

Recordings at Risk Sample Proposal (Fourth Call)

Applicant: Autry Museum of the American West

Project: Digitizing a Century of Native Voice and Song at the Autry Museum

Portions of this successful 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:

- Model plan for involving connected Native communities in the project and providing access to Native communities;
- Solid command of the complex legal, ethical, and cultural issues of the materials; and,
- Well-articulated scholarly and public value of the materials.

Please direct any questions to program staff at recordingsatrisk@clir.org

Application: 0000000224

Recordings at Risk

Summary

ID: 0000000224

Last submitted: Jun 29 2018 03:40 PM (EDT)



Application Form

Completed - Jun 29 2018

Form for "Application Form"

Section 1: Project Summary

Applicant Institution (Legal Name)

Autry Museum of the American West

Applicant Institution (Colloquial Name)

The Autry

Project Title

(max. 50 words)

Digitizing A Century of Native Voice and Song at the Autry Museum

Project Summary

(max. 150 words)

The Autry proposes to digitize approximately 400 Native songs, field recordings, oral histories, lectures, and theatre productions from 1898-2007. The earliest items are field recordings of Blackfeet songs recorded in 1898 by Walter McClintock, a photographer assigned with a federal commission investigating national forests. The latest are videos of theatre productions by Native Voices at the Autry, the only Equity theatre company in the US dedicated to producing new works by Native American playwrights. Funding would support digitization, hiring an intern to create related metadata, and posting finding aids and inventory lists online. These efforts will support the Autry's work with Native nations and indigenous communities to learn how best to manage and care for holdings with which they may be affiliated. Digital copies will enable Autry staff to share the recordings with affiliated tribal groups. For tribal groups, access to the recordings will support language and cultural revitalization efforts.

What is the size of the request?

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

\$31742

Provide the proposed project length in whole months.

Projects must be between 3-12 months in length.

All project work must take place between October 1, 2018, and September 30, 2019.

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	10/1/2018
Project End	09/30/2019

Resubmission?

No Responses Selected

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

(max. 500 words)

(No response)

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)

The Autry seeks to digitize approximately 400 Native songs, field recordings, oral histories, lectures, and theatre productions from 1898-2007. Formats include magnetic tape, digital video tape, wire recordings, aluminum discs, and vinyl discs as well as audiovisual on VHS and digital tape.

All but two of the audio recordings were collected for the Southwest Museum of the American Indian's Braun Research Library Sound Archives between 1940 and 1989. (The Southwest Museum and the Autry merged in 2003.) They were acquired through purchase, donation, or internal deposit to the institutional

archives.

Museum accession files for donations include donor contact, date of donation, preliminary inventories, correspondence, and gift receipts or deeds. Purchases and institutional archive deposits before the 1980s were sporadically noted in ledgers or inter-departmental memos, but not consistently. Therefore, acquisition information for items during this time is scarce. A few reel-to-reel tapes do not have acquisition information, although the provenance of the material may be included in the actual recordings. The attached inventory includes specific acquisition information for each item.

An anonymous donation of two rare commercial phonograph discs of Chippewa and Navajo songs were donated to the Autry in 2017.

The audiovisual recordings are from two archive collections, the Native Voices Archives and the California Indian Art Association Records. The Native Voices Archives was deposited to the institutional archives in 2013, and the CIAA Records was donated by CIAA founder, Justin Farmer, in 2017.

The sound recordings are individually cataloged in the Autry's collection management system, MIMSY XG, and online library catalog (<http://autry.iii.com/>). The audiovisual recordings in archives are arranged by series and include an item-level inventory.

Collections are accessible onsite to outside researchers, Autry staff, and tribal communities. Researchers can also review holdings remotely through the online library catalog, OCLC WorldCat, and the Online Archive of California (<http://www.oac.cdlib.org/institutions/Autry+Museum+of+the+American+West>).

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)

The material to be digitized encompasses recordings from California, Southwest, and Plains Indian tribes as well as tribes of the Chihuahua region of Mexico. The Native Voices productions represent artistic works from Native groups across the United States.

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)

1898-2007

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)

Condition assessment for this collection was performed in advance of a collection move completed in October 2016 and a sound survey completed in 2018. For some items, conditions were noted by previous library staff during the cataloging process. The 2016 and 2018 activities were conducted by the Autry's Archivist with the assistance of two interns. A majority of the items are in good condition. Signs of mold on the McClintock aluminum disks are noted, and approximately 10 percent of the 51 reel-to-reel tapes are noted as "warped," showing signs of deterioration. Loose items or items in damaged cases were rehoused in acid-free cases. Aluminum disc, non-commercial vinyl discs, and wire recordings were also rehoused in acid-free cases. A majority of cassette tapes and reel-to-reels were kept in their original housing.

As part of the proposed digitization project, Autry staff will barcode the items and rehouse them when needed before sending them out for digitization.

All items are permanently stored in the Autry's new Resources Center, a LEED Gold collections care, education, and research facility that meets above average collections care standards (International Council of Museums, American Alliance of Museums, and specific disciplines and professions as they apply to the Autry). Reel-to-reel and VHS tapes are permanently stored in a cool storage area kept at 60-65 degrees Fahrenheit with a 40-50% humidity range. All other formats are stored in a climate-controlled area at 68-72 degrees Fahrenheit with a 45-55% humidity range.

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?

8

Category 1

Material Type	VHS
Amount of Material	95
Unit of Measurement	Items
Additional Information	120 minutes each

Category 2

Material Type	Audio cassette
Amount of Material	42
Unit of Measurement	Items
Additional Information	90 minutes per tape, recorded on both sides

Category 3

Material Type	Other
Other Format	Aluminum disc
Amount of Material	17
Unit of Measurement	Items
Additional Information	16" diameter, both sides

Category 4

Material Type	Other
Other Format	Phonograph records
Amount of Material	39
Unit of Measurement	Items
Additional Information	LPs (both sides)

Category 5

Material Type	Open-reel audio tape
Amount of Material	51
Unit of Measurement	Items
Additional Information	12, 5" Reels and 39, 7" Reels (both sides)

Category 6

Material Type	Other
Other Format	Wire recordings
Amount of Material	19
Unit of Measurement	Items
Additional Information	Single-sided, mono wire recordings: (3) 1 hour, (7) 30 minute, and (9) 15 minute.

Category 7

Material Type	Other
Other Format	Mini-DV videotape
Amount of Material	9
Unit of Measurement	Items
Additional Information	60 minutes each

Category 8

Material Type	Other
Other Format	DV-Cam videotape
Amount of Material	1
Unit of Measurement	Items
Additional Information	60 minutes

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.)

The Autry's Native American audiovisual collections document communities, traditions, individuals, and events across most of the 20th century and into the 21st. Because the Southwest Museum of the American Indian engaged with Indigenous peoples from its founding in 1907 until its merger with the Autry in 2003, its sound recordings complement its manuscript and print archives across many crucial periods in American history, and form an untapped resource to deepen the library and archives' holdings. These include rare and sometimes uniquely extant commercial Native American recordings, wire recordings, and taped interviews with Native people by Southwest Museum staff. Many recordings document American Indian interactions with, as one tape playfully labels them, "anthropolywogs." But the collection also documents the beginnings of Native self-representation via rare copies of discs by the first two Native American-owned record labels, founded during World War II. Native Voices is the only Equity theatre company in the US dedicated to developing and producing new plays by Native American playwrights. Its archives document a florescence of this self-representative tradition since its beginning in 1999 - when there were less than a dozen plays by Native Americans available in print.

Scholars in Native American Studies, anthropology, ethnomusicology, and history can all benefit from hearing Native voices speaking and singing on media from aluminum discs to Mini-DV tape. Many of these materials are complemented by objects, photographs, manuscripts, and/or publications. Importantly, the Autry will collaborate in knowledge-sharing with Native communities to expand documentation of what these media archives hold and knowledge on how best to care for them, and to integrate the archives into local histories and ongoing cultural practice. For the wider public, the museum will present these archives through a 2022 exhibition "Resounding Voices: Native Americans and Sound Technology" and elsewhere through exhibits, programs, publications, and other media.

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 recordings the Autry proposes to digitize predominately document voices of Native American and Indigenous communities in a span of 100 years and were originally recorded on formats with a limited shelf-life. Should these recordings be left to deteriorate without being digitized, significant and rarely-documented perspectives of Natives by Natives regarding culture, arts, and politics will be lost.

As noted in the “ARSC Guide for Audio Preservation” (2015), various sound and audiovisual formats were not built for long-term preservation and “often emphasized innovation and marketability over longevity or interoperability.”

The items proposed for digitization include magnetic and digital tape formats (reel-to-reel, cassettes, VHS, Mini-DVs) that are susceptible to eventual deterioration and fragility, even if stored in a climate-controlled environment. The inevitable breakdown and scarce availability of playback equipment, such as a reel-to-reel player and wire recording player, also heightens the “inaccessibility” potential of these recordings.

The long-playing vinyl discs (LPs) and audio cassettes, which are more stable formats, are in need of digitization due to the rarity and uniqueness of their content combined with the fact that these items can wear easily during playback.

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.)

The digitized items will be made accessible to Autry staff through MIMSY XG. Researchers

deemed qualified to access the material will be provided a password-protected link that will allow streaming of the recording (no download). Archive files, and if requested, the derivative or “access” copy of the recordings, will be delivered to affiliated tribes.

The Autry's collection may contain audio and audiovisual recordings of culturally sensitive content, such as recordings of ceremonial practices or sacred songs. As part of the Autry's tribal consultation practices, these recordings will be approached with care and consideration of the current wishes of the Native communities and lineal decedents that are affiliated with this content.

The procedures developed to manage these records will acknowledge the conditions under which some of these recordings may have been gathered, including possible lack of informed consent by Native individuals or lack of tribal permissions for individuals to share songs or information that are owned collectively. The Autry recognizes that recordings of songs or stories considered to be the cultural patrimony of a Native nation may have rules and customs governing who can listen to them and when. Tribal sovereignty will be respected in management decisions surrounding culturally affiliated recordings.

Autry staff will work closely with representatives designated by tribal governments to make decisions about tribal cultural resources. Decisions on the commercial, research, internal, and tribal use of recordings and associated contextual information will inform the Autry's process and procedures for how access will be granted and what recordings will be made available to the general public through websites such as the Internet Archive or the Autry's online library catalog. The Autry will comply with any requests to restrict access to recordings determined to contain sensitive content and any accompanying or newly acquired contextual information gathered during consultations. In consideration of tribal traditions and customs, decisions made by representatives about how Native community members should engage with certain sensitive recordings will determine how recordings will be labeled or identified. This will allow Native individuals more control over how and what they experience when researching the archives.

Collaborations with tribal governments and lineal decedents will inform how tribal perspectives about recordings, as well as perspectives on decisions regarding access, will be communicated. Tribal governments will also be consulted if permissions are needed and, if so, the kinds of permissions the public and tribal members would need in order to access sensitive recordings. Tribal governments will also be consulted on any permissions required

to conduct research that includes the use of recordings affiliated with indigenous communities. The digitized recordings will also be shared with tribal representatives as part of the Native American Graves Protection and Repatriation Act (NAGPRA) consultation process.

Autry staff will collaborate and consult with tribal leaders from non-federally recognized tribes that are culturally affiliated with any digitized recordings in any decisions on the care and management of the recordings.

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.)

This project will digitize 273 collection items that will yield approximately 400 new digital objects. The scope, content, and work flow will be directed by the Autry's Head, Research

Services and Archives. The Autry will contract with Corey Bailey Audio Engineering and Reflex Technologies to create digital surrogates for the selected analog audio and video recordings. Surrogates will include a master and a derivative file for each original. Reflex Technologies will provide .mov and .mp4 files; transfer notes with file size, running time, and date encoded; and a contact sheet (or story board) for each audiovisual recording. Corey Bailey will provide .wav and MP3 files and archive and access files, respectively. The archive file will be at a bit depth of 32bits and a sample rate of 96 KHz. The access copy file will be at CD quality, 16bit, 44.1 KHz. New or enhanced descriptive and technical metadata will be made for both the collection items and digital objects. Autry staff will provide the vendors with file naming nomenclature and inventory lists. Upon receipt by the Autry, these files will be transferred to permanent, onsite storage.

Access to the files will be provided to staff via MIMSY XG, but no modifications will be permitted. MIMSY XG allows for quick and easy sharing of data and fully supports multiple metadata schema, including Dublin CORE and CIDOC CRM Core. It meets the international museum heritage standards of International Council of Museums (ICOM) Documentation Guidelines and the Cataloging Cultural Objects (CCO). It also supports the creation of in-house name and subject authority files, ensuring consistency in description across multiple records.

The Head, Library Metadata and Discovery Services, and the Collections Cataloger will create a descriptive metadata profile to be used for data entry, and provide training regarding the application of this profile. The metadata profile will allow the Autry to fully address potential data issues, cultural issues or both. A part-time intern will be hired to complete the metadata and catalog record creation and entry using the profile; transport collection items to/from vendor with an additional Autry staff person; and work with the Autry's Repatriation and Community Research Manager to prepare notices to send to affiliated tribal groups. The Collections Cataloger and the Head, Library Metadata and Discovery Services will regularly conduct quality checks of the metadata and links between the object records, the media records, the name authorities, and the subject authorities.

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.)

