

Recordings at Risk Sample Proposal (Seventh Call)

Applicant: Vermont Jazz Center

Project: The Attila Zoller collection of historical audio recordings 1955-1996: Forty years of performances documenting numerous important jazz artists, as well as the development of an innovative jazz guitarist

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:

- A reasonable copyright plan given the complexity of rights issues related to the materials
- A clear explanation of the value and uniqueness of the materials given limited information
- The collaborative nature of the project

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

Application: 0000000681

Recordings at Risk

Summary

ID: 0000000681

Last submitted: Jan 31 2020 04:17 PM (EST)



Application Form

Completed - Jan 31 2020

Form for "Application Form"

Section 1: Project Summary

Applicant Institution (Legal Name)

Vermont Jazz Center, Inc

Applicant Institution (Colloquial Name)

VJC

Project Title

(max. 50 words)

The Attila Zoller collection of historical audio recordings 1955-1996: Forty years of performances documenting numerous important jazz artists, as well as the development of an innovative jazz guitarist.

Project Summary

(max. 150 words)

The project will digitize a major collection of currently unavailable, historic jazz recordings, and provide descriptive metadata and audio examples online for jazz students and scholars. Attila Zoller was a major post-WWII jazz guitarist, born in Hungary and moving to the United States in 1959. He quickly became an in-demand guitarist at the highest levels of jazz. His personal archival recordings document his work in Europe, Germany, New York City, and his country retreat in Vermont. On these open reel and cassette tapes, Zoller is heard performing with influential jazz musicians such as John Abercrombie, Paul Bley, Al Haig, Jimmy Heath, Lee Konitz, Scott LaFaro, Cecil McBee, and many others. These recordings are currently not available for research due to their fragility; the project will stabilize and digitize them, as well as make them available online. The Zoller collection is a unique and irreplaceable record of important jazz performers.

Representative Image

May CLIR use the image uploaded as part of this proposal on CLIR's website and in program-related social media?

Responses Selected:

Yes

If yes, provide an appropriate citation for the image.

(No response)

What is the size of the request?

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

\$ 40,889

Provide the proposed project length in whole months.

Projects must be between 3-12 months in length.

All project work must take place between May 1, 2020, and April 30, 2021.

9

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:	6/1/2020
Project End:	2/28/2021

Resubmission?

No Responses Selected

If this application is a resubmission to the Recordings at Risk program, explain what changes have been made in response to reviewer comments. If this proposal was adapted from an application to another CLIR grant program (i.e. Cataloging Hidden Collections; Digitizing Hidden Collections), you may alternatively provide information about how you adapted the project to meet the requirements of Recordings at Risk.

(max. 500 words)

N/A

Section 2: Description of Content

Description of materials.

Provide a description of the source recordings 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)

Zoller's recordings in the VJC collection consist of reel-to-reel, cassette, and VHS tapes, including both concerts and jam sessions. Artists featured in this collection include John Abercrombie, Barry Altschul, Joey Baron, Paul Bley, Joe Chambers, Tal Farlow, Don Friedman, Joe Farrell, Jimmy Giuffre, Al Haig, Jim Hall, Jimmy Heath, Fred Hersch, Illinois Jacquet, Lee Konitz, Scott LaFaro, Mel Lewis, Pete LaRoca, Cecil McBee, Bob Moses, Jimmy Owens, Gary Peacock, Barre Phillips, Jim Raney, Steve Swallow, Lew Tabackin, Phil Woods, and Reggie Workman. All are important figures in the past 50 years of jazz.

There are three main sources of the tapes in the Attila Zoller collection: some were recorded by the artist himself in rehearsals, concerts, or jazz clubs; some were professionally recorded by engineers at concerts or in studios; and some were informally recorded by engineers or fellow musicians in concerts, jazz clubs, rehearsals, workshops, classes, or studios.

The tapes were the property of the artist until his death in 1998. After his death, the artist's daughter, Alicia Zoller, inherited his tapes, and they have been in her possession until now. Before digitization a deed of gift will be processed and the tapes will become the property of the Vermont Jazz Center.

Since the artist's death in 1998, the tapes have been stored in cardboard boxes in a finished basement within a private home in southeastern Vermont. The tapes have been sorted into format, size, and date.

The Attila Zoller collection has not been described in any published catalogs, databases, or finding aids at this time. These recordings are not currently available for research or public use.

Geographic Scope.

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

(max. 50 words)

The Attila Zoller collection features jazz musicians from New England, New York, the Mid-Atlantic region, and northern Europe (primarily Germany).

Date range of materials to be digitized.

List your best estimate of the date range covered by the recordings, in whole years. Dates should be formatted as YYYY-YYYY (e.g., 1979-1985).

1955-1996

Condition.

- Describe the current condition and housing of the recordings, and the means by which their 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 recordings.

If information relevant to condition and housing of the recordings is discussed elsewhere in the application, such as in a service provider's proposal, you may refer to the pertinent sections or uploaded documents rather than replicating that information, but do make sure that each point enumerated above is covered in the proposal.

(max. 300 words)

The open reel tapes include a variety of sizes and manufacturers, and are a mix of professional, consumer, and unknown quality. Some open reel tapes are missing boxes, some are missing leader tape, some are missing hold-on tape to secure the end of the tapes to the reel, and some are loosely wound. The open reel tapes have no vinegar smell. Some have a musty smell but do not appear to be affected by mold in any significant way. The open reel tapes are relatively free of dirt and dust.

The cassette tapes are predominantly high quality professional high bias tapes, mixed in with low bias consumer quality tapes. Almost all cassette tapes are in plastic shell boxes.

The tapes were first assessed in February 2019 by the following Vermont Jazz Center staff: Project Archivist John Levin, board member Julian Gerstin, and Executive Director Eugene Uman. The tapes were next assessed in December 2019 by John Levin and Eugene Uman when three distinctive open reel tapes were selected for their age and significance. These three tapes were digitized by NEDCC staff as a pilot to determine if this sample would stand up to playback, digitization, and rehousing. All three tapes yielded files with positive results in terms of both their audibility and the caliber of the performances.

Aside from the three-tape pilot project, the tapes have never been subject to a formal preservation assessment, and have never been reboxed, repaired, or restored.

Material quantity and type.

Enter quantities and types of recordings to be digitized in the proposed project. You may add up to ten measurement/material types, but each individual item should be accounted for in only one category.

How many categories would you like to enter?

2

Category 1

Material Type	Open-reel audio tape
Amount of Material	85
Unit of Measurement	Items
Additional Information	(No response)

Category 2

Material Type	Audio cassette
Amount of Material	57
Unit of Measurement	Items
Additional Information	(No response)

Section 3: Scholarly and Public Impact

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

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

(500 words max.)

Through this project, jazz students and scholars everywhere will gain access to an incomparable educational resource. Students can use the archive to study technique, composition, and improvisation, as well as jazz history. We also expect extensive use of our archive by the academic research community. Currently, the major academic jazz research collections in the United States include the Center for Black Music Research at Columbia College in Chicago, the Jazz History Database at Worcester Polytechnic Institute in Massachusetts, the Institute of Jazz Studies at Rutgers University, Hogan Jazz Archive at Tulane University, the Schomburg Center for Research in Black Culture in Harlem, NY and the Louis Armstrong House in Queens, NY. For the most part, these institutions require researchers to be on-site for access, but our archive will be online and much more easily available.

