

## Recordings at Risk Sample Proposal (Third Call)

Applicant: Wesleyan University  
Project: Hudson River Festivals

Portions of this successful re-submitted proposal have been provided for the benefit of future Recordings at Risk applicants. Members of CLIR's independent review panel were particularly impressed by these aspects of the proposal:

- The explanations of the uniqueness and significance of this collection and the urgency of preserving the content.
- One letter of support is especially helpful in articulating the usefulness of having access to recordings of live performances for ethnomusicologists and other scholars.

Please direct any questions to program staff at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

# Application: 0000000048

Recordings at Risk



Application Form

Completed - Feb 9 2018

## Form for "Application Form"

Section 1: Project Summary

**Applicant Institution (Legal Name)**

Wesleyan University

**Applicant Institution (Colloquial Name)**

Wesleyan University

**Project Title**

(max. 50 words)

Hudson River Festivals

## Project Summary

(max. 150 words)

Wesleyan's World Music Archives holds 30 years of recordings deposited by Phil Ciganer, the owner of the Towne Crier Cafe in Pawling, NY (since relocated to Beacon, NY). For the current grant we would like to target approximately 243 hours of audio recordings on cassette and reel tape from the Great Hudson River Revival festival and the Bear Mountain Festival of World Music and Dance. These concerts were recorded under the supervision of Ciganer between 1978 and 1982, and feature prominent figures in the American folk music and singer-songwriter scene, as well as numerous other performers from around the world.

## What is the size of the request?

Applicants may request as little as \$10,000, or as much as \$50,000, per project.

\$48,573

## Provide the proposed project length in whole months.

Projects must be between 3-12 months in length.

All project work must take place between May 1, 2018, and April 30, 2019.

10

## Provide the proposed project start and end dates.

**All projects should start on the first of the given month (e.g. January 1), and end on the last day of the given month (e.g. November 30) when the project closes**

(format MM/DD/YYYY)

Project Start	05/01/2018
Project End	03/01/2019

## Resubmission?

**No Responses Selected**

**If this application is a resubmission, explain what changes have been made in response to reviewer comments.**

(max. 500 words)

A much smaller sub-collection of these recordings was proposed for digitization in the Recordings at Risk pilot project in 2017. The reviewers asked for more clarity on the uniqueness of the recordings and the significance of the performers, on gathering and using metadata on the collection, and on plans for providing access in the future. In this proposal we make clearer the significance and uniqueness of the collection, discuss in more detail the treatment of metadata, and offer ideas for generating better visibility of the collection, including promised on-site access as well as online access when we are able to secure such permission from the artists.

Section 2: Description of Content

**Description of materials.**

Provide a description of the source materials to be digitized. This should include:

- all available information about their provenance,
- their current arrangement, any descriptions of them in catalogs,
- databases or finding aids,
- and their current accessibility for public use (if any).

If applicable, provide URLs for any collection descriptions available online.

(max. 300 words)

Collection includes 131 audio cassettes and 48 tape reels, recorded on various concert stages during two festivals in the Hudson River valley from 1978 to 1982 - the Great Hudson River Revival Festival, sponsored by Pete and Toshii Seeger's Clearwater Foundation, and the Bear Mountain Festival of World Music and Dance, initiated by Phil Ciganer, owner of the Towne Crier Cafe. Performers include Pete Seeger, Arlo Guthrie, Mike Seeger, Alice Gerrard, Tom Paley, Hedy West, Robin & Linda Williams, Jay Ungar, Utah Philipps, John Hartford, Bernice Regan, Taj Mahal, and Alhaji Bai Konte, among others.

Phil Ciganer was largely responsible for organizing and recording these concerts, and he kept the original tapes until 2004 when he deposited them in Wesleyan's World Music Archives, along with 30 years of recordings from the Cafe itself. In 2012 he formally deeded ownership of the recordings to the World Music Archives, in hopes of us pursuing preservation and digitization grants to make them available for education and research.

Several of the audio recordings have been dubbed and cataloged in Wesleyan's library catalog, and can be retrieved at <http://www.wesleyan.edu/libr/>. Our transfer from tape to CD was non-archival, hence the pursuit of funding for archival preservation for the entire collection, but all of these are currently available for in-house listening.

**Geographic Scope.**

Describe the range of geographic regions represented in the materials nominated for digitization. Do not describe the current or future location(s) of the original, physical materials.

(max. 50 words)

Concert venues were in the Hudson River Valley, around Croton-on-Hudson and its environs, while the performers ranged from all over the United States as well as South America, Europe and Africa.

**Date range of materials to be digitized.**

List your best estimate of the date range covered by the materials, in whole years.

(format YYYY - YYYY)

1978-1982

**Condition.**

- Describe the current condition and housing of the materials, and the means by which the condition was assessed.
- Identify the individual(s) responsible for the assessment and approximately when the assessment took place.
- Describe any environmental provisions made for the long-term management of the source materials.

If information relevant to condition and housing of materials is discussed elsewhere in the application, such as in a service provider's proposal, you may refer to the pertinent sections or attachments (provided that all the required information is covered).

(max. 300 words)

Many of the tapes show signs of mold, and were assessed by Bryce Roe at NEDCC in January 2018. These will be cleaned by NEDCC and stored in climate-controlled conditions at Wesleyan. (See attached plan proposed by NEDCC.)

**Material quantity and type.**

Enter quantities and types of recordings to be digitized in the proposed project. You may add as many different measurement/material types as you like by, but each individual item should be accounted for in only one category.

How many categories would you like to enter?

2

## Category 1

Material Type	Open-reel audio tape
Amount of Material	48
Unit of Measurement	Items
Additional Information	The total time is estimated at 84 hours, but there is uncertainty, with a lack of clear information on the boxes.

## Category 2

Material Type	Audio cassette
Amount of Material	131
Unit of Measurement	Items
Additional Information	These are mix of 60, 90, and 120 minute tapes, and estimated at 159 hours.