The deliverables for the Autry's project are:

- **Creation of approximately 400 digital objects and media catalog records.**
- **Enhanced metadata and catalog records for 161 sound items, including relevant subject and name headings.**
- **Creation of metadata and catalog records for 112 sound items, including relevant subject and name headings.**
- **Linking of 400 digital objects to Autry's collections management system, MIMSY XG.**
- **Post the Native Voices Archives finding aid, with an item-level inventory of audiovisual material, to the Online Archive of California (OAC).**
- **Post a collection-level record for the Native Voices Archives, linking to the OAC finding aid, to OCLC WorldCat.**
- **Post item-level finding aid for the California Indian Art Association (CIAA) Archives to the OAC.**
- **Post a collection-level record for the CIAA Archives, linking to the OAC finding aid, to OCLC WorldCat.**
- **Create relevant subject and name headings for OCLC WorldCat records, enabling researchers to make connections across institutions.**
- **Create descriptive metadata procedures to document the conditions under which recordings may have been gathered, including possible lack of informed consent or tribal permissions.**
- **Draft access procedures for Autry staff access requests to the recordings.**
- **Draft access procedures for remote researchers that are qualified to access the recordings.**
- **Draft procedures for delivering Native audio recording to affiliated groups as a normal course of tribal consultation and communications.**
- **Announce project scope and highlights through the Autry's blog.**
- **Create a featured list of items digitized on the Autry's online library catalog, <http://autry.iii.com/ftlist>.**

The digitized recordings will play a significant role in the Autry's 2022 exhibition,

“Resounding Voices.” Through this exhibition, visitors will come to appreciate the compatibility of modern technology and Indigenous traditions; learn about ongoing revitalizations of Native cultures and languages; and consider the role of recording technology in maintaining oral traditions and expanding the spatial reach of musical sound.

If applicable, list the name(s) and URL(s) of the catalogs/repositories/services through which the digitized files and/or associated metadata will be made available (optional)

How many names and URLs of catalogs/repositories/services would you like to add?

4

Names/URLs of catalogs/repositories/services

	Name	URL
1	Autry Library and Archives Catalog	http://autry.iii.com/
2	The Autry's Collections Online	http://collections.theautry.org/
3	Online Archive of California	https://oac.cdlib.org/institutions/Autry+Museum+of+the+American+West
4	Internet Archive	https://archive.org/details/autrynationalcenter

June 18, 2018

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

Dear Members of the Review Committee,

On behalf of the Autry Museum of the American West, I am writing to articulate the museum's support of the application, "*Digitizing A Century of Native Voice and Song at the Autry Museum.*" The proposed project will digitize a unique collection of recordings on magnetic tape and digital tape, wire recordings, aluminum discs, and vinyl discs that contain approximately 400 Native American songs, field recordings, oral histories, and theatre productions from 1898-2007. These recordings provide invaluable insights into the thoughts, emotions, and experiences of Native American and Indigenous communities in the West during the year of each recording's creation and during historically-significant periods of time in the last century.

For a museum dedicated, by mission, to telling the stories of all peoples of the American West, past and present, preserving these recordings and making them accessible for research and study is one of our highest priorities and one of the five overarching goals of our strategic plan. The Autry's holdings of Native American art and historical objects include the Southwest Museum of the American Indian Collection and the Braun Research Library, which together are among the two or three most significant and substantial assemblages of Native cultural patrimony in the United States. These combined collections – including the recordings we propose to digitize – make it possible to promote a deeper understanding of the American West that includes the achievements of the diverse Native peoples and communities that remain such a central part of the fabric of American cultural history and experience. Recognizing that collections alone cannot tell these stories, the Autry partners with Native communities to amplify their efforts to tell their own stories. The proposed project will enable the Autry to build and strengthen partnerships with Native American and Indigenous communities that will support their language and cultural revitalization and preservation efforts while helping the institution to expand knowledge of its collections.

The Autry will support all outreach and preservation activities described in the proposal. Currently, the digital tape, wire recording, aluminum disc, and reel to reels items we propose to digitize are not accessible at all due to lack of playback equipment or surrogate copies. Our project will digitize these materials so that they may be optimally cataloged, managed, and made available to representatives of Native American and Indigenous communities as well as researchers visiting the Autry's new collections care, education, and research facility. I can confirm that the Autry will assert no new rights or introduce no restrictions except those already required by law and/or existing agreements pertaining to the source materials. Thank you for your consideration of this proposal.

Sincerely yours,

W. Richard West, Jr.
President and Chief Executive Officer



GRACE
HUDSON
MUSEUM
eʔ Sun House

June 11, 2018

Members of the Review Committee
Recordings at Risk
c/o Council on Library and Information Resources
1707 L Street NW, Suite 650
Washington, DC 20036

Re: Autry Museum of the American West – CLIR grant application

I am writing in support of the Autry Museum's CLIR grant application, which seeks funding to digitize analog audiovisual and sound recordings in its Native Voices Archives. I have great familiarity and confidence in the Autry Museum, having served there for over 16 years as a development officer, director of government affairs, and (for the final five of those years) as the senior director of its research institute. In the latter role, I oversaw the Libraries and Archives of the Autry, working with a professional team of librarians and archivists who steward the Autry's broad and varied archival collections, ensure they are both protected and properly cared for, and can be made accessible for scholars, researchers, teachers, students, and the general public.

I also have great familiarity with the specific archive that is the focus on their grant application. Native Voices is the only professional theater company in the United States exclusively devoted to developing and producing plays authored by Native Americans. They had already been working in this arena for ten years or so when, through the efforts of myself and other colleagues, they were invited to take up residence at the Autry in 1999. Native Voices is now celebrating its 20th year at the Autry, and in that time have produced countless world premieres and play festivals, seen a number of their plays produced at theaters across the nation as well as in Australia and England, and most importantly have given voice to, and a visible platform for, Native theater artists to tell their stories without non-Native filters and preconceptions.

During my time at the Autry, Native Voices significantly enhanced the museum's ability to tell a fuller and deeper story of the American West, diversified the museum's audience base, and provided the local and national community with insights into the American Indian experience. It also attracted the attention of numerous theater practitioners and scholars hungry for a better understanding of Native theater, how the Autry managed the company's growth, and how this interdisciplinary relationship can be a model for future partnerships that bridge museums and professional theater.

The Native Voices Archives documents the unique history of Native Voices at the Autry. It is and will continue to be an important and valued resource for those who study and/or work in theater and for those engaged in Native American studies. Please feel free to contact me with any questions.

Sincerely,

David Burton
Director, Grace Hudson Museum



Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
poor, warping through out tape	AD.0341	Aluminum disk	Music of the Luiseno People.	Calac, Juan Sotello; Cook, Josephine; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes songs of the Luiseño Indians-- Sahovit Dance songs, Chingishnich, Tannish songs. Marahesh songs, Namkush songs, Whirling Eagle Feather Skirt Dance. Sung by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.
good	AD.0342	Aluminum disk	Music of the Luiseno People.	Calac, Juan Sotello; Cook, Josephine; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes songs of the Luiseño Indians-- Sahovit Dance songs, Chingishnich, Tannish songs. Marahesh songs, Namkush songs, Whirling Eagle Feather Skirt Dance. Sung by by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.
good	AD.0343	Aluminum disk	Music of the San Luiseno Indians.	Calac, Juan Sotello; Cook, Josephine [collector]; Collector [collector]; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes legends songs of the Luiseño Indians-- Flute songs, Mountain Mora, Puberty ceremonies, Noktomish songs and Noknuhush stories. Sung by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.
good	AD.0344	Aluminum disk	Music of the San Luiseno Indians.	Calac, Juan Sotello; Cook, Josephine [collector]; Collector [collector]; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes songs of the Luiseño Indians-- Lullabies, Mountain Mora, Puberty Ceremonies, Noktomish songs, and Noknuhush stories. Sung by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.
good	AD.0345	Aluminum disk	Music of the Luiseno People.	Calac, Juan Sotello; Cook, Josephine; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes songs of the Luiseño Indians. Sung by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.
good	AD.0346	Aluminum disk	Music of the Luiseno People.	Calac, Juan Sotello; Cook, Josephine; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes songs of the Luiseño Indians. Sung by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	AD.0347	Aluminum disk	Music of the Luiseno People.	Calac, Juan Sotello; Cook, Josephine; Calac, Incarnacion. Mr. Ralph Heidsick (donor)	possibly 1942	Aluminum Disc, Field Recording. Includes songs of the Luiseño Indians. Sung by Calac Family, members of the San Luiseño.	Donated by Mr. Ralph Heidsick 1964 October 26 . Maybe created in 1942 by Josephine P. Cook. Photographs with the Calac family and Cook donated to the Southwest Museum in 1942, accession number 1211.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. May possibly contain culturally sensitive material.
good	CA.166	Cassette	Mitak'oyas'in: The Red Road.	Little Crow; Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape. First tape in a series of 13 outlines the lifeway as put forth in the Oral Tradition of the Lakota people. The Red Road is the way of good living, the social rules and regulations for being a member of the community. In this discussion, Little Crow and Paul Apodaca (Navajo) discuss how this old way of living still has great validity in the modern world. A large part of the discussion deals with the concept of good and evil.	Purchase	90 minutes	Copyright Little Crow Productions Productions Productions, 1988
good	CA.167	Cassette	Mitak'oyas'in: The Same Song.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Is there life after death? Is there death at all? These questions are basic to human thought. From the moment human beings became aware of time, they knew that they would ultimately die. What then? In this tape, Little Crow shows that indigenous people have always believed that there is no death-- that life continue on, that all things are essentially spirit, and therefore deathless. 1:19 of blank tape at beginning. Picks up after interview has started. Tape 2 of 13.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.168	Cassette	Mitak'oyas'in: Indian Religion.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Are all Indians shamans? Do Indian people all have mysterious powers? Can anyone learn to do magical things by becoming an apprentice? This discussion will show the reality of Indian religion-- what it is and what is isn't. Tape 3 of 13.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.169	Cassette	Mitak'oyas'in: Spirituality.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape First 3:06 of tape is blank, picks up after interview has begun. What is Spirit? What is not? Is there a difference? This conversation asks questions which occur to many people. It provides the listener with a good foundation in basic spirituality. Tape 4 of 13.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.170	Cassette	Mitak'oyas'in: Stone Medicine.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Fifth tape in the Mitak'oyas'in series deals with the concept of stone medicine. What kinds of stones are magical, and which are not? How did the Indian people come to revere the stones as special agents of the spirit world? Did they do this at all? Find out for yourself. Tape 5 of 13.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.171	Cassette	Mitak'oyas'in: Our Children.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 6 of 13. "It is often implied that Indian people raised perfect children, and had perfect parent-child relationships. What is the secret to this success? In a world in which success is measured in dollars, this conversation illustrates the meaning of true wealth-- our children. First 2:21 of interview is blank.	Purchase	90 minutes	Copyright Little Crow Productions, 1988

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	CA.172	Cassette	Mitak'oyas'in: Maka Ina Revisited.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 7 of 13. "Maka Ina, Mother Earth. We may well wonder how we may come to a feeling of 'revisiting' the planet on which all of us have been born. Little Crow shows us how it is that modern people have suddenly become aware that they live on a planet, and that as planetary citizens, all are responsible for the maintenance and care of the living being upon which all life depends."	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.173	Cassette	Mitak'oyas'in: Assimilation.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 8 of 13. "The arrival of the Europeans in the New World began a systematic attempt at the removal of the Indian people. Assimilation was the answer-- absorb them into the white culture and rid the world of a useless race. Did the Europeans succeed? You may be surprised by the answer."	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.174	Cassette	Mitak'oyas'in: Tribalism is not Unity.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 9 of 13. In this segment, Little Crow brings home this message of unity. By addressing the deleterious effects of tribalism as an artificial and divisive concept, he demonstrates the need for a spirit of unity among the diverse Indian Nations.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.175	Cassette	Mitak'oyas'in: Blindness of Wisdom.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 10 of 13. "What is the key to Wisdom? Does anyone ever achieve Wisdom? What happens when we believe ourselves to be wise, and lose sight of the most important human attribute? Is the answer here?"	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.176	Cassette	Mitak'oyas'in: Zero Time.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape number 11 of 13. Interview with Lakota religious leader, Carl Bryant (Little Crow). Lineal, cyclical, static? Bryant discusses the Indian concept of time and the rhythm of life. First 4:00 of tape blank, interview cut off up to that point.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.177	Cassette	Mitak'oyas'in: Heyoka.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 12 of 13 in the series.	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.178A	Cassette	Mitak'oyas'in: Last Message From a Distant Star.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 13 of 13, in two parts. This is part one, giving perhaps an overview of the previous 12 tapes. Talks of ways of explanation, concepts of reality.	Purchase	90 minutes	Copyright Little Crow Productions, 1988

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	CA.178B	Cassette	Mitak'oyas'in: Last Message From A Distant Star, Part II.	Apodaca, Paul; Little Crow Productions [Publisher]; Bryant, Carl; Publisher [publisher]	1988	Cassette Tape Tape 13 of 13. Continuation of Lakota religious concepts. Paul Apodaca also discusses some aspects of his Navajo background. Bryant tells two Lakota myths concerning adventures of Iktomi, including "How the Lakota Came Upon the Earth."	Purchase	90 minutes	Copyright Little Crow Productions, 1988
good	CA.458	Cassette	Cupeno Interviews, Tape #1	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.459	Cassette	Cupeno Interviews, Tape #2	Bahr, Diana; Gann, Anna; Dolan, Pat	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.460	Cassette	Cupeno Interviews, Tape#3	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.461	Cassette	Cupeno Interviews, Tape#4	Bahr, Diana; Dolan, Pat	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.