To link the project to the academic community, VJC has collaborated with the Center for Black Music Research and the Jazz History Database. Both of these institutions have provided valuable feedback on the requirements of scholarly archiving, both technical and in terms of content. In addition, as the project matures, Julian Gerstin, PhD, an ethnomusicologist and President of VJC's Board, will promote the project to scholars through talks and poster sessions at such organizations as the Jazz Education Network, College Music Society, Society for American Music, National Association for Music Education, and Society for Ethnomusicology.

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.)

Analog audio recordings on magnetic tape, whether in open reel or cassette format, are subject to the dual risk of deteriorating media and technological obsolescence. According to CLIR's ARSC Guide to Audio Preservation, open reel tapes are prone to be stretch, break, or subject to sticky shed syndrome, while cassette tapes are prone to loss of tape lubrication, misshapen rollers, and binder hydrolysis. The guide's recommendations for long-term storage conditions – 46-53 degrees F (8-12 degrees C) and 25-35 percent relative humidity – sets a very high standard for a small cultural heritage institution to attain. High quality playback devices for both formats are equally difficult to purchase and to maintain. Ultimately, in the words of Anthony Cocciolo (in his recent book *Moving Image and Sound Collections for Archivists*), "the best practice in digitizing analog audio is to create a preservation master file." Because the Attila Zoller collection of tapes has not been stored under ideal conditions, the longer the Vermont Jazz Center waits to digitize the materials, the greater risk that this legacy of music will be lost.

In fact, the recent pilot project that we conducted with the NEDCC offered several examples of the common risks exhibited in open reel tapes. The presence of these conditions demands immediate measures to preserve the open reel tapes in the Attila Zoller collection. According to the pilot report, the sample tapes "show signs of spoking and stepped packs due to poor tape pack and uneven tension, and the ends of the tapes are damaged due to lack of leader and hold down tape. One of the three tapes digitized exhibited and was successfully treated for sticky-shed syndrome." The high quality of the audio retrieved from the tape treated for sticky-shed syndrome indicates the appropriateness to take timely action for this collection.

Section 5: Rights, Ethics, and Re-Use

Summarize all known rights, embargoes, and ethical or legal considerations pertinent to the nominated recordings 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.)

VJC has hired attorney Amelia Darrow to advise and assist with obtaining rights to the archived sound recordings. Ms. Darrow has written a release form that specifies both digital archiving and streaming. Both Heidi Marshall, Head of Archives and Special Collections at Columbia College (CBMR), and Rich Falco, Director of Jazz Studies (WPI) and Director of the Jazz History Database have agreed to share their licensing agreements and share the structure of their methodology so that we can learn from their experience.

VJC has been granted full permission for the use of the Attila Zoller Collection by his daughter, Alicia Carusona, the sole heir to his estate. VJC will release objects in which we have full rights, such as VJC photography and original compositions under a machine-readable Creative Commons license, which will allow for broad reuse. This option is appealing because the sites we will use to promote these files, such as Vimeo support these licenses as well.

Amelia W.L. Darrow, Esq., is an intellectual property attorney working with matters in copyright and trademark law, including asset management, technology transfer, and licensing. For seven years, she managed intellectual property assets and secured licenses and copyrights in the entertainment industry, developing music and mobile applications. Admitted to the bar in both Vermont and Massachusetts, she works in Brattleboro, Vermont.

VJC will research and request licenses for the publishing of non-original material that we feel is of high academic value so that we can include it on our archive website for on-demand streaming. Such licensed uses will include sound recording and publishing, specifically streaming and sync licenses. If possible VJC will seek blanket or batch song licenses, but if that option is not available, VJC will license each song individually from the appropriate rights holders. The licensing model will be based on negotiating a per-play royalty structure. If VJC finds during negotiations with rights holders that it is more cost effective to offer a buy-out for a minimum and maximum number of video streams, then VJC will adjust its model accordingly under the guidance of Ms. Darrow's counsel. We will create and share metadata for content in which we are unable to get permissions, and limit the use of the content to on-site visits.

Our research into available blanket licenses suggests that some of the publishing licenses may be available through the Harry Fox Agency (HFA). Once the catalog of songs is complete,

VJC will know whether HFA represents a significant number of the songs. At this time, it appears that we will not need public performance rights since the users will be streaming in an on-demand individual basis and not for broadcast. VJC will continue to consult Ms. Darrow’s counsel through the grant period. If VJC fails to obtain licenses as planned, we will consider other avenues for appropriate uses such as licenses from performing rights organizations (ASCAP, BMI, SESAC). We would then limit the use of the archive’s musical works to the permitted uses under those licenses.

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 and made available online for a project to be deemed complete. 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 used 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.)

NEDCC will deliver audio master files in the uncompressed Broadcast Wave Format (BWF).

Standard audio resolution for the master file is 96 kHz, 24-bit, Pulse Code Modulated (PCM), in compliance with IASA TC-04 minimum standards for archival audio. Audio access files (both 48/16 WAV and 160 kbps per channel MP3) will be derived from the audio master files, but with some signal processing applied to improve the listening experience. The Pulse Code Modulated (PCM) file is equalized to its standard, if known.

Vermont Jazz Center staff, board members, and volunteers with a knowledge of jazz history will review access copies of the digitized materials in order to determine their contents, performers, rights holders, and approximate dates of performances. This information will be captured for metadata creation and rights holder review. In some cases, close listening will be required to determine the contents of the tapes which have no accompanying descriptive materials (boxes, labels, inserts, etc.). Any NEDCC generated metadata, and any metadata that can be determined by tape boxes, labels, and inserts, will be combined with the audition metadata in a master spreadsheet for import.

An Attila Zoller collection will be created in our instance of Omeka Classic, and an Omeka item record will be created for each audio recording, using data import whenever possible. The Omeka Classic instance will include the PB Core plugin and the OAI-PMH Repository plugin so that Dublin Core records will be available to be harvested by other repositories.

An Attila Zoller collection will also be created in our instance of AVP Aviary Platform. Each MP3 access copy of the digitized tape will have an item record in Aviary. Each recording item in Aviary will be linked to its corresponding Omeka item by both hyperlink and an HTML media embed code so that the Omeka item will be able to play the MP3 file housed in Aviary.

A finding aid will be written for the Attila Zoller collection. The finding aid will be included on the Omeka site as a PDF file and an EAD encoded text file.

A Synology DS1515+ RAID device will be provisioned to receive all files created by the NEDCC and AVP Fixity software will be used to generate checksums for quarterly verification. Appropriate archival boxes will be purchased for bulk storage of the original tapes.

List and describe all envisioned project deliverables.

Explain the means through which each deliverable will be made available 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 other communities of interest once the materials have been digitized.
- Explain the means through which the content will 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.)

Audio master files in the uncompressed Broadcast Wave Format (BWF). Standard audio resolution for the master file is 96 kHz, 24-bit, Pulse Code Modulated (PCM), in compliance with IASA TC-04 minimum standards for archival audio. Audio access files (both 48/16 WAV and 160 kbps per channel MP3) will be derived from the audio master files, but with some signal processing applied to improve the listening experience.

All files transferred to Synology DC1515+ RAID storage device, checksums generated and stored by AVP Fixity software.

Each audio file fully described by an item record in an Omeka Classic Attila Zoller collection.

Each MP3 access audio file uploaded and fully described by an item record in AVP Aviary Platform. Audio in Aviary will be linked to the Omeka collection to provide audio playback to Omeka site visitors.