## Section 3: Scholarly and Public Impact

### **Describe the impact of the proposed project upon scholarship and the public.**

Address the importance of the collection to teaching, research, and the creation of new knowledge, art, or experience.

(300 words max.)

There is high scholarly value in this collection, as a record of an event dedicated to social and political activism, with a list of performers that have dedicated themselves to activism of various types - including the preservation of forms of traditional music, and the use of music to communicate messages about society. The Great Hudson River Revival and Bear Mt. festivals were conceived as a means to raise awareness of the environmental damage to the Hudson River, and by extension the awareness of national and global environmental concerns. The live-concert atmosphere is also of interest to scholars of performance studies, as comparisons of live and commercial performances by musicians in various contexts are important to ethnomusicological research, as are the dynamics of music festival performances in general.

## Section 4: Risk Assessment

**Explain the urgency of the proposed project in terms of the risk of loss of recorded information on the audio or audiovisual carrier.**

(300 words max.)

The general state of analog recorded sound in the nation has been addressed many times, in principle by the NRPB document at <http://www.loc.gov/programs/static/national-recording-preservation-plan/publications-and-reports/documents/pub148.pdf>. Mike Casey, at Indiana University, has coined the term "degraescence" to describe the combined dangers of audio carriers physically degrading over time, the more so when they are actually played, and the increasing obsolescence of equipment to play them on. The tapes, as they are now, should not be played for listening, as they will only further degrade, and the potential for mold growth will increase that risk. And archival-quality cassette players are no longer being manufactured, which means that even for preservation purposes there is a risk that delay will make it unlikely to ever make good digital transfers in the future.

For the Hudson River Revival concerts, there are no other copies of these recordings in existence. There was a limited-edition LP produced on the Flying Fish label, containing a very small selection of the performed songs, but the original tapes were returned to Phil Ciganer, now held by us. While the festival has been held annually, there appears no other year where the concerts were recorded with the same kind of attention as they were in 1979 - certainly nothing else from that far back. Loss of these recordings would mean the loss of a significant record of an era of activist folk music in the United States.

Section 5: Rights, Ethics, and Re-Use

**Summarize all known rights, embargoes, and ethical or legal considerations pertinent to the nominated collection and describe how this information will be communicated to future users.**

Explain how these issues will affect circulation of, access to, and/or re-use of the digital copies (including any plans to charge fees for commercial and/or non-commercial use or specific attribution requirements for re-use of digital copies created through this project). If personally or culturally sensitive information is present (or could potentially be present) within nominated recordings, describe how the institution will uphold ethical and moral claims and the rights of interested individuals or communities.

(500 words max.)

**While all performers at the festival were recorded with their knowledge and tacit approval, we are not aware of any permissions granted in writing. Copyright in the musical content is owned by the performers and songwriters, while that in the recordings themselves is owned by Phil Ciganer. The World Music Archives, as the repository of the original recordings and the digitized preservation copies, will not distribute copies to the public, either in a fixed medium or as online downloads, without the express permission of Phil Ciganer and the performers involved.**

**For purposes of research, teaching, and in many cases simply personal interest, the Wesleyan community and visitors to campus will have unrestricted access to the recordings for on-site listening. In many cases we can also allow excerpts of the recordings to be used under conditions that fall within Fair Use.**

**Beyond these initial restrictions, we will engage in discussions with the performers, some of which have already happened, about selectively allowing free public access via audio streaming. Since these recordings are a part of social and political history, and the artists involved are particularly aware of this, it is likely that there will be some interest in disseminating them in order to make that history better known.**

**All parties to this proposal understand that as a condition of acceptance of any Recordings at Risk award from CLIR, all metadata created in the course of funded project activities must be dedicated to the public domain under a CC0 Creative Commons license. Exceptions to this requirement will be made for culturally sensitive metadata.**

**Responses Selected:**

Confirm

**All parties to this proposal understand that as a condition of acceptance of any Recordings at Risk award from CLIR, recipient institutions must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.**

**Responses Selected:**

Confirm

Section 6. Project Design

**Describe the technical approach to be employed for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term.**

In cases where these details are covered elsewhere in the application, such as in a service provider's proposal, it is acceptable to reference that documentation rather than repeat the information.

(400 words max.)

**See document [CLIRAudioAtRiskDigitalPresPlan2018.docx](#)**

**List and describe all envisioned project deliverables.**

Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.

Describe all project deliverables and articulate your strategy for project-related outreach to scholars, professionals, and the public once the materials have been digitized. Explain the means through which the content can be made available for study and re-use, plans for connecting the content to related collections held elsewhere in your own and at other institutions, and any planned or potential future initiatives to be built upon this investment.

(300 words max.)

**NEDCC will provide us with archival-quality sound recordings for long-term storage, along with access-quality listening files. The World Music Archives will gather detailed descriptive metadata, and create MARC records for the library catalog with lists of performers and song titles, as well as subject headings, uploading the records to OCLC's WorldCat union catalog, enabling discovery of the recordings by a world-wide audience. Access to the recordings themselves in the immediate future will be limited to in-house listening, either through streaming or on CD, with remote access granted selectively with permission from the copyright holders.**

**The recordings will supplement an existing collection in the World Music Archives consisting of field recordings from all over the world, serving Wesleyan's program in World Music, which offers the Ph.D. in Ethnomusicology. Scholars at other institutions have also expressed interest in this particular collection, such as at Vassar College, located in the Hudson Valley, as well as the University of Limerick, with a connection to the Irish Traditional Music Archive in Dublin. So there are opportunities for research offered in this collection that touch on both local and global approaches to music festivals.**

**The pilot grant is conceived of as a prelude to a larger project involving the entire Towne Crier collection, so we envision a public presence featuring the recordings, background information on the Cafe and the surrounding region. Delivery of recordings online at this stage will involve a discussion with the performers and Phil Ciganer about possibilities of unrestricted public access through streaming audio, and while it's unlikely that all recordings will be granted permission for this, previous discussions have suggested that there is some acceptance of this possibility among the performers.**



February 9, 2018

Council on Library and Information Resources  
1707 L Street NW, Suite 650  
Washington DC 20036

To Whom It May Concern:

On behalf of Wesleyan University, I am pleased to offer institutional support of the proposal from our World Music Archives designed to preserve a particularly important segment of the Towne Crier Collection.