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good	CA.462	Cassette	Cupeno Interviews, Tape #5	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.463	Cassette	Cupeno Interviews, Tape #6	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.464	Cassette	Cupeno Interviews, Tape #7	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.465	Cassette	Cupeno Interviews, Tape #8	Bahr, Diana; Chancholo, Tracie	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.

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good	CA.466	Cassette	Cupeno Interviews, Tape #9	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.467	Cassette	Cupeno Interviews, Tape #10	Bahr, Diana; Chancholo, Tracie	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.468	Cassette	Cupeno Interviews, Tape #11	Bahr, Diana; Chancholo, Tracie	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.469	Cassette	Cupeno Interviews, Tape#12	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.

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good	CA.470	Cassette	Cupeno Interviews, Tape#13	Bahr, Diana; Dolan, Pat	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.471	Cassette	Cupeno Interviews, Tape#14	Bahr, Diana; Dolan, Pat	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.472	Cassette	Cupeno Interviews, Tape#15	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.473	Cassette	Cupeno Interviews, Tape#16	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.

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good	CA.474	Cassette	Cupeno Interviews, Tape #17	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.475	Cassette	Cupeno Interviews, Tape #18	Bahr, Diana; Gann, Anna; Dolan, Pat	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.476	Cassette	Cupeno Interviews, Tape #19	Bahr, Diana; Gann, Anna	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	CA.477	Cassette	Cupeno Interviews, Tape #20	Bahr, Diana; Dolan, Pat	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> ", University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.

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good	CA.478	Cassette	Cupeno Interviews, Tape #21	Bahr, Diana; Chancholo, Tracie	1988-1989	Cassette Tape, Field Recording. These interviews are the basis of Diana Bahr's book <i>From Mission to Metropolis: Three Generations of Cupeño indian women</i> , University of Oklahoma Press.	Donated by Diana M. Bahr, 1993 January 11,.	90 minutes	Tapes available for research. Quoting or citing material from 1992-1993 required authorization from donor, Diana Bahr. After 1996 no authorization required. At no time may the material be used in a manner which would reveal the identity or invade the privacy of the family which is the subject of the interviews. Researcher request for duplication granted only with the written permission of Diana Bahr and interviewee.
good	R.0058A	Phonograph record (vinyl LP)	Indian Songs of the Southwest	Candelario [Publisher]; Publisher [publisher]	circa 1938	Phonograph Records, Munk Stamp.	Munk Fund purchase from Candelario's, November 1948.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Creator and copyright holder, J.S. Candelario, deceased (d. 1993). Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0058B	Phonograph record (vinyl LP)	Indian Songs of the Southwest	Candelario [Publisher]; Publisher [publisher]	circa 1940	One in a set of four 9.75"- 78 rpm phonodiscs. Candelario's catalog number C-481. Munk Fund purchase from Candelario's, November 1948. R.0065M is a duplicate however it is broken into two pieces and is unplayable.	Munk Fund purchase from Candelario's, November 1948.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Creator and copyright holder, J.S. Candelario, deceased (d. 1993). Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0058C	Phonograph record (vinyl LP)	Indian Songs of the Southwest	Candelario [Publisher]; Publisher [publisher]	circa 1940	Munk Stamp, Phonograph Record One in a set of four 9.75"- 78 rpm phonodiscs. Candelario catalog numbers C-485 and C-486.	Munk Fund purchase from Candelario's, November 1948.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Creator and copyright holder, J.S. Candelario, deceased (d. 1993). Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0058D	Phonograph record (vinyl LP)	Indian Songs of the Southwest	Candelario [Publisher]; Publisher [publisher]	circa 1940	Phonograph Records, Munk Stamp One of a set of four 9.75"- 78 rpm phono discs. Candelario catalog numbers C-487 and C-488.	Munk Fund purchase from Candelario's, November 1948.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Creator and copyright holder, J.S. Candelario, deceased (d. 1993). Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0065A	Phonograph record (vinyl LP)	Hopi Kachina Songs.	Kutka; Honyi; Gennett [Publisher]; Fewkes, Jesse Walter []; Publisher	early 1900s	Phonograph Records (9.75"- 78 rpm phono disc.) Gennett catalog number 5760. Gennett. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 published (commercial) sound recording. Copyright may still be held with Starr-Gennett Foundation, Inc. Needs further research. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	R.0065B	Phonograph record (vinyl LP)	Hopi Kachina Songs.	Gennett [Publisher]; Kakapti; Fewkes, Jesse Walter; Honauuh; Publisher	early 1900s	Phonograph Records (9.75"- 78 rpm phonodisc.) Gennett catalog number 5761. Gennett. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 published (commercial) sound recording. Copyright may still be held with Starr-Gennett Foundation, Inc. Needs further research. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0065C	Phonograph record (vinyl LP)	Hopi Kachina Songs.	Gennett [Publisher]; Honyi; Kutka; Fewkes, Jesse Walter; Publisher	early 1900s	Phonograph Record (9.75"- 78 rpm phono disc.) Gennett catalog number 5758. Gennett. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 published (commercial) sound recording. Copyright may still be held with Starr-Gennett Foundation, Inc. Needs further research. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0065D	Phonograph record (vinyl LP)	Indian Music of the Southwest / Butterfly-Laguna / Eagle- S[an] Ildef[onso]	unidentified	1947 August	Phonograph Record. (9.75"- 78 rpm phono disc.) Recorded at Gallup, New Mexico August 1947. Potentially field recording. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Homemade record on "Wilcox-Gay Recordio Disc," donation unknown. This recording possibly done by Southwest Museum staff. Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0065F	Phonograph record (vinyl LP)	Songs of the Tigua /Tigua Round Dance / Tigua Turtle Song	unidentified	1947 September	Phonograph Records (9.75"- 78 rpm phono disc.) Potentially field recording. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Homemade record on "Wilcox-Gay Recordio Disc," donation unknown. This recording possibly done by Southwest Museum staff. Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0065G	Phonograph record (vinyl LP)	Songs of the Apache and Navajo / Navajo-solo and Apache Devil / Yei-bichai Navajo	unidentified	1947 September	Phonograph Record (9.75"- 78 rpm phono disc.) Potentially field recording. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Homemade record on "Wilcox-Gay Recordio Disc," donation unknown. This recording possibly done by Southwest Museum staff. Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0065H	Phonograph record (vinyl LP)	Indian Songs of the Southwest /Zuni "maidens" and Navajo-solo/ Deer hunting Cochiti	unidentified	1947	Phonograph Record (9.75"- 78 rpm phono disc.) Potentially field recording. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Homemade record on "Wilcox-Gay Recordio Disc," donation unknown. This recording possibly done by Southwest Museum staff. Possible purchase or donation. Collection number assigned to R.0065 A-M indicates this set of records was most likely acquired as a group.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	R.0065J	Phonograph record (vinyl LP)	Songs of the Taos People.	Tom Tom Records (Publisher)	circa 1940	Tom Tom. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Manuel Archuleta, of San Juan Pueblo, was one of the first collectors of Native American music in the United States. Archuleta first recorded music as a hobby, and later sold his records. He formed his own record production company, Tom Tom Records, Co., Albuquerque, New Mexico circa 1940. He lost copyright of this first Tom Tom label.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Duplication of recordings requested by researchers permitted only with written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. Copyright status needs further research.
good	R.0065K	Phonograph record (vinyl LP)	Music of Taos	Tom Tom Records (Publisher)	circa 1940	Tom Tom. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Manuel Archuleta, of San Juan Pueblo, was one of the first collectors of Native American music in the United States. Archuleta first recorded music as a hobby, and later sold his records. He formed his own record production company, Tom Tom Records, Co., Albuquerque, New Mexico circa 1940. He lost copyright of this first Tom Tom label.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Duplication of recordings requested by researchers permitted only with written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. Copyright status needs further research.
good	R.0065L	Phonograph record (vinyl LP)	Music of San Felipe.	Tom Tom Records (Publisher)	circa 1940	Tom Tom. R.0065A-M in leather record portfolio, not from single series. A and B sides may not be completely transcribed.	Manuel Archuleta, of San Juan Pueblo, was one of the first collectors of Native American music in the United States. Archuleta first recorded music as a hobby, and later sold his records. He formed his own record production company, Tom Tom Records, Co., Albuquerque, New Mexico circa 1940. He lost copyright of this first Tom Tom label.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Duplication of recordings requested by researchers permitted only with written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. Copyright status needs further research.
good	R.0068	Phonograph record (vinyl LP)	Kiowa Traditional Music.	unidentified	undated	Phonograph Records (12"- 78 rpm phono disc.) Poor recording, some electrical interference. No labels or other data on recordings. Potentially field recording. Kiowa Side I A Oh-ho-mo B fast war dance Side II A Sun Dance B 49	Homemade record. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0099	Phonograph record (vinyl LP)	Unidentified Indian Songs.	unidentified	undated	Phonograph Records No identification on label, slip cover or artifact record as to tribe or performer(s). Audiodisc do-it-yourself recording format. RECORD PLAYS FROM INSIDE OUT. notes from record 2388-G-9 [overall: 25 cm; Audiodisc Record #3373. No title. Orange "X" on one side. Plain brown paper envelope.]	Homemade record. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	R.0100	Phonograph record (vinyl LP)	Unknown Indian Songs.	unidentified	undated	Phonograph Records No identification as to tribe or performer(s). Good recordings, two songs on each side. Disc plays at 78 rpm. Jacket labeled 2388-G-9. notes from record 2388-G-9 [overall: 25 cm; Audiodisc Record #3373. No title. Orange "X" on one side. Plain brown paper envelope.]	Homemade record on "Presto Do-It Yourself" disc. Donation by Mr. John I. Gamble,1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0101	Phonograph record (vinyl LP)	The Unknown Indian Songs.	unidentified	undated	Phonograph Records Indian songs. No records or labels exist to indicate either tribe or performer(s). Recording on only one side of disc. Record plays at 78 rpm. Jacket labled 2388-G-8 [overall: 26.5 cm; Audiodisc Record #3373. No title.]. 3373 does not appear on record. PRESTO label with 2388-G-7 written (descriptions match 2388-G-7)	Homemade record on "Presto Do-It Yourself" disc. Donation by Mr. John I. Gamble,1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0102	Phonograph record (vinyl LP)	Kiowa Songs of the Blackfeet Clan.	Poolaw, Justin	undated	Phonograph Records (9.75"- 78 rpm phono disc.) Center labeled 2388-G-10. Description matches to 2388-G-10B [overall: 25 cm; Recordido Disc 2, Blackfoot, Artist: Justin Poolaw, Kiowa Singer.]	Homemade "Wilcox-Gay Recordio Disc." Donation by Mr. John I. Gamble,1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0103	Phonograph record (vinyl LP)	Songs of the Kiowa People.	Poolaw, Justin	undated	Phonograph Records (9.75"- 78 rpm phono disc.) Personal recording? Description matches to 2388-G-10A [overall: 25 cm; A. Presto Records. #1 49 Artist: Justin Poolaw, Kiowa Singer.]	Homemade record on "Presto Do-It Yourself" disc. Donation by Mr. John I. Gamble,1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0104	Phonograph record (vinyl LP)	Kiowa Victory Dance Songs.	Little Chief; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1E [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (E) Kiowa Victory Dance, White Fox & Little Chief, Kiowa K-350. Circle Dance, Victory Dance, White Fox & Little Chief, Kiowa K-350.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble,1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.

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good	R.0105	Phonograph record (vinyl LP)	Kiowa Social Songs.	Little Chief; Pauahty, Linn; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1D [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (D) Children Rabbit Dance, White Fox & Little Chief, Kiowa. K-390. Kiowa Hand Game, Uinn Paughty, Kiowa. K-324.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0106	Phonograph record (vinyl LP)	Songs of the Kiowa People.	Doyebi, Nathan; Saloe, G.; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1J [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (J) Kiowa Fast War Dance, N. Doyebi & G. Saloe, Kiowa. K-121. Ceremonial Ruffle Dance, N. Doyebi & G. Saloe, Kiowa, K-121.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0107	Phonograph record (vinyl LP)	Kiowa Round Dance Songs.	Aunquoe, Charles; Red Bird; Doyebi, Nathan; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1I [overall: 25.5 cm, (A-N) Phonograph records. American Indian Soundmaster Series. (I) Kiowa Round Dance, N. Doyebi, J Aungoe & Red Bird, Kiowa, K-231-R. Kiowa Round Dance, N. Doyebi, J. Aungoe & Red Bird, Kiowa. K-231-R.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0108	Phonograph record (vinyl LP)	Kiowa Sun Dance Songs.	American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1C [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (C) Kiowa Sun Dance Songs, White Fox, Kiowa, K-500 A, Kiowa Sun Dance, White Fox, Kiowa, K-500 B.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.