Finding aid to the Attila Zoller collection published on Omeka Classic.

The Attila Zoller collection available as a link on the main Vermont Jazz Center website for user access and search engine indexing.

As the project nears completion, it will be publicized by an email blast to the Vermont Jazz Center's promotional/concert email list, as well as appropriate Society of American Archivists listservs (such as the Audio and Moving Image Section and Performing Arts Section). A brief description with URL will be provided to the News and Notes section of the Quarterly Newsletter of the New England Archivists. The collection will also be announced on the Vermont Jazz Center's Facebook page.

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.

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

1

Names/URLs of catalogs/repositories/services

	Name	URL
1	Vermont Jazz Center Archive Website	https://vtjazz.org/vjc-archive/



Vermont Jazz Center

January 31, 2020
Council on Library and Information Resources
Recordings at Risk Program
2221 South Clark Street
Arlington, VA 22202

To Whom it May Concern,

The Vermont Jazz Center's mission states "The VJC is dedicated to creating and preserving jazz through the presentation of workshops, concerts, and instruction to a broad constituency of artists, students, and the general public." The project for which this proposal is written directly supports that mission. If awarded funds from the CLIR Recording at Risk grant, the VJC will preserve, make accessible and utilize the music that was performed and recorded by our founding director Attila Zoller, between the years of 1955 and 1997, in concert with dozens of musicians whose names fill the finest jazz discographies.

Background: The Zoller Collection is one branch of the VJC Archives which, when complete, will include both the contents of the Zoller Collection and digitized versions of over 250 concert recordings (primarily videos) that have taken place at our site since Zoller's passing in 1998. The VJC Archive also includes jazz books (we have received donated collections of three jazz professors), CDs (we have over 7,000 units), LPs and other ephemera. For the last two seasons, each concert that is presented at the VJC has been documented professionally and will be available on our website (where permissions exist) with the following content: wide shot of entire concert, two songs with multicamera edits, photos, press release, poster, and a ½ hour interview with bandleader.

The VJC board, our staff, archive team, and volunteers stand firm in their steadfast support of the Archive Project. They have already donated innumerable hours of volunteer service towards its manifestation. The VJC Archive Project supports the VJC strategic plan to continue its 45 year legacy of bringing jazz to a rural area through world class performances and educational opportunities.

As an indication of their commitment, the VJC's board of directors is willing to subsidize the project until sponsorship and grant monies cover costs. To date, the VJC has invested over \$59,600 in the general archive. \$34,760 of this total came from private donations earmarked for the archive and \$6,100 was from small, locally funded grants. The remaining \$18,740 has come from the organization's savings. Project costs include professional services (archivist, attorney's fees, videographer in charge of organizing digital files), website development, space rental and improvements. The VJC has advocated for the Archive Project in our last two annual campaigns; if needed we will employ a capital campaign to ensure its sustainability.

The VJC considers the materials from the Zoller Collection, for which we seek funding here, a vital part of jazz history that fills in a very special niche examining

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Studio 222

Brattleboro, VT 05301

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www.vtjazz.org



Vermont Jazz Center

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the interface between European and North American Jazz in the mid-20th century. The content of the Zoller Collection is also a defining factor in our institutional history and identity. It is a privilege to be the caretakers of this legacy. This collection is an invaluable representation of the life of a musician called “one of the 10 most underrated guitarists in the history of jazz” by JazzTimes magazine (July 1, 2002).

The VJC is committed to preserving the material for the long term and promises not to assert new rights or introduce restrictions pertaining to the source materials. We have been- and continue to- work closely with attorney Amelia Darrow, an entertainment copyright specialist, to assure compliance with all rules pertaining to US laws and codes of ethics.

The Zoller Collection is currently in the form of magnetic tape (open reel and cassette) and is housed in cardboard boxes in the finished basement of Zoller’s daughter’s home. Much of it is unlabeled or poorly labeled. The VJC’s board is committed to saving this material before it deteriorates. According to the Northeast Digital Conservation Center, some of the tapes have sticky-shed syndrome. We are aware of this material’s poor condition and have a work plan on how to protect it, preserve it, and make it available for public use.

The preservation and active use of this collection aligns with the VJC’s long term strategy to develop our educational program to embrace research. We will train interns from local high schools to assist us with our various collections. We will work with organizations like the research arm of Jazz Educator’s Network to disseminate information about the collection and to attract researchers. We will also work with European institutions to foster interest. The focus of this specific preservation project is Attila Zoller who is considered a jazz legend in Hungary, Germany and Austria where he emerged on the scene in the late 1940s and early 1950s. To illustrate Zoller’s prominence in the European jazz community, Dr. Adam Havas of the Corvinus University in Budapest is awaiting notice regarding a Fulbright award to study the “active assimilation, acculturation and adaptation” of Eastern European musicians into the US jazz scene. Havas intends to focus on Zoller as one of his key subjects and we have already made arrangements for him to visit Vermont and get acquainted with the collection. There are other jazz historians who are familiar with our project and have agreed to help us spread the word about the collection in their academic circles; these include Dr. John Hasse of the Smithsonian institute, Dr. Monika Herzig, research coordinator of JEN, Katja von Schuttenbach of the NEA, Tom Reney of New England Public Radio and others. The Jazz Center is also affiliated with the Jazz History Database, the Center for Black Music Research and the New England Jazz Hall of Fame and we will utilize these connections to attract academic interest so the materials will be available for study and re-use.

The materials will be preserved for the long term. Access to the digital content for which we have permission will be made available free of charge on the Jazz Center’s



Vermont Jazz Center

website via an already established archive portal. This portal was built into the VJC's website when it was completely refurbished in 2019. Digitized video will be housed on the AVP Aviary Platform or Vimeo, and digitized audio will be housed in the AVP Aviary Platform or Soundcloud. Metadata will be available through an Omeka Classic site hosted by the Vermont Jazz Center, which will include the OAI-PMH Repository and PB Core plugins. Links to our website and access to VJC's metadata will also be provided on the websites of the Jazz History Database at Worcester Polytech and the Center for Black Music Research at Columbia College with whom we have formal collaborations. Materials for which we do not have full permissions will be accessible on-site in our archive room by appointment. The VJC is actively investigating long term climate-controlled storage space for Zoller's tapes and ephemera; we are in conversations with Marlboro College, Worcester Polytech and the state offices in Montpelier, Vermont.

As Attila Zoller's daughter, Alicia Carusona says "we are excited about the many surprises we will encounter when we listen to these tapes." Carusona's anticipation is shared by our team. An example of what's to come was revealed in a pilot project: three tapes were digitized by NEDCC (Northeast Digital Conservation Center). We discovered Zoller playing on a radio broadcast with Steve Swallow and Paul Bley, a free-form jam with Lee Konitz, Zoller playing standards with Gary Peacock and Albert Mangelsdorff, Zoller and Barre Phillips discussing the improvisational process, and what appears to be an early 1970s unreleased concert (which may be a board recording?) of the Oscar Peterson trio featuring Joe Pass on guitar and special guests Illinois Jaquet and Zoot Sims.

The VJC appreciates the opportunity to apply for this Recording at Risks grant. We believe we have the material, the vision, the institutional background, the plan for outreach and the financial means to ensure this project's success. We look forward to hearing your assessment of our proposal.

