Recorded Sound at the Library of Congress

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Library of Congress
National Recording Preservation Plan

Gene DeAnna
Head, Recorded Sound Section
Library of Congress
National Recording Preservation Plan

• 2000: National Recording Preservation Act

• 2002: National Recording Preservation Board established

• 2010: The State of Recorded Sound Preservation in the United States

• 2012… The PLAN!
Mission Accomplished!
• 1.6: Create a collaborative online resource to collect, vet, and disseminate knowledge and best practices in the field of recorded sound preservation

– New National Recording Preservation Plan website launched July 3, 2014

Audio Preservation Resource Directory

National Recording Preservation Plan

Tools & Resources

Related Resources

Video Tutorials

Preservation & Assessment Tools

History Timeline

Blogs & Oral Histories

Education & Training

Guide to Vintage Audio Formats

Vintage Manuals, Brochures, Catalogs, & Reports

Photos of Contemporary Audio Equipment

Photos of Vintage Audio Equipment

Support Recorded Sound Preservation

Tools & Resources

Related Resources

The following is a list of organizations that deal, at least partially, with issues related to recorded sound preservation. This list does not purport to be exhaustive. Suggestions of additional organizations should be sent to recplan@loc.gov. Please include the full names and web addresses of the organizations.

More about "Related Resources"

Video Tutorials

Four-part series of videos created by Audio Visual Preservation Solutions geared toward improving digital preservation workflows but also applicable to other audio applications.

More about "Video Tutorials"

Preservation & Assessment Tools

Preservation Research Projects

The Library of Congress pursues preservation research with an aim to forward the National Preservation Research Agenda for the Human Record. Library staff members have published extensively on a wide range of research topics.

More about "Preservation & Assessment Tools"

History Timeline

This brief historic time-line illustrates major events in the recorded sound industry, from the birth of the recorded sound in 1857, to the merger of the two recording industry giants Columbia and Victor Records in 2004 under their parent companies Sony and Bertelsmann Music Group while Tower Records files for bankruptcy.

More about "History Timeline"
• 2.1: *Compile a basic audio preservation handbook to guide non-specialists in the management of audio collections*

  – Authors working on individual chapters
  – Scheduled to be completed and online in early 2015
2.2: Devise means to assist collection managers in conducting comprehensive appraisals of audio holdings with the goal of establishing priorities for preservation.

– Contract to be awarded soon.
– Expected to be available after August 2015
National Discography / National Directory

• 3.1: Encourage the continued development of an authoritative national discography through the expansion of existing discography projects
  – EDVR becomes DAHR – Discography of American Historical Recordings

• 3.2: National Directory of Recorded Sound Collections
  – Database structure designed by Association of Recorded Sound Collections (ARSC)
National Collections Policy

• Coordinated National Collections Policy

  – Develop State and regional programs

  – ARSC: identification of neglected and emerging audio formats and genres
Online Guide to Best Practices in Fair Use

• **3.11:** Develop a code of Best Practices in Fair Use
  – Music Library Association (MLA) Legislation Committee working on this
Copyright Legislation Reform

- U.S. Copyright Office and Congressional activity
  - U.S. House Judiciary Committee conducting comprehensive review of U.S. copyright law
  - U.S. Copyright Office conducting review of issues such as music licensing and orphan works
Expanding Online Access

• NRPB project to expand online access to recordings
  – Expansion of National Jukebox licenses
    • Across time: 1926–1940?
    • Across copyright holders
    • Across contributing institutions

  – Network of access partners
NRPP Implementation

• Cataloging
  – BIBFRAME Initiative
  – Next generation LC systems

• Training: Experts/Traveling Archivists program
  – Projects at Packard Campus, ARSC, elsewhere
  – Cylinder preservation training at the Packard Campus
NRPP Implementation

• IRENE conference
  – July/August 2015

• National Forum on Online-Only Music
  – IMLS grant to University of Washington Libraries and the Music Library Association (MLA) to work on streaming and downloading licenses for libraries
MLA Activities

• Additional Music Library Association activities:
  – Recommendation 3.3: Establishment of Best Practices for Audio Cataloging
  