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good	R.0109	Phonograph record (vinyl LP)	Kiowa Dance Songs of the Blackfeet Clan.	American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1A [overall: 26 cm, (A-N) Phonograph records. American Indian Soundmaster Series. (A) Blackfeet Clan Dance, White Fox, Kiowa, K-392 B 1950, Blackfeet Clan Dance, White Fox, Kiowa, K-392 A 1950.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0110	Phonograph record (vinyl LP)	Kiowa Round Dance Songs.	American Indian Soundmasters [Publisher]; Doyebi, Nathan; Anquoe, Jack; Red Bird, Ernest; Publisher [publisher]	circa 1950	Center labeled 2388-G-1N [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (N) Kiowa Round Dance, N. Doyebi, J. Aundoe & Red Bird, Kiowa. K-236A. Kiowa Round Dance, N. Doyebi, J. Aundoe & Red Bird, Kiowa, K-236B.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0111	Phonograph record (vinyl LP)	War Expedition Songs of the Kiowa.	Pauahy, Linn; Botone, Matthew; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1M [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (M) War Expedition Songs, L. Paugthy & M. Botone, Kiowa. K-326. War Expedition Songs, L. Paugthy & M. Botone, Kiowa. K-326.]. Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0112	Phonograph record (vinyl LP)	Songs of the Kiowa People.	American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1L [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (L) Buffalo Dance Songs, White Fox, Kiowa, K-378. Snake Dance, White Fox, Kiowa. K-380.]. Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.

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good	R.0113	Phonograph record (vinyl LP)	Kiowa Victory Dance Songs.	Pauahty, Linn; Botone, Matthew; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1K [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (K) Kiowa Victory Dance, L. Paughty & M. Botone, Kiowa. K-355. Kiowa Victory Dance, L. Paughty & M. Botone, Kiowa. K-355.]. Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0114	Phonograph record (vinyl LP)	Kiowa War Dance Songs.	Aungoe, James; Pauahty, Linn; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1B [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (B) Kiowa War Dance, Aundoe & Paughty, Kiowa, K-108B, Kiowa War Dance, Aundoe & Paughty, Kiowa, K-104A.]. Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0115	Phonograph record (vinyl LP)	Kiowa War Dance Songs.	American Indian Soundchief	circa 1950	REMARKS:(9.75"- 78 rpm phono disc.) American Indian Soundchief catalog number K-116.	American Indian Soundchiefs Records was founded in the 1940s by the late Rev. Linn D. Pauahty, a Kiowa Indian Methodist minister from Carnegie, Oklahoma. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research, may still be with Indian Soundchiefs or Indian House.
good	R.0116	Phonograph record (vinyl LP)	Songs of the Apache People.	American Indian Soundmasters [Publishers]; Publishers [publishers]	circa 1950	Center labeled 2388-G-1F [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (F) Apache Fire Dance, Geronimo Apaches. M-300A, Apache Social Dance, Geronimo Apaches. M-300B.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.

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good	R.0117	Phonograph record (vinyl LP)	Pawnee War Dance Songs.	Murrie, Frank; Pratt, Lamont; Leader, Mrs. Jacob; American Indian Soundmasters [Publisher]; Publisher [publisher]	circa 1950	Center labeled 2388-G-1G [overall: 25.5 cm; (A-N) Phonograph records. American Indian Soundmaster Series. (G) Pawnee Slow War Dance, Frank Murrie, Lamont Pratt & Mrs. Jacob Leader. PA-100A. Pawnee Fast War Dance, Frank Murrie, Lamont Pratt & Mrs. Jacob Leader. PA-100B.]. Curatorial note: Very rare, Autry may have the only copy of this recording.	Native owned record label. Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with the written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights. American Indian Soundmasters [Publisher] no longer in existence. Copyright status needs further research.
good	R.0118	Phonograph record (vinyl LP)	SONGS OF THE BLACKFOOT PEOPLE	unidentified	undated	Songs of the Blackfeet Indians. Includes Medicine songs, White Dog Song, and Grass Dance songs	Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G.	unknown	Unknown. Restricted use, tribal consultation needed.
good	R.0119	Phonograph record (vinyl LP)	Kiowa Dance Songs.	Aunqoe, Charles	1949 August 24	Phonograph Records (6.5" - 45 rpm phono disc.) Center labeled 2388-G-4 [overall: 17 cm; Kiowa Sun Dance Song, Charlie Angnoe, August 24, 1949. Kiowa 9 Dance Song, Charlie Angnoe, August 24, 1949. Blue Label, 45 RPM.]	Homemade record on "Wilcox-Gay Recordio Disc." Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.0120	Phonograph record (vinyl LP)	Kiowa Dance Songs.	Aunqoe, Charles	1949 August 24	REMARKS:(6.5" - 45 rpm phono disc.)	Homemade record on "Wilcox-Gay Recordio Disc." Donation by Mr. John I. Gamble, 1984 November 12, accession# 2388.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0140 /Tape 78-80	Aluminum disk	McClintock-Blackfoot Recordings.	Running Crane; Mad Wolf; White Calf, Jim	1898	Field Recording. REMARKS:SONGS 1&2 PRAYERS BY MADWOLF PERHAPS FOR THE START OF THE CEREMONY. HE IS PRAYING FOR EVERYONE THERE INDIVIDUALLY AND CALLS THEIR NAMES. HE SAYS,"TO DO AWAY WITH FIRE AND WATER". HE ASKS FOR GUIDANCE FROM THE SOURCE OF LIFE ABOVE,THE CREATOR WHO GIVES LIFE. (NOTE THE RECORD INDICATES THE FIRST SONG AS A SPEECH BY RUNNING CRANE) REMARKS:SONG #3 RIDING SONG OR SONG OF PRAISE BY DUCKHEAD.HE SAYS, "WHERE ARE MY CHILDREN? MY CHILDREN ARE NOT BEHIND ME." PERHAPS THIS WAS IN THE ERA WHEN CHILDREN WERE NO LONGER INTERESTED IN THEIR CEREMONIES. REMARKS:SONG #4 JIM WHITECAFF SINGING A BRAVEDOG SONG	Gift of Walter McClintock. Walter McClintock donated to the Library of Congress (Smithsonian) in 1936.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.

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unknown, needs further inspection	R.0141 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Big Moon; Cream Antelope; White Grass	1898	Field Recording. Must be played with special needle. Comments entered by lishu pokhrel. Darrell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. Sundance song-raising the pole sung by duckhead. Big moon reciting a prayer and then sang in regards to the center pole. (note-prayer sunlodge before raising the center pole. First time you hear a different nomenclature used for the creator. Used ah bis da do key-creator, maker of life instead of ich stay bay da bay OH-holy person. Noted as a big transition.). The reciting of a prayer before a song is still visible and practised today. Sekemapse(stingy) singing a hym. Praying and singing a healing song. Says something is wrong with his body. Sekemapse singing the beaver bundle song. Na toe yee-sun,holy.natoeyee beaver bundle song. This is the 4th beaver bundle song but one is not to count them. Cream antelope singing a wolf song. Whitegrass singing fox and the moon. Sinnopa- fox. Part of the beaver bundle song. Whitegrass singing red paint song. Song that is still used today.red paint is very much part of the blackfeet people. Only if the song is transferred to you you can use the paint in a holy way and hold the red paint song.	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0142 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Big Top Knot; Last Gun; Dog Ears; White Grass	1898	Field Recording. Theforth song labled as a blacktail deer song has been identified as a continuation of the previous song (womans gambling song) by linda j. Goodman, ethnohistorian at the museum of new Mexico. She believes that the black tail deer song is not present on this recording (sr.366); there also are three separate songs at the fifth item on the recording (mountain song), none of which are identified. The sound of each is distinctly different. (11-24-91). Comments entered by lishu pokhrel. Darrell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. Big top knot singing skunk song. Big top knot singing starting to war-has 2 songs. Big top knot singing women gambling- has 2 songs. Last gun singing black tail deer dance. Last gun singing going to the mountains. Dog ear singing wolf song. (note wolf songs are songs that are based on a family of wolves. The blackfeet people had a strong connection to the wolves. They knew the ways of the wolves-traveling, behavioral patterns. Wolf songs are mostly about travelling or good luck songs.). White grass singing the sweat song.	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0143 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Last Gun; Dandy Jim; Makes Cold Weather	1898	Field Recording Comments entered by lishu pokhrel. Darrell kipp and shirley srow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. Riding/night song by last gun. These were songs in encampments. Love song by last gun. Gambling song by last gun. Parted hair song by dandy jim. (note- in record labeled as riding song). Love song by dandy jim. 06-05-01.	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
unknown, needs further inspection	R.0144 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Mad Wolf	1898	Field Recording Comments entered by lishu pokhrel. Darell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. Beaver song by mad wolf. Sweat lodge songs by mad wolf. Lyrics include- he says, "nokonaan"- my lodge. "old man is coming in". "old woman is coming in". "my paint is holy". "my hat is holy" -06-05-01.	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0145 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Big Moon; Bear Shoe; Cream Antelope	1898	Field Recording Comments entered by lishu pokhrel. Darrell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. Riding(camp circle) songs by ???. Big moon singing in record labeled as black paint song. He says, "i give you this". Beaver song by (cream antelope???) in record said to be by bear shoe. Medicine pipe song by cream antelope. Inskim song by cream antelope. He says, "take me for i am holy." 06-05-01.	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0146 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Blood Jim	1898	Field Recording Linda j. Goodman, ethnohistorian at the museum of new Mexico (11-24-91) has identified the fifth item on this recording as a continuation of the fourth, rather than different songs. Likewise item ten is a continuation of item nine sung by the same singer. Comments entered by lishu pokhrel. Darrell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb. 2002. Good luck song by blood jim. He says, "i will get good luck tommorrow". Wolf song by blood jim. Love song by blood jim. (words are weak). Love song by blood jim. (words are weak.). Love song by blood jim. He says "manikipiwasin"- bachelor road. Gambling song by duck head. He says "no one can guess me" 06-06-01	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0147 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Russell; Big Top, Jim; Many Tail Feathers; Hairy Coat; Big Moon, Jack	1898	Field Recording Comments entered by lishu pokhrel. Darrell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. 2 night songs by russell. 2 night songs by jim big top. Duet with russell and jim big top. Riding song by many tail feathers. (in record labeled as wolf song). Riding song by hairy coat. (in record labeled as wolf song). Wolf song by hairy coat. Brave dog song by jack big moon. He says, "i will give me own song to the whiteman" 06-06-01	Gift of Walter McClintock, circa 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.

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unknown, needs further inspection	R.0148 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Hairy Coat; Mountain Chief; Many Tail Feathers; Dandy Jim; Maka	1898	Field Recording. Coments entered by lishu pokhrel. Darrell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. War song by duck head. (in record labeled as wolf song). Good luck song including a prayer by hairy coat. (in record labeled as wolf song). Wolf song by many tail feathers. War song by many tail feathers. He says, "horse is powerful". Medicine pipe song(probably the start) by maka. Old man singing beaver song-"deer or crow?? song. In record labeled as beaver and medicine song. Going to war song by dandy jim. (words not very clear) 06-06-01	Gift of Walter McClintock, crica 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
unknown, needs further inspection	R.0149 /Tape 78-80	Aluminum disk	McClintock--Blackfoot Recordings.	Cream Antelope; Dandy Jim	1898	Field Recording Comments entered by lishu pokhrel. Darell kipp and shirley crow shoe blackfeet consultants for the blackfeet exhibition Feb.2002. Going to war song by dandy jim. (words not very clear). Beaver song by cream anelope. Walking horse from enemy song by cream antelope 06-06-01	Gift of Walter McClintock, crica 1935. Accession# 1264.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Other restrictions may apply due to cultural sensitivity, tribal consultation needed.
good	R.uncat1	Phonograph record (vinyl LP)	Authentic Indian Recording, Red Lake, Minnesota	Graves, Royce	undated	Commercial recording. Includes songs from the Chippewa Tribe, Soldier's Song, Fast War Dance Song on one side and Air Corps song on the other side.	Purchase	unknown	Most likely pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights.
good	R.uncat2	Phonograph record (vinyl LP)	Navajo Songs from the Land of Enchantment	Morgan, William; Tsosie, Tommy; Scott, Joe; and Benally, Harry. Kastning Music Co. [Publisher]	1947	Commercial recording. "War Dance Song" on side 1-A and "Squaw Dance Song" on side 1-B	Purchase	unknown	Pre-1972 published (commercial) sound recording. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Researcher request for duplication granted only with written permission from artist, performer, interviewer and interviewee, tribal authority, or current holder of intellectual property rights.
fair, signs of deterioration on end of tapes	TAPE.36	Reel to reel tape	"In the Land of the War Canoes."	unidentified	circa 1914	Reel to Reel. Recording of both singing, and the sounds of paddling and of the ocean. Most likley sound effects used in Edward S. Curtis movie of the same name.	Library acquisition unknown, possbily donated by Curtis or Frederick Webb Hodge when employed by the Southwest Museum.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Most likely in public domain with no restrictions due to cultural sensitivity (to confirm after digitization)
fair, signs of deterioration on end of tapes	TAPE.37	Reel to reel tape	Recording of Pomo songs and myths.	D'Augulo, Jaime	1977 July 17	Reel to Reel, Pomo. Field recording?	Library acquisition unknown.	unknown	Unpublished sound recording created in 1977, still under copyright. Restricted use, tribal consultation needed.