The World Music Archives holds 30 years of recordings deposited by Phil Ciganer, the owner of the Towne Crier Cafe in Pawling, NY (since relocated to Beacon, NY). With CLIR funding, we would like to target approximately 179 tapes, both audiocassettes and tape reels, that were recorded between 1978 and 1982 at two different festivals – the Great Hudson River Revival and the Bear Mountain Festival of World Music and Dance. These concerts were recorded under the supervision of Ciganer, and feature prominent figures in the American folk music and singer-songwriter scene, as well as numerous other performers from around the world. We have created a mutually agreeable plan with the Northeast Document Conservation Center for processing the identified sound recordings. We commit to asserting no new rights or restrictions except those already required by law and/or existing agreements pertaining to the source materials. We affirm that preserving, digitizing, and making this unique collection available for scholarship will serve students and researchers in numerous disciplines, here on campus and more globally. These activities serve our educational mission.

Wesleyan University is dedicated to providing an education in the liberal arts that is characterized by boldness, rigor, and practical idealism. Distinguished scholar-teachers work closely with students, taking advantage of fluidity among disciplines to explore the world with a variety of tools. The university seeks to build a diverse, energetic community of students, faculty, and staff who think critically and creatively and who value independence of mind and generosity of spirit.

Sincerely,

Joyce P. Jacobsen  
Provost and Vice President for Academic Affairs  
Andrews Professor of Economics



DEPARTMENT OF ETHNOMUSICOLOGY  
THE UCLA HERB ALPERT SCHOOL OF MUSIC  
2539 SCHOENBERG MUSIC BUILDING  
BOX 951657  
LOS ANGELES, CA 90095-1657

February 4, 2018  
Grants Officer  
Council on Library and Information Resources  
Washington, DC

Subject: Letter of support for Wesleyan University's World Music Archive application to CLIR

Dear Members of the Grant Review Committee:

I write to lend my strong support to the application of the World Music Archive (henceforth WMA) at Wesleyan University to CLIR to fund the digital transfer, preservation, and metadata creation of 131 audio cassettes and 59 reel tapes of various sizes. This project targets the early years of important musical events in the mid-Hudson region of New York State, The Great Hudson River Revival festival, and the short-lived Bear Mountain Festival. The Greater Hudson River Revival festival was started by my uncle Pete Seeger with his wife Toshi during the period in which he was bringing musicians and the public together to appreciate and clean up the Hudson River. The early years of the festival were heady ones, and the performances on it probably have added drive and beauty because of the power of the project and the charisma of Pete and Toshi Seeger. Phil Ciganer, the owner of the Towne Crier Café, coordinated the recordings which, since an LP was planned, are of especially good quality. Over half of the tapes have been damaged by mold and analog audio tape is reaching the end of its functional lifetime. The collection in question, a subset of a larger collection of Towne Crier Café recordings donated by Phil Ciganer to Wesleyan, is indeed an at-risk and hidden special collection.

The WMA is a small, specialized research archive at Wesleyan University with experience in managing unique audio recordings of live performances and making them available for on-site research use. The recordings to be preserved are unique recordings, rather than commercial releases, and are therefore to be found nowhere else. To justify the funding of this project, below, I will first address the importance of audio recordings for all studies of the history of the 20<sup>th</sup> century and then the specific value of the materials in this project and the quality of the institutions involved in it.

Audio recordings are critical for the understanding of the history of the 20<sup>th</sup> century—not just the history of music, but also the history of American culture in general. The first commercial audio recordings appeared toward the end of the 19<sup>th</sup> century, but it was in the 20<sup>th</sup> century that they became a mass media phenomenon, aided by the dissemination of playback devices, and later by radio, Juke Boxes, and eventually television and the Internet. Music historians, accustomed to working with manuscripts, have been slow to recognize the importance of recordings—but important recent publications indicate they have begun to do so, as have historians. The field of ethnomusicology has been described as an outgrowth of the invention of audio recordings—

unique recordings made by researchers far from sound studios are a hallmark of the field. But ethnomusicologists were not the only sound documentarians—many audio engineers, venue owners, and managers also wanted copies of the performances they organized. These recordings, too, are often a kind of field recording, very different from the formal recording sessions in the studios of record companies. The performances are enriched by audience interaction, the specifics of the venue or event, the freedom from the structure of the 3-minute song required for recordings, and the ability to determine an effective sequence of songs. The recordings in the collection for which funding is requested were made by the owner of a local music club. The Great Hudson River Revival was an important moment in the ecology movement to clean up the Hudson and it enlisted many musicians who probably performed specific repertory for it that they may not have been recorded elsewhere.

This collection is very significant and would contribute considerably to research on American vernacular music and social movements in the Mid-Hudson region. One of the great strengths of these archival collections is that they include not only the sounds of the music, but also the voices and ideas of the performers as they interact with their audiences. When I was Curator of the Folkways Collection at the Smithsonian Institution, we found that patrons wanted to consult the Smithsonian Folklife Festival recordings as much for the interviews and spoken introductions to the songs as the songs themselves. Commercial recordings have the songs—but what artists say about the songs, about the reason they are important to them, and where they learned them to an engaged audience is usually only available on through-recorded concert tapes of this kind.