Sincerely,

Eugene Uman
Director, Vermont Jazz Center

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January 28, 2020

Council on Library and Information Resources
Recordings at Risk Program
2221 South Clark Street
Arlington, VA 22202

To Whom It May Concern,

The Center for Black Music Research (CBMR) at Columbia College Chicago is pleased to submit this letter of support for the Vermont Jazz Center (VJC) proposal in its submission to the *Recordings at Risk* grant program of the Council on Library and Information Resources. The CBMR offers its enthusiastic endorsement of VJC's grant application and is excited to partner with them in support of this archival project. We commit to provide VJC with consulting expertise for archiving and legal protocols, and, in addition, serve as bridge for VJC into the scholarly community by making accessible the VJC's digital collections for students, teachers, and researchers locally and internationally. The VJC Archive will make a strong contribution to the documentation of black cultural music, complementing holdings from not only the CBMR, but other music repositories, and will add depth to the CBMR's jazz-related holdings.

CBMR supports the Vermont Jazz Center's objective in preserving the musical legacy of the founder, Attila Zoller. A top-rated guitarist who fled Hungary in 1948 to escape the Russian occupation, Zoller settled in Vienna, then Germany, before moving to the United States. He recorded 14 albums and contributed to recording projects with Herbie Mann, Cal Tjader, Benny Goodman, Tony Scott, Lee Konitz and many others.

Zoller was committed to recording the historically significant concerts that defined his life and career. His daughter, Alicia Zoller, has donated more than 150 of these recordings to the VJC, so the brilliance of Zoller and his musical colleagues can be preserved. These recordings hold unknown treasures and this project will both discover and document these historically significant recordings.

The CBMR is committed to preserving and promoting the breadth of black musical expressions across the African diaspora. The holdings of the CBMR Library and Archives address all styles, genres, cultures, and periods of black music, which includes the African American musical legacy of popular music styles in general, and the genre of jazz, specifically. The CBMR was founded in 1983 at Columbia College Chicago by Dr. Samuel A. Floyd Jr., with a mission to illuminate the significant role of black music throughout the world — broadly defined as music with historical origins in sub-Saharan Africa and the African Diaspora. The CBMR maintains a growing collection of archival materials, special collections, books, journals, audio and visual recordings.

The CBMR holds interest in this project because jazz is a major strain of American music featuring significant representation of black artists. Jazz is linked to our country's history: as a key part of black history and black/white cultural exchange; as a site for social activism in the realms of civil rights and

gender equality; as a creative endeavor that has engaged some of our nation's greatest minds. For these reasons, among others, a prominent jazz collection such as the VJC's Zoller Collection is a significant asset to the humanities and a great gift to the scholarly community and public audiences.

While the CBMR's Library and Archives collections are particularly strong in the realms of Diasporic musical traditions, including music in the Circum-Caribbean, black art music composers, and older styles of African American popular music, we do not have large holdings of post-WWII jazz. Therefore, this partnership will serve to benefit both organizations.

Through this proposed project, our two organizations' websites will be linked, making the VJC collection readily accessible to the CBMR audience of scholars and researchers. I will serve as consultant to the VJC regarding archival and description best practices and with the copyright permissions process so that a greater research audience can be reached. The CBMR will maintain a set of the archival quality digital files generated by this project, along with the project's descriptive and preservation metadata, to support digital preservation of this valuable resource. As the VJA Archive develops, CBMR will help the VJC channel its content into the scholarly community through multiple access outlets.

We appreciate consideration of this grant application by the Council on Library and Information Resources, which will further advance access to and public awareness of the Vermont Jazz Center's archival resources in this important area of the field.

If we can provide additional information, please do not hesitate to be in touch.

Sincerely,

Heidi D. Marshall
Head, Archives & Special Collections
Center for Black Music Research
Columbia College Chicago



WPI

January 28, 2020

Council on Library and Information Resources
Recordings at Risk Program
2221 South Clark Street
Arlington, VA 22202

Dear Program Evaluators:

As founder and Director of the Jazz History Database, located on the campus of Worcester Polytechnic Institute (WPI) in Worcester, MA, I am pleased to support of the Vermont Jazz Center (VJC) as they apply to the CLIR Recordings at Risk grant program. Our institution offers a full endorsement of the effort to preserve the reel-to-reel and cassette collections of their founding director, Attila Zoller.

Through our partnership with the VJC, the Jazz History Database has been asked to share best practices regarding digitization techniques for audio and videorecordings, photographs, posters and brochures. We have also shared our protocols with VJC regarding storing large quantities of digital files including advice on the appropriate hardware and software for creating redundancy through back up storage systems. Additionally, the Jazz History Database has agreed to store content and metadata from the Vermont Jazz Center on our servers. We are happy to provide this guidance at no cost to the VJC, and feel our 19 years of experience in preservation and archiving will be a valuable resource as the Jazz Center begins to frame their wonderful and substantial collection.

In addition, the faculty, staff, and students at WPI will help prepare materials and provide guidance to the VJC to help them navigate the complicated landscape of editing of copyright-protected materials and the legal procedures for acquiring artist permissions for use of recorded materials and mechanical licensing.

The Jazz History Database will actively promote the VJC archive including the Zoller Collection. As the Director of Jazz Studies at WPI, I offer two undergraduate courses using the Jazz History Database to focus on preservation and archiving Jazz history. My students and I will actively engage in preserving future materials for the VJC archive, and we can use the Zoller Collection as a point of reference for this work. The scope of this work offers a wonderful opportunity for my students to gain hands on experience in preparing materials to be archived at the VJC.

I feel that the materials collected by the VJC have huge historical significance as a "stand alone" archive. Their collection of recorded materials from the estate of Attila Zoller is especially critical. I applaud the VJC's vision to share their collections with researchers and fans from around the globe through their website and on-site archive.

After speaking with members of the VJC faculty, staff, and board; I recognize that much of their holdings are at high risk of degradation or total loss. I urge you to please support their efforts to preserve these precious items before they are lost to all.

Very truly yours,

Professor Richard Falco
Director of Jazz Studies
Assistant Teaching Professor of Music
WPI

Historian, MA Association for Jazz Education
Director, Jazz History Database
<http://www.jazzhistorydatabase.com/>
Faculty Curator, New England Jazz Hall of Fame



*The Jazz Education Network
is dedicated to building
the jazz arts community
by advancing education,
promoting performance, and
developing new audiences.*

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January 28, 2020

Council on Library and Information Resources
Recordings at Risk Program
2221 South Clark Street
Arlington, VA 22202

Dear Council on Library and Information Resources
Program Evaluators,

The Research Interest Group of the Jazz Education Network (JEN) is pleased to write this letter in support of the Vermont Jazz Center as they seek support for digitizing their Atilla Zoller Collection. JEN is the world's largest jazz organization. We bring together musicians, educators, and industry professionals. Our Research Interest Group presents at conferences, facilitates worldwide networking, and funds original research.

The Attila Zoller Collection, a collection within the Vermont Jazz Center Archives, will preserve and make available the personal cache of their founding director's recordings made between 1955 and 1996. Zoller was a collector and an inventor. His place in the history of jazz music is indisputable; he always knew this and conducted his business with a sense of self confidence. Zoller recorded many of his concerts on a portable reel-to-reel recording machine because he felt strongly that his output deserved to be preserved for posterity. He was an award winning musician and composer who was featured in a 2002 article in JazzTimes magazine called "Secret Strings, 10 Most Underrated Guitarists in the History of Jazz."