  – Recommendation 3.7: Licensing Agreements for Streaming
  
  – Recommendation 3.11: Devise a Code of Best Practices in Fair Use for sound recordings that libraries and archives can adapt and utilize
  
  – Recommendation 4.4: Preservation of Twenty-First Century Recordings
National Recording Preservation Foundation

- Currently operating under a generous grant from Jack White. Seeking sustaining funding.
NRPB Task Forces

- National Recording Preservation Board Task Forces
  - Collections: Mark Katz and Brenda Nelson-Strauss
  - Education: George Massenburg
  - National Recording Preservation Foundation: Director Gerald Seligman
  - Radio: Chris Sterling
  - Technology: Maureen Droney
  - Access: Eric Schwartz
  - Preservation Plan website: Cary O’Dell
National Recording Registry

- **Radio programs:** 12 NRR/Preservation programs to be produced in the next 12–16 months
- **NRR essays:** Authored by expert scholars
  - 33 currently online, more to come
  - [http://www.loc.gov/rr/record/nrpb/nrpb-ESSAYS.html](http://www.loc.gov/rr/record/nrpb/nrpb-ESSAYS.html)
NRPP Implementation

What can you do to contribute?

Cary O’Dell
National Boards Assistant

codell@loc.gov
Resources

• The State of Recorded Sound Preservation in the United States: http://www.clir.org/pubs/abstract/reports/pub148
• Protection for Pre-1972 Sound Recordings Under State Law: http://www.clir.org/pubs/abstract/reports/pub146
• U.S. Copyright Office Priorities: http://copyright.gov/docs/priorities.pdf
• National Recording Registry: Essays http://www.loc.gov/rr/record/nrpb/nrpb-ESSAYS.html
The Recorded Sound Section

• Manage the “National Collection” of 3.5 million recordings (1890s – yesterday)
• Annual acquisitions average about 75,000 recordings
  – Approximately 30,000 current copyright
  – 45,000 retrospective acquisitions of both published and unpublished
• Digitizing 15,000 to 20,000 recordings annually
• Public access in DC – Recorded Sound Research Center
• Staff of 35–40 in Culpeper and DC Reference Center
Processing Unit: Catalogers and Cataloging Technicians
Audio Preservation Unit: Engineers and Audio Technicians
Reference Staff: Capitol Hill Reading Room
Recorded Sound Section Processing Unit

Caitlin Hunter
Processing Unit Head, Recorded Sound
chun@loc.gov
What is the Processing Unit?

Basic Overview

• Presently consists of 18 staff members serving in processing unit head, cataloger, cataloging technician, and processing technician roles

• Responsible for all processing and description of collection materials (which includes sound recordings as well as related manuscript materials and artifacts)

• Processing technicians also involved in collection movement, pulling items for orders, and scanning and digitization of some disc formats, as well as accompanying documentation, to support listening requests
Describing Materials

• **MARC records (ILS)**
  – Published sound recordings
  – Collections for which finding aids exist
  – AACR2 for bibliographic records, RDA for authorities

• **MAVIS records** (collection, acquisition, and item records in the MAVIS collection management system)
  – Unpublished materials
  – Any item to be digitized (may involve data conversion tasks)

• **Finding aids**
  – Manuscript materials and artifacts
Workflows for Incoming Sound Recordings

• Accessioning and initial collection processing/preservation decisions

• Processing and description workflows
  – Directly to vaults
  – Acquisition Record Only (ARO)
  – MARC records
  – MAVIS records then directly to preservation queue
  – MAVIS records then assess for preservation
  – MAVIS records then to the vaults
Unit “Working Groups”

- ARO
- Intern & Volunteer
- Jukebox
- Manuscript
- New & Emerging Standards
- Presentations & Workshops
- Suggestions for Improvement
- Shared Drive Assessment
Current Additional Activities

Activities Include:

• Revising and developing workflows
• Planning the reorganization of LP runs in vaults
• Developing workflows and plans to deal with the unique complexities of the Universal Music Group Collection
• Processing and describing born digital items
• Working with LC’s ILS office to determine requirements for next system(s)
Current Additional Activities (cont.)