These Festival tapes are also important because the event was then relatively small, and they were recorded during an important transformation of the regional attitudes toward ecological damage and the potential for cleanup. Commercial recordings may contain cleaner performances, the results of multiple takes, but they do not include the inspiration of performing before a live audience or what the performers say about their music. In Pete Seeger's concerts, for example, the song introductions were often longer than the songs themselves and they played a major part in creating the mood and enduring impact of his concerts on their audiences. Only one or two of Pete's concert recordings include all his spoken introductions, and only because he insisted upon it. The Greater Hudson Revival festival collection has those introductions by every performer.

Over the past decade, many U.S. folk revival performers have been the subjects of biographies—Big Bill Broonzy, Hazel Dickens, Richard Dyer-Bennet, Earl Hooker, Mississippi John Hurt, Wade Mainer, John Jacob Niles, Mike Seeger, and Peggy Seeger, to name a few. Most of these performers are better known for their performances at large venues like the Newport Folk Festival, Carnegie Hall, and certain New York City folk clubs. If I have a criticism of many of the recent biographies of musicians in the Folk Revival, it is that their authors have not done justice to the performers' music and their performances—to their sounds and to how they presented them to audiences. Their authors could have studied the sounds and audience interactions that are available on complete collections, like the Greater Hudson Revival festival and Bear Mountain Festival tapes. These will offer a fertile source for future researchers who will be able to consult them at the WMA. They will also be very useful to compare with recordings made in New York City and at Café Lina in Albany to see how these important artists

varied their sets, their introductions, and their interactions with the audiences at different venues and with different objectives.

The Greater Hudson River Revival recordings are significant for the role they played in the environmental movement on the Hudson River. These Festivals were part of a calculated plan to clean up the polluted river by bringing local people to locations near the shores of the Hudson for concerts and educational events on the replica of a 19<sup>th</sup> Century Hudson River Sloop, the Clearwater. This was a very important project of Pete Seeger's, as he as he changed his activist attention from global to local issues. Among other things, these concerts reveal how music was used to mobilize people to political action—in this case environmental.

In sum, the collections this project proposes to catalog are important in themselves. It will be very useful for future researchers of American Music in the 20<sup>th</sup> Century and for the history of the environmental movement and its link to public events like festivals and musical performances, to say nothing of musicians seeking to learn from brilliant performers.

Regarding the digital transfers, The Northeast Document Conservation Center (NEDCC), which will do most of the digital transfers, is widely recognized for the individual attention it gives to each step of the preparation and transfer of every original and the extensive checking it does of the digital transfers. As a professional regional transfer studio, it is an excellent and appropriate choice for digitizing these audio cassettes and reel-to-reel tapes.

The WMA is one of the handful of university-based research archives in the field of Ethnomusicology. It serves one of the major graduate programs in ethnomusicology in the United States, as well as others who choose to consult its collections. Its location is easily accessible from major East Coast cities and airports as well as close to the greater Hudson region. I have admired it for decades for its thoughtful approach to the ethics of ethnomusicological field collections and to its strategic use of its limited resources. It has a small but highly qualified professional staff with support from the Wesleyan University Library system. The personnel in the project are fully qualified and can draw on expertise from other university-based research archives and also maximize access to the material while observing U.S. Copyright laws and depositor agreements. In sum, I highly recommend this project for full funding.

Sincerely,

Anthony Seeger  
Distinguished Professor of Ethnomusicology, Emeritus, UCLA  
Curator and Director Emeritus, Smithsonian Folkways Recordings



IRISH WORLD ACADEMY  
OF MUSIC AND DANCE  
DÁMH CHRUIÑNE ÉIREANN  
RINCE AGUS CEOL



UNIVERSITY of LIMERICK  
OLLSCOIL LUIMNIGH

Room IW1-018  
Irish World Academy of Music and Dance  
University of Limerick  
Ireland

9 Feb 2018

To Whom It May Concern:

I write to you to strongly support the efforts of Alec McLane in Wesleyan University's World Music Archives to fund the digitisation of a compelling selection of sound recordings donated by Phil Ciganer, proprietor of the iconic music venue, The Towne Crier Café, and dedicated field recordist of festival culture in the Hudson River Valley for over thirty years. The proposed tranche includes nearly 200 cassettes and reels representing festive activity in the 70's and 80s, including the Great Hudson River Revival and the short-lived but important Bear Mt. Festival of World Music and Dance.

Sound recordings are rich historical documents to be mined not only by music scholars, but also by any student or scholar of history, regional humanist geography, vernacular traditions, politics, cultural studies, sound studies, and so forth. As an ethnomusicologist, the careful study of sound recordings constitutes a significant part of my work in order to understand music in its social, historical, and cultural context. Commercially recorded sound recordings are an important resource, but live recordings, specifically recordings of live events *in situ* (such as concerts, festivals, etc.) are utterly invaluable. In these recordings all aspects of the lived experience is captured – from stage talk to audience responses – and not just the music performance itself. Such recordings provide far more than an inventory of repertoire. They also help us understand musical reception history and the significance of such performances in a given time and place.

Occasionally recordings from one source form a discrete and long-standing body of work, as is the case with Phil Ciganer's collection. As an example of a sonic snapshot from this extensive collection, the 1970s and 80s field recordings from the Great Hudson River Revival constitutes a very important decade which tells us so much about festive culture at the time; repertoires; socio-political concerns; audience participation, etc.

With this collection, the Olin Library will provide a portal into a decade of festive culture to a global audience. The study of vernacular and folk traditions by ordinary people and, especially, within a University context, has achieved new

heights in the past ten years. I have no doubt that both aficionados of American folk music as well as researchers and scholars of regional, national and transnational folk genres will find this collection invaluable. I know I will certainly avail of any online access to the collection in the future in order to enhance the content of my own courses, both here in Ireland and I teach in the US as a visiting professor. I also speak from experience as a former archivist and board member of the Irish Traditional Music Archive, in Dublin, Ireland (see [www.itma.ie](http://www.itma.ie)) which has been at the forefront of digital archiving for some time and whose collections have been accessed by researchers and musicians from all over the world.