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good	TAPE.38	Reel to reel tape	American Indian Movement III: The Interview With Leonard Crow Dog.	Crow Dog, Leonard	in or after 1973	Reel to Reel Topics of interview include: Discussion of the American Indian Movement, reasons for the 1973 seizure of Wounded Knee, Crow Dog's role as spiritual leader of AIM, the significance and views of the two Wounded Knee battles, what it means to live as an Indian, and a discussion of the Ghost Dance--past and present. Recorded on 1/4"- Scotch magnetic tape.	Library acquisition unknown.	unknown	Unpublished sound recording created in or after 1973, still under copyright.
good	TAPE.39	Reel to reel tape	American Indian Movement II: Interview With Vernon Bellecourt.	Bellecourt, Vernon; Camp, Carter; Harvey, Ron; Turteltaub, Mark	in or after 1973	Reel to Reel Topics of news reports and interviews include: A discussion of nationwide support for Wounded Knee and the Justice Departments reactions, Bellecourts report of the siege, reasons for the formation of AIM and early activities of the organization, incidents of violence and hostility against Indian people in the early 1970's, a discussion of the San Francisco Bay area Indian community, and brief definitions of various Indian principles such as "warrior society" and religion. Some interference from an overlapping recording at a higher speed on the first part of side A. Can be compensated for by adjusting speaker ballance. Recorded on 1/4"- Scotch magnetic tape.	Recorded by a Berkeley radio station at the time of the Wounded Knee take-over. Library acquisition unknown.	unknown	Unpublished sound recording created in or after 1973, still under copyright.
good	TAPE.40	Reel to reel tape	American Indian Movement, Vol. IV. The Wounded Knee Siege.	Means, Russell; Bellecourt, Clyde	in or after 1973	Reel to Reel Topics of this recordings include: Wounded Knee siege settlement proposals, the air-drop of supplies, interviews with various Indian observers, wake and funeral for Frank Clearwater, and instances of police and government harrasment. One brief news report at the beginning of the first trac, with more reports and interviews at the end of the reverse trac. Recorded on 1/4"- Scotch magnetic tape.	Library acquisition unknown.	unknown	Unpublished sound recording created in or after 1973, still under copyright.
good	TAPE.41	Reel to reel tape	American Indian Movement, Vol. I. The Siege of Wounded Knee.	Bellecourt, Vernon; Roubideaux, Ramon; Banks, Dennis; Camp, Carter; Crow Dog, Leonard	in or after 1973	Reel to Reel Topics of this recording include: A discussion of Indian concepts, interview with Vernon Bellecourt about the situation at Wounded Knee, discussion of chairman Richard Wilson, the Independent Oglalla Nation, Indian Reorganization Act, Indian policies, events leading up to the siege of Wounded Knee, chronology of events up to March 29, a proclamation of sovereignty, settlement negotiations, a recorded telephone conversation between Dennis Banks and Justice Department officials concerning the encroachment of PCs on Wounded Knee checkpoints, and a recording of one of the many firefights. Recorded on 1/4"- Scotch magnetic tape.	Library acquisition unknown.	unknown	Unpublished sound recording created in or after 1973, still under copyright.
poor, warping through out tape	TAPE.44	Reel to reel tape	Bill Holm, Tlinget Carvings	unidentified	undated	Reel to Reel. Contents unknown	Library acquisition unknown.	unknown	Uknown. Restricted use, tribal consultation needed.
fair, signs of deterioration on end of tapes	TAPE.46	Reel to reel tape	Songs and Myths of Indian California.	D'Angulo, Jaime	undated	Reel to Reel Interference from overlapping recording at beginning.	Library acquisition unknown.	unknown	Uknown. Restricted use, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
fair, signs of deterioration on end of tapes	TAPE.50	Reel to reel tape	Music of the Northwest Coast.	unidentified	1971 February 16-26	Reel to Reel, Bella Bella, Bella Coola Only part of tape is listenable, probably the Bella Bella songs with some dialogue including a brief discussion of a headdress. Of a different topic sounds of whales are also playable; remainder is recorded at too low a speed to be played on the machine in the library.	Library acquisition unknown.	unknown	Unpublished sound recording created in 1971, still under copyright. Tribal consultation needed.
fair, signs of deterioration on end of tapes	TAPE.51	Reel to reel tape	Native American Music of Louis Ballard.	Ballard, Louis	undated	Reel to Reel Tape Brief preview of an entire live concert, performed by Louis Ballard, Director of Music at the Bureau of Indian Affairs. Also includes a discussion of the characteristics of Indian music in between song performances. Recorded on Sony 1/4"- Pr-200 professional recording tape.	Recorded at the Cabrillo Music Festival at the Cabrillo College Theater. "Field recording" may have been done by Southwest Museum staff.	unknown	Unpublished sound recording taken a8 performance, copyright restriction most likely apply.
good	TAPE.52	Reel to reel tape	British Columbia Land Claims.	Rogers, Ed; Caulder, Frank; Fromm, Barbara; Saunders, Doug; Cummings, Peter A.; Publisher [publisher]. Distributed by Akwesasne Notes, Mohawk Nation	undated	Reel to Reel Tape Collection of interviews and reports on the Niska Indian land claims case of British Columbia, Canada. Also discussed are Yukon land claims, the Alaska settlement between the United States government and Alaska natives, and the land claims of various other Canadian tribes and Metis who had signed treaties giving up land in the past. From Made field in Argus: Akwesasne Notes~Publisher	Acquired most likely as purchase with or part of <i>Akwesasne Notes</i> journal subscription	unknown	Under copyright.
good	TAPE.53	Reel to reel tape	Old Time Stories by Jaime D'Angulo.	D'Angulo, Jaime	undated	Reel to Reel, Pomo, English Recording of a radio broadcast off of station KPFA in Berkeley, California. Title of myth(s) not given but they have to do with a song competition between Coyote and other animals, and with the travels of the hero Temishi and his little brother Woodpecker.	Recording of a radio broadcast off of station KPFA in Berkeley, California.	unknown	Under copyright with station KPFA.
good	TAPE.54	Reel to reel tape	"An Indians' Memories of the Feather River Country."	Beavers, Bryan; Jewel, Donald P. Pacifica Radio Archive.	1966 June 2	Reel to Reel The reminiscences of Mr. Bryan Beavers, of the Feather River area. Interview includes a discussion of old-times, Concow population prior to white contact, the practice of burning off dry brush, contact with whites and early relations, removal to the reservation in Round Valley, the 1964 "round-up" and mass executions, and other war crimes committed by the army, school life, work, the longevity of tribal socio-political organization, and the preservation of Indian identity.	Recorded interview from Pacific Radio Archive.	unknown	Under copyright.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	TAPE.56	Reel to reel tape	Teluli I, "Anthropolwogs."	Hodge, Frederick Webb	1950-1956	Reel to Reel Tape Oral history of Frederick Webb Hodge, Director of the Southwest Museum from 1932-1955 at a gathering of freinds on which he relates various personal experiences. Title "Anthropolwogs" is apparently Hodges, being written on the tape container.	TAPE.56 to TAPE.61 are oral interviews of Frederick Webb Hodge, a preeminent archeologist of his time who worked at the Smithsonian, Heye Foundation, and the Southwest Museum (now part of the Autry). He was the archeologist for the Hemenway Expedition (1886-1890) and the Hendricks/Hodge Expedition to Zuni Pueblo (1918-1922). As Director of the Southwest Museum (1932-1955), he brought 200,000 items to the Museum through numerous museum sponsored expeditions throughout Arizona, California, New Mexico, and Nevada. In his interviews, he discusses developments in the fields of anthropology and archaeology and his relations with the Native communities he worked with.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.
good	TAPE.57	Reel to reel tape	Teluli II	Hodge, Frederick Webb	1950-1956	Reel to Reel Tape Oral history of Frederick Webb Hodge, Director of the Southwest Museum from 1932-1955 in which he relates various personal experiences to a gathering of freinds regarding historical figures and events. On this tape he also sings an unidentified Zuni song.	TAPE.56 to TAPE.61 are oral interviews of Frederick Webb Hodge, a preeminent archeologist of his time who worked at the Smithsonian, Heye Foundation, and the Southwest Museum (now part of the Autry). He was the archeologist for the Hemenway Expedition (1886-1890) and the Hendricks/Hodge Expedition to Zuni Pueblo (1918-1922). As Director of the Southwest Museum (1932-1955), he brought 200,000 items to the Museum through numerous museum sponsored expeditions throughout Arizona, California, New Mexico, and Nevada. In his interviews, he discusses developments in the fields of anthropology and archaeology and his relations with the Native communities he worked with.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.
fair, signs of deterioration on end of tapes	TAPE.58	Reel to reel tape	Teluli III.	Hodge, Frederick Webb	1950-1956	Reel to Reel Tape Oral history of Frederick Webb Hodge, Director of the Southwest Museum from 1932-1955 at a gathering of friends for a farewell party. Note inserted in container explains why the sound is garbled. Recording made on two different occasions, dates on box.	TAPE.56 to TAPE.61 are oral interviews of Frederick Webb Hodge, a preeminent archeologist of his time who worked at the Smithsonian, Heye Foundation, and the Southwest Museum (now part of the Autry). He was the archeologist for the Hemenway Expedition (1886-1890) and the Hendricks/Hodge Expedition to Zuni Pueblo (1918-1922). As Director of the Southwest Museum (1932-1955), he brought 200,000 items to the Museum through numerous museum sponsored expeditions throughout Arizona, California, New Mexico, and Nevada. In his interviews, he discusses developments in the fields of anthropology and archaeology and his relations with the Native communities he worked with.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.