• National Jukebox
  – Working with new and existing partners to obtain more content
  – Working with developers to improve the project’s internal database
  – Revising project documentation and workflows
  – Somewhat near future: resume editing metadata for new content
  – Future: adding new features and content
Current Additional Activities (cont.)

• BIBFRAME
  – **July 2013**: staff from LC’s Network Development & MARC Standards Office and Eric Miller, of Zepheira, visit the Packard Campus
  – Contract for A/V materials and content data modeling
  – **July 2014**: “BIBFRAME AV Modeling Study: Defining a Flexible Model for Description of Audiovisual Resources” report published on BIBFRAME website*
  – Ongoing and potential future work: developing list of data elements and relationships, possible contract related to A/V preservation data, and perhaps more

*We want to encourage all interested parties to get involved in the discussion about descriptive data needs for audio-visual content and materials at this early stage of BIBFRAME development and hope this study can serve as a common starting point for that discussion across various communities*
Finding Sound Recordings at the Library of Congress

Karen Fishman
Reference Librarian
Recorded Sound Research Center
Library of Congress
August 13, 2014
A MOST remarkable and significant tribute to the supremacy of Victor and Victor Records has beenrendered in the recent choice by the Library of Congress of Victor products to form a part of the wonder-ful collection of the literature of music which is housed in this, one of the most beautiful buildings and cer-tainly the most famous library in the world. As the concerto of a request made some time ago, the Li-brary of Congress will very soon possess a comprehen-sive collection of Victor Records, covering the entire range of the music which has been per-petuated in this form. The Victor Company will in-stall this collection, which will include a large proportion of the Records made by world-famous artists during the past twenty years.

The collection of Victor Records is now being assembled and will probably be given a special room in the great Library, together with an electronically operated Victor. With the Record collection there will be a cross-referenced file relating to the Government's already large collection of music, music history and criticism. Recently the sum of $25,000 was given to the Library of Congress for the endowment of chamber-music concerts, and with the addition of the Record collection, it is expected that the music division of the Library will be expanded from a single re-pository of books and musical manuscripts into an immensely larger field, giving the opportunity to students of music to hear the works of the great composers done by master artists, instead of merely reading them mentally from books and notes.

The Record library will contain a large number of Records made by artists now dead, and it will be the first seriously consecrated public collection of such Records in America. Some of these Records, it is reported, are most carefully guarded in Europe. At the Paris "Opera," for example, are made, for instance, which contain Records not to be touched for fifty or a hun-dred years, and then only for comparison with those made by artists still to come. The Victor collection in the Library of Congress will, of course, be augmented as new Records are made, thereby transferring it permanently from such of the music of the times as seems desir-able to perpetuate.

Of the Victor Record collection, Librarian Herbert Parson says, "The Records will add greatly to the re-sources of our Music Division and Auditory in giving pleasure and instruction to a highly significant public. Mr. Carl Furg, Chief of the Music Division, adds "I have been moved especially by the thought of the coming generations. To show this exten-sion of the resources of the music division—adding to the printed record of a composition the record of its sound in performance—will be a tremendous step in the progress of art and my pleasure and satisfaction there endures only the regret that this wonderful invention was not made three hundred years ago."

It may interest you to know that besides Records by Adelina Patti and the great tenor Tannegro, the Library especially requested "When Dimitri Smyle, a favorite of Paul Whiteman, Here is one more striking testimonial to the work of the good you will. Tell your customers about it, and impress them with the importance which the educational and musical leaders of the country place upon the Victor Record which is bought and sold so casually. You, too, may take new pride and interest in your merchandise when its reception by the world is so striking and gratifying and are made evident to you once again. Institutions such as these are assets to every Dealer in Victor products, and constitute unaesthetically to the respect and goodwill which the public has toward Victor products. Yes a Dealer have a personal share in this good-will; it is one of your most valuable assets. The Victor Company is always striving to increase the value of that asset. What success and profits depend largely upon the co-operation of all Dealers."