In sum, I strongly support this initiative and hope that Alec and his team will be successful in securing the necessary funds to share this rare and wonderful piece of American sonic history to the world. If I can be of any further assistance, please do not hesitate to ask.

Sincerely,

**Dr. Aileen Dillane**

Ethnomusicologist | Lecturer in Music | Course Director MA in Irish Music Studies  
IW1-018 | Irish World Academy of Music and Dance  
University of Limerick | IRELAND

**Power, Discourse & Society@UL:** <http://ulsites.ul.ie/pds/>

Recent publication: Public and Political Discourses of Migration: International

Perspectives <http://www.rowmaninternational.com/books/public-and-political-discourses-of-migration>

Series editor: Discourse, Power and Society [www.rowmaninternational.com/series/discourse-power-and-society](http://www.rowmaninternational.com/series/discourse-power-and-society)

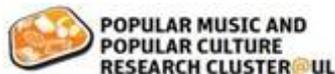
**Popular Music, Popular Culture@UL:** <http://www.ulsites.ul.ie/pmpc>

Recent publication: David Bowie: Critical Perspectives (Dec 2016 Paperback):

<https://www.routledge.com/David-Bowie-Critical-Perspectives/Devereux-Dillane-Power/p/book/9781138631205>

Series editor <https://www.rowmaninternational.com/our-publishing/series/popular-musics-matter-social-political-and-cultural-interventions>

**LimerickSoundscapes:** [www.limericksoundscapes.ie](http://www.limericksoundscapes.ie)



## Recordings at Risk – Great Hudson River Revival – project timeline

1. Preparation of tapes for delivery to NEDCC, involving:
  - a. Compiling detailed inventory of tapes
  - b. Packing for shipment
  - c. This work will be done by World Music Archives staff and student workers, and will be finished by June, 2018.
2. Receipt and preparation of tapes for preservation reformatting, involving:
  - a. Close examination of tapes
  - b. Mitigation of “sticky shed” syndrome, if necessary
  - c. Mold remediation: cleaning moldy tapes and transferring to new shells
  - d. Splicing, if necessary
  - e. Digital imaging of containers
  - f. This work will be done by NEDCC staff; together with the tape digitization it should take 3-4 months.
3. Preservation reformatting, involving:
  - a. Creation of audio master files in BWF format, as well as WAV and MP3 access copies
  - b. Embedding technical metadata in the header of BWF files.
  - c. Inspection of files, copying to deliverable drive, and storage of backups
  - d. This work will be done by NEDCC staff, and will be finished by October, 2018.
4. Receipt of returned tapes and digital files, involving:
  - a. Re-housing, labelling, and storing tapes
  - b. Ingesting and quality checking of digital files, by auditioning and running checksums
  - c. Metadata updating
  - d. Storage of master files in long-term storage, and provision for making access files accessible to users, through either campus file servers or by making physical copies on CD.
  - e. This work will be done by WMA staff and student workers, with the assistance of Francesca Livermore, Digital Projects Librarian, and will be finished by March 1, 2019.

## **Digital Preservation Plan**

Digital preservation for all files created during the Great Hudson River Revival project will be the responsibility of the Music Library, NEDCC, and the Digital Lab at Wesleyan University Library. The Digital lab is a small shop. Current staffing in the lab includes the Digital Projects Librarian, a Library Assistant (.25 FTE), and two Digital Lab Assistants (student employees working part-time). The Digital Projects Librarian brings over 10 years of experience to this fairly new department within Wesleyan. The lab has been operational for two years. Staff in the lab, partnering with colleagues in Information Technology Services (ITS), aim for at least Level 1 of the NDSA Levels of Preservation (<http://www.digitalpreservation.gov:8081/ndsa/activities/levels.html>), to protect our data.

## **Storage and Geographic Location**

As described in their proposal, NEDCC will provide the Music Library with an external hard drive containing all digital files for each of the 131 cassette tapes and 59 reels. After examining the files for completeness and fixity (described below) staff in the Digital Lab will transfer copies of all files to permanent storage on 1. a local RAID array managed by the Lab and 2. networked storage monitored and maintained by ITS. The Digital Projects Librarian works closely with ITS to manage the storage of files on the on-site networked server. ITS evaluates their storage hardware every three years, expanding or replacing it if needed at the time of evaluation. The next hardware evaluation is scheduled to take place this year (2018 fiscal year). The hard drive provided by NEDCC will remain in the Music Library for long-term management. The Music Library will also upload a copy of the files to WesFiles, a storage service provided by ITS, and will use this copy for access.

## **File Fixity and Data Integrity**

NEDCC will create fixity for each file with an MD5 checksum. Upon delivery and before transfer to permanent storage, staff in the Digital Lab will check file fixity using BWF MetaEdit as suggested by NEDCC. After transfer, file fixity will be checked again. At that point, this group of files will enter long-term maintenance workflows in which staff in the lab run periodic health checks on all files. This task is scheduled quarterly.

## **Information Security**

Files maintained on ITS servers are only accessible by a small subset of library and ITS staff with mixed permissions based on need. In this case, the Music Librarian would be granted read access to the files while Digital Lab staff have read, write, execute access.

Files maintained on the local RAID array in the Digital Lab are only accessible by Digital Lab staff.

## **Metadata**

At the time of transfer from the external hard drive to long-term storage, a record for each file will be added to the inventory maintained by the Digital Lab. The inventory is available on local storage on a Mac desktop in the lab backed up to an external hard drive. The inventory records pertinent information about the file along with all known locations where the file is stored.

### **File Formats**

The files created by NEDCC for this project are in industry standard file formats and are already designated as the preferred file format for audio files at the library.