The Zoller Collection currently held by the VJC includes recordings of many notable artists. This collection is an extremely valuable resource, for aesthetic purposes as well as social and historical research. Both students and professional researchers will be able to use the Zoller Collection as a primary source for gathering historical documents. The Jazz Center's Archive takes

advantages of digital streaming technology to make the Zoller Collection publicly accessible.

Through our publications, JEN will assist actively in promoting awareness of the Zoller Collection among scholars and students. Representatives from the Jazz Center will present at JEN conferences for 4,000+ professionals and students. Our membership is international and this resource will be used extensively.

We would like to recommend funding for this valuable project and enthusiastically support the grant proposal. Please feel free to contact me for further questions any time.

Sincerely,

Dr. Monika Herzig
Head, JEN Research Interest Group
Indiana University

Inventory: Attila Zoller Collection. Vermont Jazz Center.

Inventory: Attila Zoller Collection, open reel tapes

Size	Speed	Stereo/ Mono	Track	Date	Location	Artist 1	Artist 2	Artist 3	Artist 4	Notes 1	Notes 2	Notes 3	Compositions
10				1986-09-26	Putney Vermont, River Valley Playhouse	New England Chamber Players				Engineer: Brian Tkaczyk			
7				1975	Germany, Mainz	Zoller	Mangelsdorf, A. (Trombone)	Morton, A.					
10						Zoller	Farrell, Joe (Flute)	Haas, Ed (Bass)	Tomlinson, Gerry (Drums)	Rafi Luderitz	Master		
7				1975-10-30	Germany, Freiburg	Zoller	Mangelsdorff, A. (Trombone)	Morton, A.			Copy		
10	7.5	Stereo	2	1974-10-23	Matterhorn Club	Zoller				First Set, Second Set (330)			
7					New York, New York, Town Hall	Zoller	Chambers, Joe						
5				1955-05-28	Germany, Frankfurt, 3rd German Jazz Festival	Zoller	Mangelsdorff, A. (Trombone)			5) These foolish things	Last notes are from Zoller's solo in "Hipp- noses" made 1955 on the Jazz Festival	Theater in Space	A. Zoller 4 live at the Jazz Gallery
5				1971	Germany, Berlin	Zoller	Lahm, Dave (Piano)	Christie, Lyn (Bass)	Halburian, Armen (Percussion)	Side I Live Concert Berlin	Side II At Lost & Found		Victor Sproles
5				1984-04	New York, New York, Gregory's	Zoller	Rainey, Jim (Guitar)						
5					New York, New York, Gregory's	Zoller	Friedman, Don (Piano)	Swartz, Harvie (Bass)					
7						Zoller				Tentet			
7						Zoller	Amatol, Dave (Trumpet)			RCA Concert	Booooo		
7				1975-1976- 1977	New York, New York, and Vermont	Zoller	Raney, Jim (Guitar)						
7				1961	New York, New York, Village Vanguard	Zoller	Jaspar, Bobby (Guitar)	De Haas, Edy (Guitar)	Hogan, G. T. (Guitar)	Guitar Jazz Quartets			
7				1975	Germany	Zoller	Dave	Lyn	Joe				

7	7.5	Mono	1/2 Track		Connecticut, Wallingford	Zoller	Raney, Jim (Guitar)			1. Free 2. Free 3. Groovin' High	Trod Nossel Recording Studios, Inc.		
7	7.5	Stereo	1/4 Track			Zoller	Lahm, Dave (Piano)			RBY Recording Inc.			
7	3.75	Stereo	1/4 Track			Zoller				Tentet Rehearsal	"Meet in Berlin"		
7	7.5	Stereo		1969-11-10		Zoller				Copy	Side One: Embryo SD 523 ST-EM-691743 EM-13207	Gypsy Soul Album?	
7	7.5	Mono	1/2 Track			Zoller	Friedman, Don (Piano)	LaFaro, Scott (Bass)	LaRoca, Pete (Drums)				
7	7.5	Stereo	1/2 Track			Zoller	Sato, Masahiko			Copy	B) 1. Original		
7	7.5	Stereo	1/2 Track			Zoller	Sato, Masahiko			Copy	A) Three compositions		
7						Zoller	Tabackin, Lew (Flute)	Gregg, Jack (Bass)	Martin, Stu (Drums)				
7				1966		Zoller	Konitz, Lee (Saxophone)			Embers West			
7				1962	Alan Grant Show	Zoller	Bley, Paul (Piano)	Swallow, Steve (Bass)	LaRoca, Pete (Drums)	Lee & Barre & Me	Lee Konitz, Barre Phillips, Zoller		
7	3.75	Stereo	1/2 Track			Zoller	Daneils, Eddie	Hanna, Roland	Davis, Richard	Lewis, Mel	First Prize Eddie Daniels		
7	7.5					Zoller				Copy	Katz v. Maus		
5				1978	Vermont, Brattleboro, Moles Eye Café	Zoller	Hearsh, Fred (Piano)	Bodley, Bob (Guitar)	Nussbaum, Adam (Drums)				
5						Zoller	Rokovic, Bora	Huston, Clint	Stevenson, Ronnie				
5						Zoller	Puma, Joe						
7				1974	Germany, Freiburg	Zoller	Phillips, Barre (Bass)	Martin, Stu	Halburian, Armen (Percussion)				
5				1984-03-30	New York, New York, Gregory's	Zoller	Raney, Jim (Guitar)						
5				1969	Brandy's	Zoller	Workman, Reggie (Bass)	Galper, Hal (Piano)					
5				1968	Germany, Dusseldorf	Zoller	Phillips, Barre (Bass)	Owens, Jimmy	Martin, Stu (Drums)	Friedman, Don			

5				1969	Brandy's	Zoller	Raney, Jim (Guitar)	Workman, Reggie (Bass)					
5				1975		Zoller				Sudden Romance Solo	Production E. Rahn		
5	7.5	Mono				Zoller				Solo	Production E. Rahn		
5					New York, New York, 55 Grand Street	Zoller				Sunday at 55 Grand			
5				1975-1976	New York, New York, Gregory's : Vermont, Brattleboro, Moles Eye Café	Zoller	Haigh, Al (Piano)	Little, Wilbur (Bass)					
5				1982-10	New York, New York, Gregory's	Zoller	O'Brian, Hood (Piano)	McKee, Andy (Bass)	Sherman, Alicia (Vocals)				
5				1982-09	New York, New York, Half Note	Zoller	Axelrod, Denny	Isacs, Ike					
5					Vermont, Brattleboro, Moles Eye Café	Zoller	Mraz, George (Bass)	Moses, Bob (Drums)					
5					Vermont, Dummersont, Maple Valley	Zoller	Luther, F.	Chambers, J.					
5					Connecticut, New Haven : New York, New York, Bronx	Zoller	Shitano, Frank (Bass)	Hawkins, Gary (Drums)					
5										All notes crossed out. Potentially blank?			
5						Zoller	Carroll, Tom						
5				1967-09-06		Zoller				Quintet with SFB Strings			
5				1979	Jazz Emporium	Zoller							
5					Vermont, Brattleboro, Moles Eye Café	Zoller	Giuffre, Jimmy (Saxophone)						
5				1974	Half Note	Zoller	McCloud, John						
5				1974	Half Note	Zoller				Solo			
5				1968	Illinois, Decatur	Zoller	Jerry Coker	David Baker	Alan Dawson		Jazz Clinic		