Voice of Victor
May, 1925
The Library of Congress
National Audio-Visual Conservation Center
Culpeper, Virginia
Recorded Sound
Major Collections

• Broadcast
  – NBC Radio Collection
  – Voice of America
  – Office of War Information
  – National Public Radio
  – Tony Schwartz Collection
  – Major Bowes Original Amateur Hour
  – Meet the Press
Major Collections

- Spoken Word
  - Archive of Poetry and Literature
  - Archive of Hispanic Literature
  - Joe Smith Collection
  - Studs Terkel Collection
  - John Peter Oral History of Modern Architecture
  - Marine Corps Combat Recordings
  - NAACP Collection
Major Collections

- Music
  - LC Coolidge Auditorium Concerts
  - Aaron Copland Collection
  - Leonard Bernstein Collection
  - Newport Jazz Festival
  - Charles Mingus Collection
  - Emile Berliner Collection
  - Peter Muldavin’s collection of children’s recordings
NBC Radio History Collection

The Library's NBC Collection contains 150,000 sixteen-inch lacquer discs which date from the early days of the network to the 1980's. While the bulk of the NBC broadcasts at the Library were recorded following the network's establishment of its Electrical Transcription Service in 1935, the collections also contain a large number (nearly 200) of scarce earlier recordings, most of which were recorded by NBC's parent company, RCA. These early discs were recorded with cumbersome equipment that yielded shorter and noisier recordings than those that could be produced after the invention of the lacquer disc in 1934. Equipped with the new recording equipment, NBC started recording many of its own programs, sporadically at first and with increasing frequency as the decade proceeded. From 1935 to 1939, the number of annually recorded programs, retained in the NBC archive, jumps from 661 to 3007. The majority of these recordings are of programs originating from New York. NBC's Chicago and Hollywood bureaus maintained their own recording archives which were never incorporated within the network's primary, New York-based archive, now in the Library.
Major Bowes Original Amateur Hour
Major Bowes Original Amateur Hour
Major Bowes Original
Amateur Hour
Major Bowes Original Amateur Hour
Access –
How do I find anything?

• Online Catalogs
  – LC Online Catalog
    – catalog.loc.gov
  – SONIC (Sound Online Inventory and Catalog)
    – catalog.loc.gov – click on SONIC

• Recorded Sound Research Center
  – www.loc.gov/rr/record
  – rsrc@loc.gov
  – 202-707-7833
Library of Congress Online Catalog

Advanced Search

Contains 18 million catalog records for books, serials, manuscripts, maps, music, recordings, images, and electronic resources in the Library of Congress collections. Search LC Authorities at authorities.loc.gov

Additional Catalogs & Research Tools

Archival Finding Aids
Guides to unique Library of Congress archival collections

Copyright Office Catalog
U.S. Copyright registrations and ownership documents, 1778-present

Handbook of Latin American Studies
Annotated bibliography of scholarly works on Latin America

Prints and Photographs Online Catalog
95% of Prints & Photographs Division holdings, including over 1 million digital images

Thesaurus & Controlled Vocabularies
Controlled search terms with a full network of cross-references. Includes LC Subject Headings

LC Online Catalog
National Library Service for the Blind and Physically Handicapped books in braille and talking books

Sound Online Inventory and Catalog (SONIC)
Broadcast and archival recordings, including 78s, 45s, and Copyright tapes

Z39.50 Gateway to the LC Online Catalog
Alternate search gateway to the LC Online Catalog
Online Recordings

• National Jukebox
  – 10,000 recordings made by the Victor Talking Machine Company, 1901 – 1925
    http://www.loc.gov/jukebox/

• Songs of America
  – More than 80,000 online items
  – sheet music, manuscripts, and historic copyright submissions
    http://www.loc.gov/collection/songs-of-america/about-this-collection/
Recorded Sound Research Center

Madison Building, LM-113
rsrch@loc.gov
202-707-7833
Policies

• Recordings do not circulate
• Appointments are required for listening
• Copies of Recordings
  – must obtain permission from rights holder
  – charge for transfer
Thank you

Karen Fishman
Library of Congress
Recorded Sound Research Center
rsr@loc.gov
AUDIO PRESERVATION UNIT

NAVCC at The Packard Campus for Audio Visual Conservation

Bryan Hoffa
Audio Preservation?

A. To preserve the physical item?

B. To preserve the content?

C. To make preservation masters that sound as good as we think they can using any means necessary
Audio Preservation?

• Getting the best copy or the *truest representation of sound* from the source before it:

• Degrades (further)
• Becomes obsolete
Audio Preservation?

