of in-process materials from AFC processing annex, 163,450 items of manuscript and graphic material were moved to permanent storage in Jefferson’s Deck 50.

B.2.) Collection Security, Inventory, Processing

A major digital processing project in FY17 made one of AFC’s largest legacy digital collection accessible and served as a proof-of-concept for the division to begin inventorying its digital collections in a way that will make them more discoverable. Processing staff also worked with a vendor on a project to make a tool that allows for batch uploading of audiovisual inventory records into Library systems. The tool has allowed processors to
more efficiently process audiovisual materials.

B.3.) Preservation and Collections Support Services

Preservation of the Pete and Toshi Seeger film collection is near completion thanks to assistance from preservation specialist Marlan Green. This project is helping AFC develop a workflow to send film materials to National Audio Visual Conservation Center.

C – Creating, Managing, and Distributing National Collection Metadata

C.1.) Produce Metadata for Library Use

AFC’s collection-level cataloging backlog is drawing down. With at least 80 percent of the archives’ collections now discoverable through the ILS, the remaining work is largely evaluating duplicate collections and other anomalies. In addition to traditional cataloging and finding aid work, staff created or edited nearly 10,000 recordings (9591) in the DMTool, the data management tool for ProjectONE.

C.3.) Contribute to Metadata Standards

Senior cataloger Margaret Kruesi was a member of the NISO working group which produced this recently released publication: NISO TR-06-2017, Issues in Vocabulary Management. Staff also worked on the AFS Ethnographic Thesaurus (AFSET) editorial committee, reviewing subject terms to be added and communicating with various users. Staff worked with StoryCorps on its controlled vocabulary, which is based on the AFSET.

D – Sharing the National Collection

D.1.) Provide Access to Collections

D.1.a.) Serve collections in response to researchers’ requests

Onsite visits resulted in serving of collections throughout the year, with approximate percentages as follows: 20% Lomax-related, 10% Veterans History Project, 5% StoryCorps, and 10% Native American materials. Focused efforts such as the partnership with the Kluge Center on a week work-a-thon (Transatlantic Call) resulted in attention to specific collections and elevated research visibility.

Group visits also resulted in researcher-responsive delivery of collection materials:

- AFC staff hosted several groups of tribal researchers and linguists during the 2017 National Breath of Life Archival Institute for Endangered Languages, serving A/V collection materials in the Reading Room
- AFC staff worked with five local musical performers who conducted research in the Archives in preparation for an “Archives Challenge” showcase concert at the Coolidge Auditorium

D.1.b.) Digitize collections for user access

After two major reformatting projects in FY16, AFC did not put forward any digitization proposals during the past fiscal year, instead focusing on ingesting and preparing those digital files for online access. In FY17, AFC began a comprehensive survey of its audio-visual holdings with an eye toward new digitization asks in FY18.
D.2.) Share Collection Knowledge

D.2.a.) Meet the research and orientation needs of on-site and off-site researchers, improving access to and use of the collections

In January AFC put online six new extensive guides to the Lomax Family collection:


Multiple individual researchers utilized collections on site and online to produce publications (see Table X below). Over 15 members of the Folklore Society of Greater Washington visited AFC for a combined research orientation and tour. Other groups introduced to AFC collections include a Georgetown University undergraduate class on music in prisons, cultural officers from Iraq, and graduate students from Western Kentucky University.

D.2.b) Provide curatorial expertise for special audiences or programs and foster wider appreciation of the collection

AFC staff designed and produced a robust range of public programs in FY2017, with successful seasons for both the Botkin Lecture Series (14 events) and the Homegrown Concert Series (10 events). Highlights include lectures on digital repatriation of Haitian materials in the AFC Archive, local music scenes in Cape Breton and New Orleans, and taiko performance; book talks on skiffle music, the life history of Peggy Seeger, and the legacy of Stetson Kennedy; and on-stage “open mic” interviews about the folk revival movement and artistic reimagination of traditional musics. The skiffle talk delivered by Billy Bragg is of note because it brought a capacity crowd (partly through a publicity partnership with the Folklore Society of Greater Washington), reached an off-site audience through live streaming and a YouTube audience of 4500 in the weeks following, and generated media interest. Live performances spanned bluegrass, urban dance, conjunto, Cambodian court dance, Hawaiian slack key guitar, and African American gospel traditions. Staff expanded programming options through innovative efforts such as a “listening event” focused on StoryCorps contributors from the Muslim American Leadership Alliance, and the “Archives Challenge” concert featuring area artists performing songs from the AFC Archives. The Challenge event represents the initial occurrence at the Library of a showcase AFC staff have curated at the annual Folklife International conference for the past three years. Additionally, staff brought curatorial expertise to a week-long work-a-thon through which the AFC hosted several former Kluge Fellows who gathered to work on Lomax collection materials stemming from his radio broadcast projects. Emphasizing access and education, the work-a-thon culminated in a public presentation during which the scholars shared discoveries and ideas for further use of the collections.

Staff curatorial and content expertise continues to inform oral history and on-stage interviews we conduct with visiting artists, scholars, and practitioners such as, Billy Bragg, Jayme Stone, Ellie Mannette, Cissa Paz, and Sheila Kay Adams. These interviews are captured in audio and/or video for distribution via the Library’s web site.
E – Enabling Infrastructure

E.1.) Align organization structure and staff resources with strategic priorities

In 2017, AFC hired two new staff members (including a new Head of Programs and Research) and initiated a robust planning process designed to integrate archival and programmatic goals and strategies more effectively. With two supervisors, AFC realigned staff, assigning new supervisors in a few instances, to better reflect actual work assignments and balance supervisory workload. AFC strives to create a learning environment and encourages training to broaden skills. In particular, archive and administrative staff participated in several training opportunities, upgrading skills and facilitating cross-training in several areas.

E.2.) Create and maintain infrastructure to meet strategic priorities

As our 40th anniversary came to a finish, we successfully completed upgrades involving the AFC conference room technology by December, 2017. This will enhance our ability to make group presentations.

In February 2017, AFC was informed that a major renovation and relocation affecting the AFC Reading Room (and staff area) in the Jefferson Building would be scheduled, to make way for a new VHP Visitors Center and a partial Reading Room renovation to provide technical upgrades. This change involves relocation of the AFC Program and Research staff. While the renovation and relocation will occur in FY2018, extensive preparation has taken place in 2017 to smooth these transitions and facilitate joint planning regarding AFC/VHP visitors center and reading room.