4											No writing		
5				1966-02		Leer?							Ball and Chain
5						T. Cesarano	D. Raney	J. Raney?			RCA Concert	Side 2	
5				1976	Massachusetts, Northampton	Raney	R. Leek	A. Zoller				Side 1	
5											#31A		Raga, Clumps
5	7.5					Zoller					1700 "Cittern"		Samba on Single Note
5						Zoller	Tal Farlow				#31A6	Side 1	
5						Zoller	Jimmy Raney	Barre Phillips			#31A6	Side 2	
5						Zoller	Zoller						
5				1971	Boomers	Zoller	Zoller	Lisle Atkinson	Norman Simmons				
5	7.5				Connecticut	Bernie Moore					Demo		
5						Zoller	John LaPorta					Side 1	
5							Jerry Coker	Jamey Aebersold	others			Side 2	
5						Zoller	Ickovic						Raga Ragu
5						Zoller	Ickovic						Space Voyage
4						Zoller					"gitarozik"		Sweetie, Sporting, Wondering, Birds and the Bees, Tiffany, Mini Concerto, White Fields
5	7.5	Mono											
7	7.5			1975	Vermont, Dummerston, Maple Valley	Zoller	Frank	Joe		Frank Luther, Joe Chambers?			
7						Zoller							Stroovelpeter, At Twighlite
7				1968		Zoller	Lew Tabackin	Reggie Workman	Ronny Bedford		(Jazz Gallery)	Side 2?	Tarogato
7					Studio Wayne	Zoller	Jim	Bill	Dave DeKay	Jane, Helen, Sue	Edith, R. Kovacs		
5			1/4 Track	1972-01-04	Germany, Berlin	Zoller	Phil Woods	Illinois Jacquet	Alan Dawson, Al Grey	Nov. 2	Side 1 and 2		
7											4 reels undocumented, not in boxes		
7					Massachusetts, Boston, WGBH	Zoller	Jimmy Mosher			Quartet	Recorded by Bill Tannenrink		

7				1968	Workshop									Alicia's Lullabye, Dreambells
7	7.5					Zoller.	R. Kovac?							...Kind of Love, Birds and Bees, Wondering
7		Mono	1/4			Zoller	Jimmy Raney	Charlie Mariano	Herb Pomeroy				Quartet and Solo	
7	7.5			1974-05-16							Side 2	Mix?		Alicia's Lullaby, Twilight, Gypsy Cry, Street Hustler
7				1969-09-18	New York City	Zoller	Mann, Herbie (Producer)			Atlantic Records	Includes notes	Mix II		
7	7.5									Part II, 2 track				
7										Plastic Box, Scotch Brand				
7							Emmet Chapman			demo				
7						Zoller	Bobby Grillo							
3							Blank							
3						Zoller								

Inventory: Attila Zoller Collection, compact cassettes

Date	Location	Artist 1	Artist 2	Artist 3	Artist 4	Notes	Notes	Notes
1977		Zoller, Attila	Hicks, John	McBee, Cecil (Bass)				
1986-06-28	Germany, Kassel, Bella Vista	Zoller, Attila						
1995	Vermont, Brattleboro	Brattleboro Choir				Raney Family Reunion		
1984	Austria, Auersthal	Zoller, Attila						
		Zoller, Attila	Haas, Fred (Saxophone)	Vermont Jazz Group		Carla White		
1980-10-20	Munster, Germany	Zoller, Attila	Altschul, Barry (Bass)	Anderson, Ray (Ttrombone)	Helias, Mark (Bass)	Denmark		
	Brenuhaven	Zoller, Attila	Koller, Hans (Saxophone)	Peacock, Gary (Bass)				
		Zoller, Attila	Konitz, Lee (Saxophone)					
1995-03-30		Zoller, Attila	Konitz, Lee (Saxophone)					

1995-09-23	Vermont, Brattleboro	Vermont Jazz Center Faculty				Vermont Jazz Center Faculty Concert	2 tapes	
1979-11-07	New York, New York, Queens College	Zoller, Attila	Raney, Jim (Guitar)	Heath, Jimmy (Saxophone)		Set 2		
		Zoller, Attila	Farlow, Tal (Guitar)	Zinno, Gary				
1985-01-28	New York, New York, Queens College	Zoller, Attila	Baron, Joey (Drums)	Brofsky, Howard (Trumpet)				
1983-04-03		Zoller, Attila				Opossum, take 2		
1993-09-17	Germany, Bremen	Zoller, Attila				Lucky		
1994		Zoller, Attila	Raney, Jim (Guitar)			Jimmy's Birthday Tribute		
1991		Zoller, Attila	Farlow, Tal (Guitar)			Gala '91		
1986-02-28		Zoller, Attila	Mraz, George (Bass)	Arenius, Claire (Drums)		Hungarian Jazz Rhapsody Part II		
1996-08-11	Vermont, Brattleboro	Zoller, Attila	Konitz, Lee (Saxophone)	Friedman, Don (Piano)	Haas, Fred (Saxophone)			
1981						MSU Jazz Week		
1976		Zoller, Attila	McGee, Charles (Trumpet)	Eckoff, Burt (Piano)	Baldini, Al (Bass)			
1995-03-30		Zoller, Attila	Konitz, Lee (Saxophone)					
1978-09-23		Zoller, Attila	Hirsch, Fred (Piano)	Nussbaum, Adam (Drums)				
1994-10-07	Cornerstone	Zoller, Attila	Friedman, Don (Piano)					
	New York, New York, Gregory's	Zoller, Attila	McBee, Cecil (Bass)	Laverne, Andy (Piano)				
1983-07-03	Vermont, Newfane	Zoller, Attila	Raney, Jim (Guitar)					
		Zoller, Attila	Hall, Jim (Guitar)					
		Zoller, Attila	Farlow, Tal (Guitar)	Petit, Philippe (Guitar)		Tribute to Wes Montgomery		
1992-10-23	Japan, Tsukuba, Nova Hall	Zoller, Attila	Konitz, Lee (Saxophone)	Friedman, Don (Piano)				
		Zoller, Attila						
		Zoller, Attila	Yellin, Pete (Saxophone)	Henderson, Ed (Trumpet)		App #500		
1983-04-03		Zoller, Attila				Opossum, take 1		
1989	Germany, Karlsruhe	Zoller, Attila	Wheller, Kenny (Trumpet)	Hart, Billy (Drums)	DeBriano, Santi (Bass)			
1983-07-27		Zoller, Attila	Mraz, George (Bass)	Arenius, Claire (Drums)				
1987-1988	Vermont	Zoller, Attila	Mraz, George (Bass)	Heath, Jimmy (Saxophone)	Abercrombie, John (Guitar)	VJC 87-88		