Recordings at Risk – Hudson River Festivals – budget narrative

The World Music Archives will prepare the tapes for shipping and finalizing a detailed inventory at the beginning of the project. While a preliminary inventory has been done already, this stage will ensure that each tape is properly documented and will require about 30 hours of work by a graduate student, at \$13 per hour = **\$390**.

Shipping the tapes to NEDCC will cost **\$180**.

Once the tapes have arrived, NEDCC gives the following summary of cost details:

<b>Project Scope</b>	<b>\$/Unit</b>	<b>Quantity</b>	<b>Total</b>
Set-Up			\$125
1:1 Digital Transfer Based on Est. Hours of Content	\$125	243 hours	\$30,375
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	5 hours	\$625
Mold Remediation – Tapes	\$125	15 hours	\$1,875
Rewinding & Cleaning Treatment – Open-Reel Tapes	\$125	12 hours	\$1,500
Preparation, Post-Processing, Documentation	\$125	56hours	\$7,000
Audio Access Files (WAV and MP3)			\$0
<u>USB External Hard Drive</u>	<u>\$150</u>	<u>1 drive</u>	<u>\$150</u>
<b>TOTAL</b>			<b>\$41,650</b>

In addition, they will charge **\$535** for rehousing open reels, **\$358** for digital imaging of tape boxes and **\$180** for return shipping. We will insure the tapes for \$75,000 at a cost of \$1 per month per \$1000, so keeping them at NEDCC for a maximum of 5 months will cost **\$375**.

Upon return of the tapes and accompanying audio files we will undertake re-boxing, labelling and storage of originals, also updating metadata on digital files, for 60 hours @ \$13 per hour = **\$780**.

Our digital lab will undertake quality checking of digital files, through listening and checksums, taking 375 hours at an undergraduate student rate of \$11 per hour = **\$4,125**.

Total cost of work done at Wesleyan	\$5,475
<u>Total cost of work done at NEDCC, plus insurance and return shipping</u>	<u>\$43,098</u>
<b>Total</b>	<b>\$48,573</b>



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Wesleyan University – Olin Memorial Library  
252 Church Street  
Middletown, CT 06459

February 9, 2018  
Project # 17-088\_A  
Revision 2

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**Object(s)**

Media: 131 compact cassettes; 48 x 10.5” reels of tape  
Title/Subject: Hudson River Festivals

Est. Hrs. of Content: 243

Please check this box to acknowledge that you agree to provide an inventory of the materials to be digitized. At a minimum, the inventory should include item-by-item details on the type of carrier (e.g., open-reel, cassette, DAT); hours of content (or proxy, such as tape speed, tape length, reel diameter and tape thickness); description of visible condition; and unique identifier (if applicable). At best, it should also include item-by-item details (if known) on the track configuration (e.g., mono or stereo); whether the tape has been recorded in one direction or two; date of recording; tape brand; and type of content (e.g., speech, music).

**Subject to Examination**

The condition of audio carriers is one of the most important factors in determining how well (or whether) they can be digitally preserved. We follow the American Institute for Conservation *Code of Ethics* and *Guidelines for Practice* and require that all items be examined prior to making a proposal. We have not had the opportunity to examine your materials; consequently, this proposal and the quoted prices herein are subject to examination of the original objects once they arrive at NEDCC.

**Condition**

Based on information and photographs provided by you, as well as physical examination of three (3) representative tapes from the collection, the condition of your carriers is good to fair. Some of your cassette and open-reel tapes have visible signs of mold, and some of your open-reel tapes are known or suspected to exhibit signs of “sticky-shed syndrome”.

All audio carriers are fragile; they degrade with passage of time, and by other causes, eventually to the point of failure. We encourage you to read and understand the issues associated with audio media to assist you in caring for and prolonging the life of your collection. Although treatments prior to digitization (e.g., cleaning, “baking”) can increase the quality of the reformatting process, due to the fragile nature of the media, it is important to understand that the treatments themselves can cause irreversible damage and/or accelerate the degradation process of the media itself. Storing objects properly and reformatting them prior to the onset of irreversible degradation will produce the best results at the lowest cost.

### **Hours of Content**

Because audio recordings are time-based, proposals are priced primarily on the number of hours of content to be digitized, plus assumptions about the amount of preparation and post-processing time required based on the condition of the carriers. This proposal is based on the estimated hours of content, above. *Please check the appropriate box, below, to indicate how you would like us to proceed if the hours of content differs from the above estimate.*

- Complete the transfer of all items and adjust the invoice accordingly based on the actual hours of content.
- Proceed with the transfer up to a maximum of 10% over the estimated hours of content and adjust the invoice accordingly. Please notify me if/when you have reached this limit.
- Transfer the items in the priority order provided and stop work once the estimated hours of content is reached. Please notify me if/when you have reached this limit.

### **Silent “Content”**

Our standard is to digitize for both preservation and access. We digitize the entire object, end-to-end, including silent “content,” to create a digital facsimile of the entire carrier. When silence is encountered for more than 10 seconds, we note the time at which the content ends (in ISO 8601 format) and continue recording until the end of the object to confirm that there is no additional content. If you are digitizing for *access only*, and would prefer to digitize *audible content only*, please select from the following:

- Please stop the transfer and do not digitize silent “content” after (please fill in) \_\_\_\_ minute(s) of silence for the master BWF file.
- Please do digitize silent “content” for the master BWF file, but remove the silent “content” from the access WAV and MP3 files (except 2–3 second lead-in silence).

### **Project Scope**

Following accepted best practices, the purpose of our service is to create a faithful and accurate preservation surrogate of audio archival materials in their current condition. Deterioration due to age, mold damage, and casualty are irreversible. This proposal does not include full digital audio restoration, which is beyond the scope of our preservation service.