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good	TAPE.59	Reel to reel tape	Teluli IV.	Hodge, Frederick Webb	1950-1956	Reel to Reel Tape Oral history of Frederick Webb Hodge, Director of the Southwest Museum from 1932-1955, in which he related some personal and historical experiences. Topics include: the practice of giving certain names to white people, Mary Austin, Ft. Tejon, and Palowahtiwa.	TAPE.56 to TAPE.61 are oral interviews of Frederick Webb Hodge, a preeminent archeologist of his time who worked at the Smithsonian, Heye Foundation, and the Southwest Museum (now part of the Autry). He was the archeologist for the Hemenway Expedition (1886-1890) and the Hendricks/Hodge Expedition to Zuni Pueblo (1918-1922). As Director of the Southwest Museum (1932-1955), he brought 200,000 items to the Museum through numerous museum sponsored expeditions throughout Arizona, California, New Mexico, and Nevada. In his interviews, he discusses developments in the fields of anthropology and archaeology and his relations with the Native communities he worked with.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.
fair, signs of deterioration on end of tapes	TAPE.60	Reel to reel tape	Teluli.	Hodge, Frederick Webb	1950-1956	Reel to Reel Tape Oral history of Frederick Webb Hodge, Director of the Southwest Museum from 1932-1955, at a gathering of freinds on which he relates various personal experiences.	TAPE.56 to TAPE.61 are oral interviews of Frederick Webb Hodge, a preeminent archeologist of his time who worked at the Smithsonian, Heye Foundation, and the Southwest Museum (now part of the Autry). He was the archeologist for the Hemenway Expedition (1886-1890) and the Hendricks/Hodge Expedition to Zuni Pueblo (1918-1922). As Director of the Southwest Museum (1932-1955), he brought 200,000 items to the Museum through numerous museum sponsored expeditions throughout Arizona, California, New Mexico, and Nevada. In his interviews, he discusses developments in the fields of anthropology and archaeology and his relations with the Native communities he worked with.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.
good	TAPE.61	Reel to reel tape	Teluli.	Hodge, Frederick Webb	1950-1956	Reel to Reel Tape Oral history of Frederick Webb Hodge, Director of the Southwest Museum from 1932-1955. This tape is a compilation of the others: Teluli I, II, III, and IV. Hodges personal reminiscences of Lummis and the building of El Alisal, Mary Austin, Fanny Bandelier, Charles Augustus Garlick, Frank Hamilton Cushing, Washington Matthews, Clifford Park Baldwin, George Wharton James, the Heminway Expedition, Dr. Albert Gatschet, and Indian namegiving.	TAPE.56 to TAPE.61 are oral interviews of Frederick Webb Hodge, a preeminent archeologist of his time who worked at the Smithsonian, Heye Foundation, and the Southwest Museum (now part of the Autry). He was the archeologist for the Hemenway Expedition (1886-1890) and the Hendricks/Hodge Expedition to Zuni Pueblo (1918-1922). As Director of the Southwest Museum (1932-1955), he brought 200,000 items to the Museum through numerous museum sponsored expeditions throughout Arizona, California, New Mexico, and Nevada. In his interviews, he discusses developments in the fields of anthropology and archaeology and his relations with the Native communities he worked with.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	TAPE.63	Reel to reel tape	Songs from the Gallup Intertribal Ceremonial.	unidentified	undated	Reel to Reel Tape	Recording of the Gallup Intertribal Ceremonial, year unknown.	unknown	Unpublished sound recording, may still be under copyright. Tribal consultation needed.
good	TAPE.64	Reel to reel tape	Navajo Sweat Hogan Sing.	Bradley, Lee	1952-1980	Reel to Reel Tape Recording of Navajo Sweat Hogan chant and interview with Lee Bradley. Recording speed is apparently too slow for machine at SWM.	Recording made by Joseph Meagher some time between 1952 to 1980. Gift to the Southwest Museum by Mrs. Iris Meagher in memory of Joseph C. Meagher, 1987 June 1.	unknown	Copyright held by the Autry Museum. May need tribal review for cultural sensitivity.
good	TAPE.65	Reel to reel tape	Narratives on Navajo Culture.	Bradley, Lee	1952-1980	Reel to Reel Tape Recording of interview with Lee Bradley. By deductive reasoning it is assumed that Mr. Bradley is a Navajo, contents of the tape concern various aspects of Navajo society. Also discussion of the stick game. Recorded at too low a speed for the machine at SWM.	Recording made by Joseph Meagher some time between 1952 to 1980. Gift to the Southwest Museum by Mrs. Iris Meagher in memory of Joseph C. Meagher, 1987 June 1.	unknown	Copyright held by the Autry Museum. May contain culturally sensitive material, tribal consultation needed.
good	TAPE.66	Reel to reel tape	"Red Feather."	Meagher, Joseph C.	1952-1980	Reel to Reel Tape Reading of the script for a documentary entitled "Red Feather." No date or other information.	Recording made by Joseph Meagher some time between 1952 to 1980. Gift to the Southwest Museum by Mrs. Iris Meagher in memory of Joseph C. Meagher, 1987 June 1.	unknown	Copyright held by the Autry Museum. May contain culturally sensitive material, tribal consultation needed.
fair, signs of deterioration on end of tapes	TAPE.67	Reel to reel tape	Indian Songs on Shamrock Tape.	unidentified	undated	Reel to Reel Tape Misc. Indian song recordings. Only note on box lists three tracks: 1. Fragment of band; 2. Solo singer; 3. Cleaning Yeibechai.	Library acquisition unknown, catalog record notes this item as a gift to the library. Does not note donor name or date of donation.	unknown	Unknown. Restricted use, tribal consultation needed.
good	TAPE.75	Reel to reel tape	Songs of the Kotzebue Summer Dance.	Hunter, Celia; Lincoln, Abraham; Wilson, York; Kfar	circa 1940-1959	Reel to Reel Fairbanks radio station KFAR broadcast of portion of dance held as Kotzebue, Alaska. Includes interviews with two leaders, Mr. Abraham Lincoln and Mr. York Wilson, both of Kotzebue. Includes description of the town at beginning and end of tape and description of the drums being used. Neither the name of the narrator nor the date of recording are given.	Recording of interview from Fairbanks radio station KFAR broadcast of portion of dance held as Kotzebue, Alaska.	unknown	Under copyright. May need tribal consultation.
good	TAPE.91	Reel to reel tape	Hopi Songs.	Talayasva, Don; Tennis, Bill [collector]; Collector [collector]	1960 March 18	Reel to Reel, Hopi, Zuni Recorded at Old Oraibi on March 18, 1960. One song is sung in the Zuni language.	Recorded at Old Oraibi on March 18, 1960.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h.
good	TAPE.92	Reel to reel tape	Hopi Chants	Talayasva, Don; Tennis, Bill	1960 March 18	Reel to Reel Partial account of Don Talayasva singing Hopi chants. Begins abruptly, fading in and out with sudden blank spots through recording. Recorded at Old Oraibi by Bill Tennis at 7.5ips.	Recorded at Old Oraibi by Bill Tennis March 18, 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.93	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Pentewa, Otto	1960	Reel to Reel, Hopi, Field Recording In the Hopi language. Fredericks for court trial in Prescott, AZ on first side (recorded sept. 21, 1960); Otto Pentewa discusses Ya Ya ceremony on second side (recorded sept. 15, 1960).	Tapes presented to the Southwest by White Bear Fredericks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
unknown, needs further inspection	TAPE.94	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Lansa, John	1960	Reel to Reel, Hopi, Field Recording Includes a discussion of Chaco Canyon and Mesa Verde. This is a copy and is in poor condition. Side b is very poor, distorted; original recording level too high, speed sometimes seems to be too fast.	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.95	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Lansa, John	1960	Reel to Reel, Field Recording Distorted throughout recording. May be one interview taped over a previous one which was not completely erased. Sound gets better towards end of side a, also midway through side b.	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.96	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Tuvengyumsi; Tewaquaptewa; Soeknoysi; Pentewa, Otto; Duwahoyeauma; Kochongva, Dan	1960	Reel to Reel, Field Recording Begins with White Bear explaining his reasons for making these tapes and presenting them to the Southwest Museum. Sound peaks on occasions but voice seems for the most part to be clear and comprehensible. Apparent speed changes, probably due to battery power fluctuations of recorder on which original was made. Contents include: creation song and legend, using stars as a timetable for ceremonies, prophesy and kiva duties, history and migration, soyal ceremony, powamu ceremony. Several small tape recordings were combined onto this one.	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.97	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Kochongva, Dan	1960	Reel to Reel, Field Recording, Hopi Recorded at 3 3/4 ips speed. Conversation between Dan kKachongva and White Bear including legends and information on corn.g26	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.98	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Duwahoyeauma	1960	Reel to Reel, Field Recording, Hopi Establishment of Old Oraibi and soyal ceremony (du-WA-hoyeau-MA, white bear's father).	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.99	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Lansa, John; Tuvenyumai	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.100	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Tuvenyumai	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
unknown, needs further inspection	TAPE.101	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Ahpa; Duwahoyeauma; Kochongva, Dan	1960	Reel to Reel, Field Recording Sound peaks at times--muffling voice somewhat. Spiritual laws in relation to Hopi establishment (Kachongva). Bacabi and Moencopi establishment, Mormons at Moencopi, tablets and religious claim of the Hopi (du-WA-hoyeau-MA, White Bear's father).	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.102	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Pentewa, Otto; Kochongva, Dan	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.103	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Lansa, John; Kachongva, Dan	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.104	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Lansa, John	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.105	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.106	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.107	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Muveynea, Earl	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
unknown, needs further inspection	TAPE.108	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Pentewa, Otto	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
unknown, needs further inspection	TAPE.109	Reel to reel tape	[Interview of White Bear Fredericks.]	Fredericks, White Bear; Lansa, John	1960	Reel to Reel, Field Recording	Tapes presented to the Southwest by White Bear Fredricks, circa 1960	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
good	TAPE.112	Reel to reel tape	Tlingit Socio-Political Organization.	Platt, Joseph B. [Collector]; Paul, William "Squindy"; Collector [collector]	undated	Reel to Reel Reel of Scotch Magnetic Tape with conversation between donor and Mr. William Paul (Squindy) who is his great-uncle, a Tlingit Indian. Taped interview recorded by Joseph B. Platt of Harvey S. Mudd College.	Donated by Dr. Joseph B. Platt, 1969 December 11, accession # 1949.G	unknown	Possible pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed. Further research needed
good	TAPE.120	Reel to reel tape	Tarahumara Music.	unidentified	1960 October	Reel to Reel	Library acquisition unknown.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
good	TAPE.123	Reel to reel tape	Serrano Lullabies.	Howard, Ernie	1960	Reel to Reel, Field Recording Lullabies sung by Ernie Howard of Banning, CA, whose uncle is a Medicine Man. Copies of tape at San Bernardino County Museum. Taped by Greg and Dorothy Cowper.	Donated by Mrs. Dorothy Cowper, 1964 October 31, accession# 1827.G	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
good	TAPE.124	Reel to reel tape	Music of the Paiute People.	Archaeological Survey Association of Southern California [Collector]; Stone, Tom; Thomas, Pete; Bellas, Emily; Collector [collector]	1962 January 13	Reel to Reel, Field Recording	Recorded at Independence, California by the Archaeological Survey Association of Southern California on January 13, 1962.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Copyright may be held with the Archeological Survey Association, needs further research. May also need tribal consultation.
fair, signs of deterioration on end of tapes	TAPE.125	Reel to reel tape	Tarahumara: Cusarare Music Festival.	unidentified	1960 October	Reel to Reel	Library acquisition unknown.	unknown	Pre-1972 unpublished sound recording, copyright indeterminate. Subject to state statutory and/or common law protection. Noncommercial use by non-profits allowed under Cal. Penal Code §653h. Restricted use, tribal consultation needed.
good	TAPE.126	Reel to reel tape	Hopi Snake and Eagle Dance Songs	unidentified	undated	Reel to Reel Tape Very faint unless played through tascam amplifier. Requires very slow speed (slower than 3.75) this can be compensated some by adjusting the pitch. Loud recording noise.	Gift of Charles Rozaire, 24 January 1992.	unknown	Unpublished sound recordings, still under copyright. Copyright for Charles Rozaire material transferred to the UCLA Fowler Museum. Restricted, tribal consultation needed
good	TAPE.uncat	Reel to reel tape	"Indian Boy-Soul of Spain"	Meagher, Joseph C.	1952-1980	Reel to Reel Tape	Recording made by Joseph Meagher some time between 1952 to 1980. Gift to the Southwest Museum by Mrs. Iris Meagher in memory of Joseph C. Meagher, 1987 June 1.	unknown	Copyright held by the Autry Museum. May need tribal review for culturally sensitivity.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
condition unknown until played	Wire recordings 1-19	wire recordings	Donation from Charles Rozaire, former Southwest Museum Archeologist. Combination of Spanish songs and Indian music. Some boxes unlabelled, will not know content until played.	Rozaire, Charles (?)	undated	Box of 19 wire recordings donated by Charles Rozaire, former Southwest Museum Archeologist. Most of the recordings are not labelled. Other containers note they are Spanish and Indian songs	Donated by Charles Rozaire, former Southwest Museum archeologist and curator from 1955-1962. Material were donated in 1992.	unknown	Unpublished sound recordings, still under copyright. Tribal consultation needed. May also be part of the Southwest Museum (Autry) institutional archives.
good	MSA.48	Cassette	KPCC Interview John Gray & SW Museum	KPCC	2001 June 20		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Cassette	Wild Wild West? Panel Questions	Autry, Native Voices	undated	case does not match tape, labeled "6/2/02 T. Lennon 'And When I'm Gone Remember Me'"	Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Cassette	Native Voices Lewis & Clark the Musical with Panel Discussion	Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Urban Tattoo Blocking	Autry, Native Voices	1999 February 12		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Super Indian Performance	Autry, Native Voices	2007 April 13		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Super Indian Interviews	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Native Voices - 2 Clips	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	6:42	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Little Darlin'	Autry, Native Voices	2006 August 20	first 5 minutes of program	Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	unlabeled	Autry, Native Voices	undated	purple tape and packaging!	Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices on the Showroom Floor	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	1:49:37	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Playwright Retreat 200 Readings 6/4/6 Autry	Autry, Native Voices	2006 June 4		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Playwright's Retreat - Native Voices-6/04 Interviews - Rough VHS Output	Autry, Native Voices	2006 June 4		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices Young Playwrights Festival	Autry, Native Voices	2004 January 25		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Native Voices Young Playwrights Festival	Autry, Native Voices	2004 January 25		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices presents Young Playwrights Festival	Autry, Native Voices	2004 January 25	DV productions	Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	1:11:00	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Autry Museum of Western Heritage Cultural Grants Program 2003/2004 Artistic Documentation for Native Voices at the Autry	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Autry Museum of Western Heritage OGP III 2002/2003 Artistic Documentation for Native Voices at the Autry	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Autry Museum Native American Theater OGP 2000/2001 Artistic Documentation for Native Voices at the Autry	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	7:06	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Autry Museum of Western Heritage Cultural Grants Program 2001/2002 Artistic Documentation for Native Voices at the Autry	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Autry Museum Native American Theater OGP 2001/2002 Artistic Documentation for Native Voices at the Autry	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Video Documentation for Native Voices Theater Grant Application to CAD 2000-2001 - Autry Museum	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Video Documentation for "Native American Theater Initiative" CAD Cultural Grants Program 2000/2001	unidentified	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices at the Autry 3/2 Seagulls	Autry, Native Voices	2018 March 2		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices at the Autry Lewis & Clark the Musical	Autry, Native Voices	2003 June 27		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices at the Autry Lewis & Clark the Musical	Autry, Native Voices	2003 June 27		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	The Duel	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices Excerpt from Please Don't Feed the Indians	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	5:02	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Darlin'	Autry, Native Voices	2000 August 19		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices Confession of an Indian Cowboy	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	1:24:53	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices at the Autry Moose River Crossing	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Native Voices at the Autry Moose River Crossing	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Rockin the Rez 2001	Autry, Native Voices	2001		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Please Don't Touch the Indians VHS Output - Native Voices 3/4	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Urban Tattoo	Autry, Native Voices	undated	starts 5 minutes in	Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Native Voices Please Don't Touch the Indians	Autry, Native Voices	undated		1:19:21	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	VHS tape	Native Voices Jump Kiss	Autry, Native Voices	undated		55:59:00	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	VHS tape	Native Voices at the Autry Please do not Touch the Indians	Autry, Native Voices	undated		unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	VHS tape	Native Voices presents Stoneheart: Everyone Loves a Journey West	Glancy, Diane; Autry, Native Voices	2004 November 13		unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	VHS tape	Native Voices "Tombs of the Vanishing Indian"	Clements, Marie; Autry, Native Voices	undated		unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	VHS tape	Native Voices "Stone Heart"	Glancy, Diane; Autry, Native Voices	undated		unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	Cassette	The Drunkard Opry Sampler 9 Selections	Gluck, J.; Zanchi, K.; Autry, Native Voices	undated		unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	Cassette	By the Hand of the Father	About Productions, Autry, Native Voices	1999 December 4	Work in progress, Plaza de la Raza	unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	Cassette	Wild Wild West? Panel Discussion Part 1 and Part 2	Autry, Native Voices	undated		unknown	Copyright held by Native Voices and Autry Museum.	
good	MSA.48	Cassette	KDFK Urban Tattoo	Pacifica Radio Station	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Interviews Bird House Humming Birds Distant Thunder	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Hummingbirds Interviews	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	Mini Digital Video Cassette	Distant Thunder pt 2	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Distant Thunder pt 1	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Hummingbirds Pt 1	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Hummingbirds pt 2 & post questions	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Bird House Part 1	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Bird House Part 2	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	Mini Digital Video Cassette	Bird House Post Questions	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Kino & Teresa Part One	Autry, Native Voices	2004 November 14		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled1	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled2	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled3	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled4	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled5	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled6	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.