1992-08-14	Vermont	Goodrick, Mick (Guitar)				Seminar/Gala		
1992	Vermont	Zoller, Attila				New Moon Jazz		
	Vermont	Zoller, Attila	Haas, Fred (Saxophone)	Clark, Dave (Bass)	Gullotti, Bob (Drums)	WVPR		
		Charlie Kolhase Group						
1992-06-14	Vermont	Zoller, Attila				June Moon		
1994-07-01	Vermont, Brattleboro, Windham Art Gallery	Zoller, Attila	Haas, Fred (Saxophone)	Brofsky, Howard (Trumpet)	Arenius, Claire (Drums)	Windham Art Gallery		
1992-12-20		Zoller, Attila	Levy, Jed (Saxophone)	Brillinger, Jeff (Drums)	Shapiro, Dave (Bass)			
1995-07-10	Bradley's	Zoller, Attila	Williams, James (Piano)	DeBriano, Santi (Bass)				
1989	Virgin Islands, Saint John's, Cruz Bay	Zoller, Attila						
1994-07	Vermont, Brattleboro, Windham Art Gallery	Zoller, Attila	Brofsky, Howard (Trumpet)					
1992-09-30	Vermont, Brattleboro	Zoller, Attila				New Moon Jazz		
1992-01-24	Vermont, Brattleboro, Mole's Eye Café	Zoller, Attila						
	Vermont, Burlington	Zoller, Attila				Discover Jazz Festival		
1992-06-28	Vermont, Brattleboro	Zoller, Attila				New Moon Jazz		
1993-10-02	Vermont, Marlboro, Marlboro College	Zoller, Attila						
1993-08-17		Zoller, Attila	Donelian, Armen (Piano)					
1996		Zoller, Attila	Konitz, Lee (Saxophone)	Mangelsdorff, Albert (Trombone)	Zokola	Zokola is name of their trio		
		Zoller, Attila	Konitz, Lee (Saxophone)	Mangelsdorff, Albert (Trombone)	Zokola	Zokola is name of their trio		
	Germany	Zoller, Attila						
1992-05-31	Vermont, Brattleboro	Wade Mikkola Trio				New Moon Jazz		
1992-05-31	Vermont, Brattleboro	Wade Mikkola Trio				New Moon Jazz	Tape II	
		Zoller, Attila				Child	Original	Alternate Version

VERMONT JAZZ CENTER
2020 CLIR APPLICATION – PROJECT WORK PLAN

Date	Activity	Responsible	Deliverable
Month 1	Sign deed of gift from donor and receive tapes. Tapes delivered to NEDCC	Alicia Zoller (donor); John Levin (project archivist); Eugene Uman (director); NEDCC	Tapes delivered to NEDCC
Month 1	Digitization of open reel and cassette tapes	NEDCC	Master and access files, container images, preservation information, and related metadata delivered on hard drive
Month 2	Initial Finding Aid, without collection index, written: Summary, Bio/History Notes, Scope and Content Notes, and Admin Info	John Levin	PDF of findinag aid published on Vermont Jazz Center website
Month 2	All files transferred to Synology DS1515+, AVP Fixity run, checksums generated and stored	John Levin, and Michael Hamish (digital archivist and videographer)	Fulfills part of digital preservation plan
Month 2-6	Audition files for quality, copyright, and metadata creation	Eugene Uman (director), Julian Gerstin (board member), board members TBD, volunteers TBD	Fulfills rights, ethics, and re-use requirements; metadata authoring begins
Month 2-6	Research copyright for all non-Zoller composed material	Eugene Uman (director), Julian Gerstin (board member), Amelia Darrow (Vermont Jazz Center counsel), board members TBD, volunteers TBD	Musical examples cleared for ingest into archives, rights clearance documentation created
Month 2-6	Audio files and related metadata ingested into Omeka and Aviary	John Levin, volunteers TBD, intern TBD	Descriptions of items become available online as cataloged; items cleared for copyright become available for audition online for credentialed

			academic researchers with password
Month 7	Finding Aid revised to include complete collection inventory; EAD encoded version created	John Levin	Completed finding aid published on website
Month 8	Rights management review completed, any password authentication set; remove passwords from all audio passwords with no rights restrictions	Eugene Uman (director), Julian Gerstin (board member), Amelia Darrow (Vermont Jazz Center counsel), John Levin	Fulfills rights, ethics, and re-use requirements
Month 9	Announce and publicize collection	Eugene Uman (director), John Levin, Ginger Morawski (office manager)	Collection launch

VERMONT JAZZ CENTER

2020 CLIR APPLICATION – DIGITAL PRESERVATION PLAN

Digital Preservation Plan

The NEDCC will deliver all files on one USB external hard drive. Technical metadata such as sample rate, bit depth, duration, speed, file size, MD5 checksum, and coding history will be embedded in the header of each BWF file by the NEDCC.

After delivery, BWF MetaEdit will be used to capture checksum information for every BWF file. Additionally, AVP Fixity will be used to generate checksums for all access files (WAV and MP3) and any other deliverable data, such as container images and preservation reports that are delivered on the NEDCC drive.

The entire contents of the drive will then be copied to a Synology DS1515+ RAID storage device. AVP Fixity will be used to generate checksums for the entire contents of the project housed on the Synology DS1515+ device.

The original NEDCC will be mounted and checked quarterly in both BWF MetaEdit and Fixity. The Synology DS1515+ device will also be checked quarterly in Fixity. Both the original NEDCC drive and the Synology DS1515+ device will be replaced after three years from the completion date of the grant. Following three years after the completion date of the grant, the Vermont Jazz Center will investigate the cost of our own professional cloud storage, in the hope that in that time period such services will drop significantly in price. If so, the Vermont Jazz Center will also attempt to seek donor funding to augment physical storage with cloud storage.

VJC is partnering with two academic institutions, the Center for Black Music Research (CBMR) at Columbia College Chicago and the Jazz History Database at Worcester Polytechnic Institute (WPI). Partnership with both the Center for Black Music Research and the Jazz History Database at Worcester Polytechnic Institute establishes features of increased interoperability and findability as prominent components of this project. These institutions have agreed to provide ongoing cloud-based preservation of the archive's content and metadata. By completing a digital preservation plan with the assistance of our institutional partners, VJC is able to ensure long-term viability of the project and its deliverables.

Specifically, VJC is working directly with Heidi Marshall, Head of Archives and Special Collections at CBMR. We are also working with Richard Falco, WPI's Director of the Jazz History Database and Director of Jazz Studies. These partnerships have provided VJC with technical assistance in organizing our work plan, and will continue to provide consultation on best archival practices. In the future, they will also support dissemination efforts and provide storage of digital materials, aiding our preservation plan.

**VERMONT JAZZ CENTER
2020 CLIR APPLICATION
BUDGET NARRATIVE**

NEDCC Service Provider Costs – \$40,671

Vermont Jazz Center has received a service provider proposal from the New England Document Conservation Center. The NEDCC service proposal outlines and itemizes the reformatting costs as follows:

\$125	Set-Up
\$28,750	1:1 Digital Transfer Based on 230 Hours of Content hours @ \$125 per hour
\$300	Contingency for Mitigation of Sticky-Shed Syndrome (4 hours @ \$75/hour)
\$1,125	Rewinding/Cleaning /Adding Leader - Open-Reel Tapes (15 hours @ \$75/hour)
\$8,750	Preparation/Post-Processing/Documentation/Metadata (70 hours @ \$125/hour)
\$150	USB External Hard Drive (1 Drive @ \$150)
\$596	Re-housing Open-Reel Cassette Tapes*
\$875	Digital Imaging (875 images estimated at \$1 per image)*

*Indicates optional cost on the NEDCC service provider proposal. For the re-housing cost, the original boxes of the open-reel tapes are old and might contain acidic paper. VJC would like to re-house these tapes in new boxes that have knobs fitted to the tape spools, which will keep the tapes from moving. These new boxes will keep the tapes drier, inert, and better protected. For the digital imaging cost, VJC does not have the professional equipment or staffing capacity to complete the scanning with an efficient and timely process. We see the value of scanning the original boxes of the tapes as we plan to use these images for display in our digital archive.