We will perform 100%-attended transfers (i.e., one audio engineer transfers one recording at a time). Our audio engineers will properly calibrate all equipment and continuously monitor the playback for any issues with the recording and/or carrier, such as sticky-shed syndrome; tape head misalignment; missing audio channels; differing recorded speeds; etc. As these issues are encountered, we will immediately stop the playback, correct the source of the problem, and recommence the digital transfer to ensure that the resulting deliverables are faithful to the existing signal/noise on the carrier, without any artifacts added through the transfer process. All transfers will be performed—and deliverables provided—in strict adherence to IASA (International Association of Sound and Audiovisual Archives) and FADGI (Federal Agency Digitization Guidelines Initiative) standards.

The digital transfers of your media will be carried out in control rooms designed for critical listening, which allows the engineer to distinguish between the actual signal/noise of the audio content and possible artifacts of the transfer process. Equipment employed in the signal chain includes: AMPEX ATR-102 open-reel tape deck; Tascam 122 MKIII cassette tape deck; SONY PCM-R500 digital audio tape deck; Prism ADA-8XR analog-to-digital converter; and Steinberg Wavelab processing software.

### **Cleaning Treatment – Open-Reel Tapes**

All open-reel tapes not suffering from soft binder syndrome, binder loss, or brittleness will be cleaned prior to digitization. Cleaning prior to digitization can increase the signal quality of the reformatting process and prevent abrasive wear to your tape. If approved by you, the cleaning treatment will be as follows:

- Using a napless Pellon (Pan W) PSA Polishing Cloth, we will exercise and wipe down the tape while fast forwarding at library wind (slow fast forward speed, 30 ips).

### **Contingency for Mitigation of “Sticky-Shed Syndrome” – Tapes**

Many brands of open-reel tape, and some of cassette tape, are susceptible to “sticky-shed syndrome,” which is a condition created by the deterioration of the binders in the magnetic tape. Because it is typically unknown until playback how many (if any) of your tapes will exhibit this condition, a contingency of hours to treat any tapes affected by sticky-shed syndrome has been included in the cost summary below. Any unused contingency will be credited to you on the final invoice. The treatment, if necessary, will be as follows:

- Depending on the severity of the sticky-shed syndrome, we will expose your tape(s) to a controlled environment of 50° C for 10 to 16 hours in a Thermo Scientific Heratherm OMS60 drying oven.
- The tapes will be physically monitored at least once per hour during the drying treatment.
- After treatment, the tapes will be allowed to cool to room temperature prior to proceeding with the transfer process.
- We will digitally transfer your tapes within 48 hours of the drying treatment.

### **Mold Remediation – Tapes**

Some of your tapes show evidence of mold. For the health and welfare of our audio engineers, and to increase the signal quality of the reformatting process, we will remediate the mold prior to starting the digital transfer. The treatment will be as follows:

- If a tape is extremely moldy, we will first vacuum the sides of the tape using an Atrix Omega Supreme Plus (VACOMEGAS) particulate vacuum with a soft-bristle “round dusting brush” attachment (VAC31653). The vacuum will operate at 99 CFM and only the soft bristles of the brush will come in contact with the sides of the tape.
- Using a napless Pellon (Pan W) PSA Polishing Cloth, we will wipe down open-reel tapes while fast forwarding at library wind (slow fast forward speed, 30 ips), removing as much mold off the winds as possible.
- Cassettes will be transferred to new shells and open-reel tapes to new reels. Tape storage containers that have been contaminated with mold will be sealed in plastic and returned to the client for disposal. (See “Rehousing” under Optional Work, below.)

### **Splicing – Tapes**

If we encounter splices that are broken or failing, they will require re-splicing prior to playback. We will use Splicit studio grade professional quality splicing tape and Splicit aircraft grade aluminum splicing block for repairs. The utmost care will be taken to ensure no/minimal loss of content.

### **File Naming**

Files will be named with a descriptive prefix plus numerical suffix. If provided, we will use your unique identifier as the descriptive prefix.

### **Quality Control**

All work will be performed under tight environmental control in the NEDCC audio laboratory by highly-skilled professionals, and the carriers will remain in NEDCC’s secure, climate-controlled vault when not

being digitized. Vault and control room set points are 70° F, 40% RH. NEDCC performs a 100% inspection of deliverables. All files will be backed up on NEDCC's servers for six (6) months after project completion.

### **Delivery Medium**

The digital files will be delivered on a USB external hard drive.

### **Optional Work**

#### **Rehousing – Cassette Tapes**

Your cassette tapes are currently housed only in their plastic cases. We recommend all cassette tapes be properly stored in archival housing to protect them from light, dust, pollution, and accidental damage. We propose to rehouse your tapes in audio cassette shelf binders supplied by Hollinger Metal Edge (ACSB64 *et al* or ACSBW64 *et al*).

#### **Rehousing – Open-Reel Tapes**

Your tapes are currently housed in legacy containers. We recommend all tapes be properly housed to protect them from light, dust, pollution, and accidental damage. We propose to rehouse your tapes in inert polypropylene audio storage containers supplied by University Products (491-0635C, 491-0735C, or 491-0835C). We will return your legacy containers with the re-housed tapes.

#### **Digital Imaging of Containers, Etc.**

Digital images will be captured of the container (case/box/sleeve) front, back, and spine (if it contains metadata), as well as the carrier itself and accompanying notes, programs, track listings, etc. (if found within the tape housing). Images will be captured for “access” in JPEG, 300 ppi, 8-bit, Adobe RGB 1998 color space and given the same file name as the accompanying BWF audio files. For pricing purposes in the cost summary, below, we estimate an image count of 716 files. NOTE: Final invoicing will be based on actual JPEG file count.

### **Deliverables**

The following will be provided as deliverables:

#### **Audio Master Files**

Audio master files are provided in the uncompressed Broadcast Wave Format (BWF), balancing the resolution and flexibility of WAV audio with the metadata needs of archives and libraries. Standard audio resolution for the master file is 96 kHz, 24-bit, Pulse Code Modulated (PCM), in compliance with IASA TC-04 minimum standards for archival audio. Master files will be provided “flat” (i.e., unprocessed), without any audio manipulation, dynamics, equalization (other than source machinery alignment), or noise reduction decoding.