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good	MSA.48	VHS tape	Untitled7	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled8	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled9	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.48	VHS tape	Untitled10	Autry, Native Voices	undated		Created by Native Voices and deposited to the Autry Institutional Archives in 2013. Native Voices, which provides a supportive, collaborative setting for Native theatre artists from across North America, was founded in 1994 and became the resident theatre company at the Autry Museum in 1999.	unknown	Copyright held by Native Voices and Autry Museum. Researcher request for duplication granted only with written permission from the Autry, artists, and performers.
good	MSA.53.1	VHS tape	Cahuilla Baskets and Known Weavers	California Indian Arts Association, Justin Farmer	1994 May 21		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

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good	MSA.53.2	VHS tape	Cahuilla Pottery Making With David Largo	California Indian Arts Association, Justin Farmer	1994 June 18		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.3	VHS tape	Island Gabrielino Indian Artifacts, Antelope Valley Indian Museum	California Indian Arts Association, Justin Farmer	1994 June 16		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.4	VHS tape	Basketry of San Diego County Indians	California Indian Arts Association, Justin Farmer	1994 August 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

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good	MSA.53.5	VHS tape	Rock Art of Western Riverside County	California Indian Arts Association, Justin Farmer	1994 September 17		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.6	VHS tape	Tomo Khani Park and Kawaiisu Culture	California Indian Arts Association, Justin Farmer	1994 October 15		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.7	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1994		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.8	VHS tape	National Repatriation Laws, The	California Indian Arts Association, Justin Farmer	1995 April 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.9	VHS tape	Chinigchinish Religion of Southern California	California Indian Arts Association, Justin Farmer	1995 May 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.10	VHS tape	Early California Indian Trade Routes	California Indian Arts Association, Justin Farmer	1995 June 17		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.11	VHS tape	Cog Stones and Stanford University Baskets	California Indian Arts Association, Justin Farmer	1995 July 15		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.12	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1995		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.13	VHS tape	Making a Diegueño Acorn Granary	California Indian Arts Association, Justin Farmer	1995 November 18		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

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good	MSA.53.14	VHS tape	Making of a Yucca Fiber Sandal	California Indian Arts Association, Justin Farmer	1996 January 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.15	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1996		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.16	VHS tape	Stone Tool Making	California Indian Arts Association, Justin Farmer	1996 March 16		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

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good	MSA.53.17	VHS tape	Southern California Rattlesnake Baskets, C. Moser and J. Farmer	California Indian Arts Association, Justin Farmer	1996 April 17		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.18	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1996		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.19	VHS tape	Sherman Indian High School and Museum	California Indian Arts Association, Justin Farmer	1996 July 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

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good	MSA.53.20	VHS tape	Calico Early Man Site, Calico, Calif	California Indian Arts Association, Justin Farmer	1996 October 5		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.21	VHS tape	Western U.S. Indian Basketry Hats	California Indian Arts Association, Justin Farmer	1997 January 18		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.22	VHS tape	Indian Artifacts of the Los Angeles Basin	California Indian Arts Association, Justin Farmer	1997 February 15		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.23	VHS tape	Indian Baskets in the Southwest Museum	California Indian Arts Association, Justin Farmer	1997 March 15		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.24	VHS tape	Indian History Through Mission Records	California Indian Arts Association, Justin Farmer	1997 April 19		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.25	VHS tape	Southern California Fake Artifacts	California Indian Arts Association, Justin Farmer	1997 May 17		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.26	VHS tape	Western U.S. Indian Bird Songs	California Indian Arts Association, Justin Farmer	1997 June 21		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.27	VHS tape	Cogged Stones at Riverside Museum	California Indian Arts Association, Justin Farmer	1997 July 19		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.28	VHS tape	Indian Spirituality, Little Crow	California Indian Arts Association, Justin Farmer	1997 July 19		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.29	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1997		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.30	VHS tape	Pavuit Wands at the Riverside Municipal Museum	California Indian Arts Association, Justin Farmer	1998 February 21		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.31	VHS tape	Weaving an Open Weave Basket	California Indian Arts Association, Justin Farmer	1998 March 21		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.32	VHS tape	Making and Throwing a California Rabbit Stick	California Indian Arts Association, Justin Farmer	1998 April 18		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.33	VHS tape	Campbell Collection of Early Indian Artifacts, The	California Indian Arts Association, Justin Farmer	1998 March 16		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.34	VHS tape	Recent Rock Art Findings	California Indian Arts Association, Justin Farmer	1998 July 18		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.35	VHS tape	Details of a Chumash Basket	California Indian Arts Association, Justin Farmer	1998 August 15		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.36	VHS tape	Basketry of the Los Angeles Basin	California Indian Arts Association, Justin Farmer	1998 September 19		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.37	VHS tape	Southern California Cradle Boards	California Indian Arts Association, Justin Farmer	1998 October 17		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.38	VHS tape	Quechan Songs and Culture	California Indian Arts Association, Justin Farmer	1999 January 16		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.39	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1999		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.40	VHS tape	Fired Clay Figurines in Southern California	California Indian Arts Association, Justin Farmer	1999 March 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.41	VHS tape	Unusual Artifacts of the Los Angeles Basin	California Indian Arts Association, Justin Farmer	1999 April 17		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.42	VHS tape	Pattern Anomalies in Southern Californian Indian Baskets	California Indian Arts Association, Justin Farmer	1999 June 19		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.43	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1999		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.44	VHS tape	Untitled	California Indian Arts Association, Justin Farmer	1999		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.45	VHS tape	Curating Museum or Private Collections	California Indian Arts Association, Justin Farmer	1999 November 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.46	VHS tape	Ancient Fish Traps Near Salton Sea	California Indian Arts Association, Justin Farmer	1999 December 11		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

Condition	ID Number	Format	Title	Maker	Date Made	Description	Credit / Provenance	TRT*	Rights
good	MSA.53.47	VHS tape	California Bows and Arrows	California Indian Arts Association, Justin Farmer	2000 February 19		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.48	VHS Cam	California Indian Cradles	California Indian Arts Association, Justin Farmer	2000 May 20		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.
good	MSA.53.49	DVCAM	Untitled	California Indian Arts Association, Justin Farmer	2000		CIA was founded in 1994 for the primary purpose of providing a forum for discussions pertaining to the arts, artifacts, and culture of the INDIANS OF SOUTHERN CALIFORNIA. CIAA held monthly meetings presented by persons recognized as being knowledgeable on a specific aspect of Southern California Indian arts, artifacts, or culture. Each meeting was video taped, duplicated and offered for sale in local museum stores. Videos were taken of all CIA programs, except for those where the topic is of a sensitive nature, or where it was not practical to film the program. Donated to the Autry by Justin Farmer, rights holder and CIAA founder, 2017.	90 minutes	Copyright held by Justin Farmer and CIAA. All interviewees gave consent to be recorded for video distribution. Researcher request for duplication granted only with written permission from Justin Farmer.

*Note re: total running time (TRT)-- Total running times reflected on the service estimates were based on physical inspections of the collection by the vendors. Actual running time for most of the items cannot be determined until the digitization process.

Autry Museum of the American West
Proposal to the Council on Library and Information Resources:
Recordings at Risk Program
Project Plan

Project Staff

Head, Research Services and Archives
Collections Cataloguer
Manager, Digital Imaging
Student Intern (to be hired)

Head, Library Metadata and Discovery Services
Director, Information Services and Technology
Repatriations and Community Research Manager

Workflow

The first month of the project will be dedicated to startup and training of the intern. For the remainder of the project, activities will be fairly cyclical, and items will be delivered to respective vendors in batches to create a continuous and manageable workflow for Autry staff and the intern. The proposed workflow and individual(s) responsible for the work are as follows:

1. Collection items to be re-housed, if needed, and checked against or entered into MIMSY XG collections management database – Intern, Autry library staff
2. File name to be assigned to each collection item, following the Autry's prescribed file naming conventions – Intern
3. Collection items to be individually barcoded and inventoried – Autry staff, intern
4. Items transported to vendors – Autry staff, intern
5. Items digitized – Vendors
6. Items retrieved from vendors and new batch delivered – Autry staff, intern
7. Metadata created for digital objects and entered into MIMSY XG – Intern
8. New/enhanced catalog records for the collection (physical) items to be created per the prescribed descriptive metadata profile in MIMSY XG – Intern
9. Media records to be linked to their proper collection items – Autry staff
10. Catalog records created on the Autry's online library catalog, OCLC Worldcat, and OAC – Autry staff, intern

Throughout the process, the Autry's Repatriations and Community Research Manager will be informed when a new batch of digital files are ready for access. With the intern's assistance, the Manager will prepare communications and notices to distribute to affiliated tribal groups. In addition, the Autry's Head, Research Services and Archives, with the assistance of the intern, will create or update the finding aids for the *California Indian Art Association Archives (CIAA)* and *Native Voices (NV) Archives* into ArchivesSpace (ASpace), the collection management system for the Autry's archive collections. The Collections Cataloger will post completed finding aids onto the Online Archive of California (OAC).

Timeline

Should the project be funded, the hiring process for the intern will start immediately upon notification so the intern's start date will coincide with the October 1 project start date.

- October 2018: Train student intern. Pull items and centralize in a "staging area" within collection storage. Begin preparations for first batch of collection items to be digitized. Create descriptive metadata procedures for documenting the conditions under which recordings may have been gathered, including possible lack of informed consent or tribal permissions.
- November 2018-January 2019: Create metadata and catalog record for 1st batch of sound and a/v material - 49 VHS tapes and 1 DV-Cam videotape from the *CIAA Archives* to Reflex Technologies and 51 reel-to-reel tapes and 19 wire recordings to Corey Bailey (CB) Audio Engineering.
- January 2019: Prepare and enhance/create metadata for 2nd batch of collection items - 46 VHS and 9 mini digital videos from the *NV Archives* to Reflex and 17 aluminum disc and 39 phonograph records to CB Audio.
- February 2019: Retrieve 1st batch from vendors. Deliver 2nd batch of collection items.

- February-March 2019: Enhance metadata records for 50 a/v items and 70 sound recordings. Upload catalog records for 70 sound recordings to the Autry's online library catalog and OCLC WorldCat. Enter item-level container list into the *CIAA Archives* finding aid in ASpace and post completed finding aid with container list onto the OAC. Create metadata and links to approximately 170 media objects.
- April 2019: Prepare and enhance/create metadata for 3rd batch of collection items - 42 cassette tapes to CB Audio. Complete access procedures for Autry staff and remote researchers.
- May 2019: Retrieve 2nd batch of collection items. Drop off 3rd/final batch of collection items.
- May-June 2019: Enhance metadata records for 55 a/v items and 56 sound recordings. Upload catalog records for 56 sound recordings to the Autry's online library catalog and OCLC WorldCat. Begin item-level container list for the *NV Archives* in ASpace and post completed finding aid with container list onto the OAC. Create metadata and links to approximately 190 media objects.
- July 2019: Retrieve 3rd/final batch of collection items from Corey Bailey Audio Engineering. Enhance metadata records for 42 sound recordings. Create metadata and links to approximately 42 media objects. Upload catalog records for 35 sound recordings to the Autry's online library catalog and OCLC WorldCat. Intern term ends.
- August-September 2019: Complete the item-level container list, adding the 7 cassettes digitized into the *NV Archives* finding aid in ASpace and post completed finding aid with container list onto the OAC. Create featured list of items digitized on the Autry's online library catalog.
- September 2019: Complete procedures for delivering Native audio recording to affiliated groups as a normal course of tribal consultation and communications. Finalize project reports and communications packets to affiliated tribes. Announce project scope and highlights through the Autry's blog.

Deliverable Deadlines

1. Creation of approximately 400 digital objects and media catalog records: March, June, July 2019
2. Enhanced metadata and catalog records for 161 sound items, including relevant subject and name headings: March, June, July 2019
3. Creation of metadata and catalog records for 112 sound items, including relevant subject and name headings: March, June, July 2019
4. Linking of 400 digital objects to Autry's collections management system, MIMSY XG: March, June, July 2019
5. Post the *Native Voices Archives* finding aid, with an item-level inventory of audiovisual material, to the Online Archive of California (OAC): September 2019
6. Post to OCLC WorldCat a collection-level record for the Native Voices Archives, linking to the OAC finding aid: September 2019
7. Post item-level finding aid for the *California Indian Art Association (CIAA) Archives* to the OAC: March 2019
8. Post to OCLC WorldCat a collection-level record for the *CIAA Archives* linking to the OAC finding aid: March 2019
9. Create relevant subject and name headings for OCLC WorldCat records, enabling researchers to make connections across institutions: September 2019
10. Create descriptive metadata procedures to document conditions under which recordings may have been gathered, including possible lack of informed consent or tribal permissions: October 2018
11. Draft access procedures for Autry staff access requests to the recordings: April 2019
12. Draft access procedures for remote researchers that are qualified to access the recordings: April 2019
13. Draft procedures for delivering Native audio recording to affiliated groups as a normal course of tribal consultation and communications: September 2019
14. Announce project scope and highlights through the Autry's blog: September 2019
15. Create a featured list of items digitized on the Autry's online library catalog.

Autry Museum of the American West
Proposal to the Council on Library and Information Resources:
Recordings at Risk Program
Digital Preservation Plan

Scope

The Digital Preservation Plan of the Autry Museum of the American West addresses the process for creating and preserving digital assets and explains how those assets will be managed over time. This work includes the creation of digital files; standards for safe keeping; and ongoing fixity checks as well as reevaluation of format and storage. The plan applies to media holdings, including images, audio, and video collections and outlines our efforts to preserve, manage, and make them accessible to Museum staff.