Shipping Materials to Service Provider – \$218

Because the Vermont Jazz Center is located only 95 miles from NEDCC, we plan to deliver and receive the Zoller Collection in person. The Vermont Jazz Center Executive Director or another designated staff member will drive a total of 380 miles between the Vermont Jazz Center (22 Cotton Mill Hill, Brattleboro, VT) and the New England Document Conservation Center (100 Brickstone Square, Andover, MA). This line item was calculated using the 2020 federal mileage reimbursement rate of 57.5 cents per mile for two round trips.



100 Brickstone Square, Andover, MA 01810-1494
ph 978-470-1010 • fax 978-475-6021 • www.nedcc.org

January 22, 2020

John Levin, MFA, MS, Consultant
Vermont Jazz Center
72 Cotton Mill Hill
Brattleboro, VT 05301

Re: 19-036_A (Rev. 1) – eighty-five (85) audio open-reel tapes and fifty-seven (57) compact cassette tapes.

Dear John,

Enclosed please find our proposal for audio preservation services on eighty-five (85) audio open-reel tapes and fifty-seven (57) compact cassette tapes.

- The project scope is listed in the body of the proposal and is based on best practices and your specific goals. The staff at the Northeast Document Conservation Center works as efficiently and safely as possible and within guidelines set by the International Association of Sound and Audiovisual Archives (IASA), the Federal Agencies Digitization Guidelines Initiative (FADGI), National Archives and Records Administration (NARA), and the American Institute for Conservation of Historic and Artistic Works (AIC).
- Additional work that may be desirable appears in the proposal as an option with additional cost. Please check yes/no to approve/decline the optional work.
- Please enter the appropriate insured value in the space provided. Unless your insurance company sends NEDCC a waiver of subrogation, all objects left here will be insured under our policy. If no insurance figure is received from you, we shall assign a value of \$500 to the project.
- If you want NEDCC to proceed with digitizing your audio materials, please sign the proposal and return with your 33% deposit at your earliest convenience. Once the work begins, should we encounter the unexpected and need to revise this proposal you will be consulted immediately.

We hope to hear from you soon. Please do not hesitate to call if you have questions. We are happy to answer inquiries about scheduling or the preservation of your audio carriers.

Sincerely,

Bryce Roe
Director of Audio Preservation



100 Brickstone Square, Andover, MA 01810-1494
ph 978-470-1010 • fax 978-475-6021 • www.nedcc.org

Vermont Jazz Center
72 Cotton Mill Hill
Brattleboro, VT 05301

January 22, 2020
Project # 19-036_A
Revision 1

Contact: John Levin, MFA, MS, Consultant
johnlevinvt@gmail.com
(802) 258-0061

Objects

Media: 85 reels of tape; 57 compact cassettes
Title/Subject: Attila Zoller Recordings

Est. Hrs. of Content: 230

Subject to Examination

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

Condition

Based on digitization of three (3) representative open-reel tapes from the collection and information provided by you, the condition of your carriers is fair. The tapes show signs of spoking and stepped packs due to poor tape pack and uneven tension, and the ends of the tapes are damaged due to lack of leader and hold down tape. One of the three tapes digitized exhibited and was successfully treated for sticky-shed syndrome. Some of the tapes do not have their original containers, making them more susceptible to damage.

The three tapes digitized were recorded with multiple recording speed and track configuration changes throughout. The scope and cost of work outlined below accounts for additional playback and post-processing time needed to accurately reproduce and deliver all content according to the recording characteristics for each program on each tape.

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

Hours of Content

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

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

Silent “Content”

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

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

Project Scope

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

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

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

Cleaning Treatment – Open-Reel Tapes

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

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

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

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

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

Rewinding – Open-Reel Tapes

Your open-reel tapes are showing signs of loose pack, stepped pack, and uneven wind, and they will require re-winding prior to playback. We will rewind your tapes at 30 ips (library wind) while ensuring no contact with the tape heads during the rewind process.

Splicing – Tapes

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

File Naming

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

Quality Control

All work will be performed under tight environmental control in the NEDCC audio laboratory by highly-skilled professionals, and the carriers will remain in NEDCC’s secure, climate-controlled vault when not being digitized. Vault and control room set points are 70° F, 40% RH. NEDCC performs a 100% inspection of deliverables by ear (not software). All files will be backed up on NEDCC’s servers for six (6) months after project completion.

Delivery Medium

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

Optional Work

Rehousing – Open-Reel Tapes

Your tapes are currently housed in legacy containers that are in poor condition or they are unhoused. We

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

Rehousing – Cassette Tapes

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

Digital Imaging of Containers, Etc.

Digital images will be captured of the container (case/box/sleeve) front, back, and spine (if it contains metadata), as well as the carrier itself and accompanying notes, programs, track listings, etc. (if found within the tape housing). Images will be captured for “access” in JPEG, 300 ppi, 8-bit, Adobe RGB 1998 color space and given the same file name as the accompanying BWF audio files. For pricing purposes in the cost summary, below, we estimate an image count of 875 files. NOTE: Final invoicing will be based on actual JPEG file count.

Deliverables

The following will be provided as deliverables:

Audio Master Files

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

Audio Access Files

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

Digital Storage Space Estimate

The estimated amount of digital storage space required for the above BWF, WAV, and MP3 deliverables is 210 GB.

Metadata/Checksums

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

Final Preservation Report

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

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

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

Cost Summary

Project Scope	<u>\$/Unit</u>	<u>Quantity</u>	<u>Total</u>
Set-Up			\$125
1:1 Digital Transfer Based on Est. Hours of Content	\$125	230 hours	\$28,750
Contingency for Mitigation of Sticky-Shed Syndrome	\$75	4 hours	\$300
Rewinding, Cleaning & Adding Leader – Open-Reel Tapes	\$75	15 hours	\$1,125
Preparation, Post-Processing, Documentation & Metadata	\$125	70 hours	\$8,750
Audio Access Files (WAV and MP3)			\$0
USB External Hard Drive	\$150	1 drive	\$150
TOTAL			\$39,200

Optional Work

(Please check.)

Rehousing – Open-Reel Tapes	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$596
Rehousing – Cassette Tapes	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$225
Digital Imaging (est. 875 images @ \$1.00/file)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$875
Additional Insurance (indicate value in Terms, below)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1/\$1,000/mo.
Shipping/Handling – return via client pick up	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$0
Shipping/Handling – return via UPS Ground	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$120

Terms & Conditions

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

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

CLIENT'S/OWNER'S STATEMENT OF INSURANCE VALUE: Maximum liability limited to \$ **. Unless Owner's insurance policy provides standard "all risk perils" and Owner's insurance company sends NEDCC a waiver of**

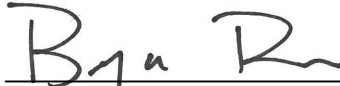
subrogation, all objects left at NEDCC must be insured under NEDCC's policy at a rate of \$1.00 per month per \$1,000 of value. If no valuation is provided by Owner, an assignment of \$500 will be placed on the project for insurance coverage purposes.

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

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

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

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

Owner or Authorized Agent	Date
	01/22/20
Bryce Rde, Director of Audio Preservation Services, NEDCC	Date

P.O.# required? Yes _____ No _____ # _____