- Preservation master: 96 kHz, 24 bit PCM
- File: Broadcast wave (.wav, BWF)
What’s the point?

• Acts as lossless surrogate for the original item’s content when it can no longer be played back

• Provides far more access to it’s content than otherwise possible via 44.1 kHz, 16 bit listening copies
Preservation Planning

• Different collection materials require different workflows

1. Uniformity of formats?
2. Consistency of levels and sound quality?
3. How well documented?
4. Field recordings or professionally produced?
5. High maintenance?
6. Access deadline?
The Audio Lab

A1 Preservation Transfer Studios
The Audio Lab

A1 Preservation Transfer Studios

- Single stream capture- 1:1
- Very high quality signal chain and monitoring
- Source>A-D converter>DAW (Merging Pyramix)
- Acoustically designed for critical listening
- Most formats can be reproduced
- Emphasis on irregular and problem media
- Rich metadata capture
The Audio Lab

A2 Mass Audio Migration
The Audio Lab

A2 Mass Audio Migration

- Multi-stream capture- 1:4+
- Pyramix for open reel
- Quadriga for cassette
- Parallel transfer with reverse playback
- Sacrifice some metadata
- Material selected for this workflow is based on large runs of very similar items
The Audio Lab

2D IRENE
(Image, Reconstruct, Erase Noise, Etc.)
The Audio Lab

Physical Media Intake – Born Digital
The Audio Lab

Media Prep Areas
The Audio Lab

Sometimes preservation is driven by access

• Listening requests
  – files served up in the RS reference center by appointment

• Phono duplication
  – Files delivered to customer via secure file sharing service or recorded on physical media
Metadata

Descriptive + Admin

PYRAMIX

XML

INGEST PACKAGE

AUTOMATED INGEST PROCESS
SHA1 CHECKSUM

MAVIS

PARSED XML

DIGITAL ARCHIVE

BWF MetaEdit

WAVE FILE

WAVE FILE
The Audio Lab
Projects- past, present and future

• National Jukebox
• NBC-MOB
• Studs Terkel
• American Indian Cylinder Project
Looking Ahead

• Build out of final room capable of:
  • Surround/Multitrack preservation (A+D)
  • High-res audio preservation (DSD,SACD)
  • Enhanced QC process
• File based workflows for born digital collex
• More automated post digitization processes
• Working with vendors to enhance metadata functionality
The End

bhof@loc.gov
Recent Acquisitions in Recorded Sound

Matt Barton
Curator, Recorded Sound Section
Library of Congress
Unfortunately, Matt couldn’t make it today.
Pru Devon (1908-1973) was a British-born singer who settled in New York in the 1930s. She entered radio broadcasting in the mid-1940s and from January of 1947 to June of 1971, she produced, wrote and hosted “Nights in Latin America,” a weekly program of folk, popular and classical music from the Latin music continuum of South, North and Central America, on WQXR, the New York Times’s radio station.

In June of this year, her granddaughter, Wendy Sanderson and her family donated her record library and research files to the Recorded Sound Section of the Library of Congress. In years to come, the Pru Devon Collection will be a unique resource for musicians and scholars.
Though little known in the United States, Jacob De Bandolim (1918-1969) was an enormously popular mandolinist, bandleader and composer in his native Brazil. He recorded this piece for the Brazilian subsidiary of RCA Victor in 1951.
Cuban-born drummer Chano Pozo (1915-1948) made few recordings in his short life, but profoundly influenced American jazz through his work with Dizzy Gillespie. He made his first recordings in the USA in 1947, for the Puerto Rican recording pioneer Gabriel Oller's Spanish Music Center (SMC) label, from which this recording of traditional Cuban song known as "Placetas," but issued as."Ritmo Afro-Cubano  No. 4"
Florencio Morales Ramos, or “Ramito” (1915-1989) was the greatest singer in the Jibaro style of the Puerto Rican mountains. He recorded for Ansonia, a label that specialized in the traditional and rural music of Puerto Rico.
Thank you!

Eugene DeAnna
Caitlin Hunter
Karen Fishman
Bryan Hoffa
Matt Barton