The Digital Preservation Plan is overseen by Rebecca Menendez, Director, Information Services and Technology. Carmel France, Manager, Digital Imaging is responsible for tracking literature and current trends to ensure that formats for digital assets representing collection items are accessible and converted as needed. Outside vendors are selected to digitize sound and video files and to advise on metadata, resolution, and other digitization specifications.

Digitization Specifications

For the purposes of this plan, “digitization” is the series of activities that result in a digital surrogate being made available for access to end users for a sustained length of time and in some cases for the preservation of content contained by the original item.

The following file formats have been selected following international standards:

- Image: TIFF (master) and JPEG (derivative);
- Audio: WAV (master) and MP3 (derivative);
- Video: MOV (master) and MP4 (derivative).

The Director, Information Services and Technology oversees staff and outside vendors who digitize collection items.

Fixity and File Management

Metadata standards include file names, copyright information, and the purpose of the digital asset (web, documentary, or preservation). File names correspond to the accession number of the digitized collection item, with suffixes added indicating multiple digital files for a single item. Folder structures are carefully maintained. The master folder structure is replicated for two sets of derivative files. One set of derivatives is kept and accessed on premises, and the other is maintained on the hosted web server. A copy of the master files is archived at Amazon Web Services’ Glacier.

With the exception of the archive files, digital files are easily available to Autry staff; master files are stored on a media server on the Autry network. Derivatives are stored on a collections management server. Approved web-quality files are made available for the general public on the Collections Online Web site.

Autry Museum of the American West
Proposal to the Council on Library and Information Resources:
Recordings at Risk Program
Budget Narrative

Line items

Digitizing A Century of Native Voice and Song at the Autry Museum will digitize 273 collection items that will yield approximately 400 new digital objects. **The total cost of the project is \$31,742**, which includes \$7,920 for digitization services by Reflex Technologies, \$10,275 for digitization services by Corey Bailey Audio Engineering [see estimates attached to this application for details], and \$13,547 to hire a part-time intern for nine months to create metadata, enter the data into the Autry's collections database, and support the project overall. Following is the breakdown of the costs:

- Reflex Technologies
 - Digitize VHS videotapes to create MOV files (95 videotapes): \$5,700
 - Digitize Mini-DV videotapes to create MOV files (9 tapes): \$270
 - Digitize DV-Cam videotape to create MOV files (1 tape): \$30
 - Create Apple ProRes 422HQ video file (create MP4 video files from original MOV video format): \$1,920
 - **Subtotal = \$7,920**
- Corey Bailey Audio Engineering
 - Transfer and digitize aluminum discs (17, 16" discs (both sides)): \$850
 - Transfer and digitize audio cassette tapes (42 tapes (both sides)): \$3,150
 - Transfer and digitize phonograph records (39 LPs (both sides)): \$975. *Total number of minutes unavailable. Estimate based on Corey Bailey's onsite inspection of the material.*
 - Transfer and digitize reel-to-reel tapes (12, 5" reels and 39, 7" reels (both sides)): \$4,800. *Total running time and recording speeds were not noted anywhere. The running times of the tapes were estimates based on vendor's on-site inspection. 5" reels were estimated at approximately 60 minutes and 7" reels at approximately 2 hours. Cost estimate based on the longest running scenario for each size.*
 - Transfer and digitize wire recordings (19 Wire Recordings (single sided, mono)): \$500. *Running times are estimates based on vendor's onsite inspection.*
 - **Subtotal = \$10,275**
- Student Intern (\$17/hour x 20 hours/week x nine months/720 hours)
 - Gross Pay: \$12,240
 - Social Security: \$759
 - Medicare: \$177
 - State Unemployment Insurance: \$201
 - Workers Compensation: \$170
 - **Subtotal: \$13,547**

Several Autry staff will support the project, including the Head, Research Services and Archives; Head, Library Metadata and Discovery Services; Director, Information Services and Technology; Manager, Digital Imaging; Repatriations and Community Research Manager; and Collections Cataloguer. No grant funds are requested for their time; the Autry will cover these costs.

Grant management

Grants are managed by the Autry's Senior Director, Foundation and Government Giving, and the museum's Finance Department. The former is responsible for ensuring the agreement is executed, working with the project team to track progress and ensure all deliverables outlined in

the proposal are met, tracking expenses against the approved budget, and submitting reports and invoices on time. The latter is responsible for assigning the grant a project code, ensuring project expenses are charged to the code, collecting and storing all expense documentation, and providing the necessary financial information for reports and invoices.

The Autry uses the accrual basis of accounting. Its fiscal system includes gift acceptance and stewardship policies implemented jointly by the Development and Finance departments. Gift and grant funds are deposited immediately upon receipt. Deposit or signature of a grant agreement (for pledges) binds the Autry to spend funds according to donor intent. Expenses are tracked using standard general ledger codes and individual project codes. If awarded, a grant from CLIR would be assigned its own project code for tracking expenses.

Rationale for support

The Autry's Library and Archives Department is comprised of three full-time professional individuals (Director; Head, Library Metadata and Discovery Services; and Head, Research Services and Archives) and one part-time paraprofessional individual (Library Collections Assistant). Library staff are responsible for stewarding the Autry's collection of approximately 350,000 library and archival materials; supporting researchers and tribal communities by providing access to and guidance on the collection; and improving access to the collection through digitization and cataloguing efforts. Although creating metadata and catalog records are responsibilities of professional staff, they need assistance to take on concentrated metadata creation and data entry for projects such as the one being proposed to CLIR, particularly so they can successfully meet the 12-month time frame required by the grant. The Autry has a robust internship program that recruits from reputable institutions and programs, such as the University of California, Los Angeles library and information studies program, San Jose State library sciences program; and history programs from California State University-Northridge and Occidental College. In the past, the Autry has hired interns to complete work required by short-term special projects that in-turn equip them with marketable skills essential to library and archive work. The Autry has a reputation for providing interns with excellent training, diverse mentorship, and professional development. Interns are usually attracted to the Autry's collections, institutional culture of inter-departmental collaboration, and work with tribal communities, as well the experience of working in a unique library, archive, and museum environment. Furthermore, the Museum's \$16.5 million annual budget can only support existing Library and Archives' collection stewardship and research programs. Projects to digitize and/or enhance access to the collection require external funding.

BUDGET AND FINANCIAL REPORT
Council on Library and Information Resources

Hover over **red** numbered items for additional guidance (also located in "Instructions" tab).*

GRANT INFORMATION	
Organization Name (1) :	Autry Museum of the American West
Grant Title (2) :	Digitizing A Century of Native Voice and Song at the Autry Museum
Grant Start Date (3) :	10/1/2018
Grant End Date (4) :	9/30/2019
Requested Amount (5) :	31,742.00
Awarded Amount (6) :	
Reference Number (7) :	

Cells shaded gray contain formulas that cannot be edited.

Description	Reporting Period I (8)	
	10/1/2018	9/30/2019
	Budgeted	Actual
Opening Balance:	31,742.00	0.00
Investment Income (9) :		
Total Expenses:	31,742.00	0.00
Closing Balance:	0.00	0.00

Description of Costs (10) :	Budgeted	Actual
Reflex Technologies		
Digitize VHS tapes	5,700.00	
Digitize Mini-DV videotapes	270.00	
Digitize DV-Cam videotape	30.00	
Create Apple ProRes 422HQ video file	1,920.00	
Corey Bailey Audio Engineering		
Transfer & digitize aluminim discs	850.00	
Transfer & digitize audio cassette tapes	3,150.00	
Transfer & digitize phonograph records	975.00	
Transfer & digitize reel-to-reel audio tapes	4,800.00	
Transfer & digitize wire recordings	500.00	
Student Intern (part-time, 9 mths) - Wages and payroll taxes	13,547.00	
Total Expenses:	31,742.00	0.00
Variance:		(31,742.00)

This budget and financial report has been reviewed and approved by the following individual who has institutional responsibility for financial reporting **(11):**

Name: Laura Florio
 Title: Sr. Director, Foundation & Govt Givi
 Email:
 Date: June 28, 2018

Total Grant Period	10/1/2018 - 9/30/2019	
	Budgeted	Actual
	31,742.00	0.00
		0.00
	31,742.00	0.00
	0.00	0.00

	0.00	0.00
	5,700.00	0.00
	270.00	0.00
	30.00	0.00
	1,920.00	0.00
	0.00	0.00
	850.00	0.00
	3,150.00	0.00
	975.00	0.00
	4,800.00	0.00
	500.00	0.00
	13,547.00	0.00
	31,742.00	0.00
		(31,742.00)

*This worksheet should be used both for **proposal budgets** (budgets submitted with the grant proposal) and for interim and final **financial reports** on approved grants. Grantees should save the budget worksheet submitted with the grant proposal and update the "Actual" columns in the same worksheet for each Reporting Period. After the proposal budget is approved, categories of expenses and funding sources and amounts in the "Budgeted" columns cannot be changed absent the prior written approval of CLIR. Non-US institutions should enter all amounts in local currency.

Reflex Technologies, LLC
 306 E Alameda Ave
 Burbank, CA 91502-1511
 (818) 859-7770
 Reed@reflextechnologies.com
 http://www.reflextechnologies.com



ESTIMATE

ADDRESS

Ms. Liza Posas
 AUTRY MUSEUM OF THE
 AMERICAN WEST
 4700 Western Heritage Way
 Los Angeles, CA 90027-1462
 USA

SHIP TO

Ms. Liza Posas
 AUTRY MUSEUM OF THE
 AMERICAN WEST
 4700 Western Heritage Way
 Los Angeles, CA 90027-
 1462
 USA

ESTIMATE # 1328

DATE 06/20/2018

ACTIVITY	QTY	RATE	AMOUNT
Digitize VHS videotape Digitize 95, 120 minute VHS videotapes to create MOV files, per running minute.	11,400	0.50	5,700.00
Digitize Mini-DV videotape Digitize 9, 60 minute Mini-DV videotape to create MOV files, per running minute.	540	0.50	270.00
Digitize DV-Cam videotape Digitize 1, 60 minute DV-Cam videotape to create MOV file, per running minute.	60	0.50	30.00
Create Apple ProRes 422HQ video file Create MP4 video files from original MOV video format, per running minute.	12,000	0.16	1,920.00
TOTAL			7,920.00

Accepted By

Accepted Date



P.O. Box 802263, Santa Clarita, Ca. 91380-2263 (661) 270-0049

Quotation for Services

Date: 06/22/2018

TO:

AUTRY MUSEUM OF THE AMERICAN WEST

4700 Western Heritage Way
Los Angeles, CA 90027-1462

Attn: Liza Posas

Aluminum Discs:

Transfer and digitize 17, 16" dia. Discs (Both sides) per customer specifications;
\$ 850.00

Audio Cassette Tapes (Standard size):

The cassette tapes were judged to be 90 minute tapes recorded on both sides.

Transfer and digitize 42 Tapes (Both sides) per customer specifications;
\$3150.00

Phonograph Records (Vinyl LP's):

Transfer and digitize 39 LP's (Both sides) per customer specifications;
\$ 975.00

Reel to Reel Audio Tapes:

Out of the 51 tapes, 12 were observed to be 5" reels. The rest were 7" reels. Of the tapes observed, those that were marked, indicated a recording speed of 3-3/4 Inches Per Second (IPS). The 5" reels were observed to have 900' of tape on them. The 7" reels were observed to have 1200' of tape on them.

Transfer and digitize 12, 5" Reels and 39, 7" Reels (Both sides) per customer specifications; \$4800.00

Wire Recordings:

Quantity of (3) 1Hr., Quantity of (7) 30 minute, Quantity of (9) 15 minute.

Transfer and digitize 19 Wire Recordings (Single sided, Mono) per customer specifications; \$500.00

Please see reverse side for the ADDENDUM.



P.O. Box 802263, Santa Clarita, Ca. 91380-2263 (661) 270-0049

ADDENDUM

Studio time is billed at \$50.00 per hour. Studio time charges are based on the running time of the supplied media. If any of the supplied media is found to be blank (no modulation), there will be no charge for discovery. The cost of Data management, Communication, etc. is included.

The prices listed are based on an estimate of the running times of the media listed. The pricing includes all normal preparation of the media listed. The media is expected to be in playable condition. In the event of any situation out of the accepted norm, the prep/transfer of that particular item will be suspended and the customer will be contacted for guidance.

In the event that the running time of the supplied media to be turns out to be less than the running time listed on this estimate, the studio time charged will be adjusted to reflect the difference. In the event that the running time of the supplied media turns out to be more than the running time listed on this estimate, the original estimate will take precedence.

Aluminum Discs:

These disks were originally designed to be played with a fiber stylus to avoid excessive wear to the soft aluminum. Fiber styli have not been available for many years and so we are left with the modern equipment while trying to do as little damage to the medium as possible. What I will do in this case is to use a stylus that avoids the traditional groove area (as much as possible) designed to be used for playback and use the part of the groove directly above or below the groove center, whichever part of the groove that provides the best transfer. I typically use a conical, truncated, sapphire stylus and only enough tracking force to keep the phono cartridge in the groove. I will also play these discs "wet" using a solution of distilled water with a few drops of mild dish soap (I use Dawn) to act as a surfactant. All designed to provide the best possible transfer and impart as little damage as possible to the soft aluminum.

Prices may vary for quotes outside of the aforementioned project scope.