#### **Audio Access Files**

Audio access files (both 48/16 WAV and 160 kbps per channel MP3) are derived from the audio master files, but with some signal processing applied to improve the listening experience. The Pulse Code Modulated (PCM) file is equalized to its standard, if known. If unknown, equalization may be applied to reduce high frequency noise (hiss), boost attenuated low frequencies, or both. Declick may be applied to reduce distracting clicks and pops. On some recordings with broad-band, wear-pattern noise, iZotope RX noise reduction is applied sparingly. Although the audio access files have been improved in this manner, they are not to be considered full restorations. Because it is highly subjective, full audio restoration is beyond the scope of our service and can be obtained by contracting with other specialist providers.

## Digital Storage Space Estimate

The estimated amount of digital storage space required for the above BWF, WAV, and MP3 deliverables is 705 GB.

## Metadata/Checksums

Technical metadata such as sample rate, bit depth, speed, file size, MD5 checksum, and coding history will be embedded in the header of each BWF file. NEDCC recommends BWF MetaEdit for metadata maintenance and checksum validation.

## Final Preservation Report

The summary report describes the work done in a way that documents it for administrative purposes. It reiterates the number of carriers, how many were successfully transferred, how many were physically treated, how many hours were recorded in total, etc.

In addition to the summary report, an item-level report is provided in the form of a spreadsheet and includes:

- Carrier Notes: Numbers and sizes of carriers, condition, recording speeds, identifying information, etc.
- Audio Notes: Duration, unusual signal issues, events that could not be resolved, etc.
- Process Notes: Dates of audio creation, applicable conservation treatments, issues encountered, etc.

## Cost Summary

<b>Project Scope</b>	<b>\$/Unit</b>	<b>Quantity</b>	<b>Total</b>
Set-Up			\$125
1:1 Digital Transfer Based on Est. Hours of Content	\$125	243 hours	\$30,375
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Audio Access Files (WAV and MP3)			\$0
USB External Hard Drive	\$150	1 drive	\$150
<b>TOTAL</b>			<b>\$41,650</b>

## Optional Work

(Please check.)

Rehousing – Cassette Tapes	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$518
Rehousing – Open-Reel Tapes	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$535
Digital Imaging (est. 716 images @ \$0.50/file)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$358
Additional Insurance (indicate value in Terms, below)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1/\$1,000/mo.
Shipping/Handling – return via UPS Ground	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$180

## Terms & Conditions

It is understood and agreed between the parties to this agreement that the work may be halted should unexpected problems render the proposed scope and/or activities infeasible or more time-consuming than could be reasonably estimated. If this were to occur, modifications to the scope and/or activities may be proposed, and, after consultation with the Owner or Authorized Agent, a new estimate may be given to reflect revised specifications. **Estimates are valid for 12 months. Costs of shipping/handling are additional. NOTE: One third of the estimated cost is payable at the time of approval.**

Pick-up or shipping/handling of objects shall be at Client's/Owner's expense and must occur within 90 days after either notification of completion of work or notification that objects associated with unapproved proposals must be picked up (or

delivery effected). All charges for contracted services, including shipping/handling, must be paid prior to NEDCC releasing objects for return. **Storage fees of \$125.00 per month shall be charged after expiration of the 90-day period. In consideration for waiver of such storage charges, failure of Client/Owner to pick up (or effect delivery) within six months of a third notification or attempted notification by NEDCC by certified mail at Client's/Owner's last known address shall constitute transfer of title of objects to NEDCC.** Long-term arrangements for storage at a fee must be made by separate agreement to avoid such transfer of title. Client/Owner must inform NEDCC of any changes of address.

**CLIENT'S/OWNER'S STATEMENT OF INSURANCE VALUE: Maximum liability limited to \$** [REDACTED] **.** Unless Owner's insurance policy provides standard "all risk perils" and Owner's insurance company sends NEDCC a waiver of subrogation, all objects left at NEDCC must be insured under NEDCC's policy at a rate of \$1.00 per month per \$1,000 of value. If no valuation is provided by Owner, an assignment of \$500 will be placed on objects for insurance coverage purposes.

THE UNDERSIGNED AGREES TO INDEMNIFY AND HOLD NEDCC HARMLESS FROM ALL CLAIMS AND DEMANDS FOR LOSS OR DAMAGE TO THE ABOVE OBJECTS HOWEVER OCCASIONED UNLESS DUE TO THE WILLFUL NEGLIGENCE OF NEDCC. IN NO EVENT SHALL NEDCC BE LIABLE TO ANY PARTY FOR ANY SPECIAL, PUNITIVE, INDIRECT, INCIDENTAL, OR CONSEQUENTIAL DAMAGES.

By accepting this proposal, you recognize that the cleaning and conservation treatment procedures, if any authorized above, may involve a certain amount of risk, including accelerated degradation. Therefore, in further consideration, and as a condition of NEDCC's undertaking the work on the above object(s), the undersigned waives and releases NEDCC from all claims that may arise due to damage or loss to the above object(s).

NEDCC represents that it is not the Owner of objects that will be digitized and Client/Owner agrees that NEDCC is not responsible for any potential or real copyright infringement as a result of digitizing the objects. Compliance with copyright law is the sole responsibility of Client/Owner. NEDCC hereby conveys copyright, if any, in the digital objects to Client/Owner. The undersigned hereby grants permission to NEDCC to use the record of the proposed work, including imagery, for its educational programs.

AUTHORIZATION IS HEREBY GIVEN to the NORTHEAST DOCUMENT CONSERVATION CENTER to treat and/or digitize the above object(s). It is acknowledged that the undersigned has read and understands the proposal and all terms and conditions herein.