

## Music OCLC Users Group Annual Meeting Music Library Association Annual Meeting St. Louis, Missouri, February 19-23, 2019

### Music Division

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#### Collection Development

During fiscal year 2018 (October 1, 2017-September 30, 2018), specialist staff continued to engage in a wide range of collection development activities toward establishing and achieving the set annual acquisition strategies for digital and non-digital materials. These activities included updating the top desiderata list; identifying research areas/subjects to be enhanced and/or specific collections/items to be acquired -- through contact with such sources of potential acquisitions as donors, collectors, dealers, government agencies, collecting institutions, and auction houses.

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

Each year incoming acquisitions statistics swing wildly from one extreme to another -- mainly due to the size of a particular collection or collections. Last year saw the arrival of the Billy Strayhorn Papers, a collection estimated originally at about 8,000 items. Because of document counting practices, the number doubled to 17,700, reflected by the processing of financial papers and other documents.

**GIFTS.** This year the Division received 65,793 gift items. Among the more notable acquisitions were ASCAP additions (2,615), the Seymour Barab Collection (2,550), Leonard Bernstein additions (588), William Bolcom arrangements (1,500), additions to the Broude Bros. archive (45,000), the Chordettes Collection ("Mr. Sandman...") (500), Katherine Dunham photographs (284), the Maxine Glorsky Dance Collection (4,000), and additions to the Paul Stiga Collection of Stage and Costume Designs (1,031). The total from all sources (acquisitions and copyright) is 86,494.

**PURCHASES.** As to be expected in the rarified world of antiquarian music manuscripts, a good number of items were purchased that were over a \$40,000 threshold. Thirteen breath-taking acquisitions fit this description:

- Barber, Samuel. Collection of holograph music ms, correspondence, and other papers
- Beethoven, Ludwig van. Holograph ms sketch for his "Hammerklavier" piano sonata
- Beethoven, Ludwig van. Corrected proof copy of his first 3 piano sonatas (Op. 2)
- Ellington, Duke. Holograph ms notebook of songs for the musical *Jump for Joy*
- Gershwin, George. Holograph music ms of themes from his *An American in Paris*
- Gershwin, George. Holograph music ms of "A Woman is a Sometime Thing" from *Porgy and Bess*
- Liszt, Franz. Holograph music ms of his "Rákóczy March"
- Liszt, Franz. Holograph music ms of his *Totentanz*
- Mendelssohn-Bartholdy, Felix. Holograph music ms of the song "Morgengruss"
- Newman, Alfred. 28 holograph, copyist, and ozalid film scores

- Scarlatti, Alessandro. Holograph ms score of his cantata *Quante le grazie son*
- Schumann, Robert. Holograph music ms of 2 songs, Op. 77, nos. 2 and 3
- Strayhorn, Billy. Collection of music mss and estate papers

A number of smaller items were acquired, and these focused on our strengths: Barber, Bernstein, Brahms, Gershwin, Mendelssohn, correspondence, and early and first editions. We also acquired two 19<sup>th</sup> century flutes at auction. The total number of purchased items was 18,964.

Trends: The Music Division continued to see high prices for autograph materials of major composers, and continued to notice, for American composers, that manuscript material of George Gershwin commanded the highest price per page. The Division continued to be approached with offers which had to be sorted out in Acquisitions Committee meetings. The Division's commitment to film music was serendipitously supported by a sale from one of our trusted antiquarians (Alfred Newman scores). In addition, the acquisition of digital files is growing; the David Lewin and John McGlinn Collections added 6,064 digital items this year.

## Collection Management

### Collections Storage

To best summarize the overall situation of the Music Division's FY2018 space issues, here are relevant facts as background:

- The Division holds 588 special collections both on- and off-site.
- On-site holdings of special collections are housed chiefly on the north side of LM B09
- Off-site storage of holdings occurs in 3 locations: Landover, Cabin Branch, and Ft. Meade
- Music copyright deposits are held chiefly at Landover

The following results from this year's work:

### Results of space planning:

- Installation of compact shelving in areas for bound music and rare materials.
- Both secure storage facilities ("Flute vault" and "Treasures vault") have the latest environmental and preservation support infrastructure.
- Flute vault is now fully occupied.
- Treasures have been transferred from the older secure storage facility back to the "Treasures" vault, including limited storage for art works related to the collections.
- Rare materials have been transferred to a newly refurbished secure location.
- Much needed space has been made available for storage of high-use special collections, serials, and a larger staging area for serving materials from off-site storage.
- Creation of storage space for oversize artworks.
- Space will be available for collection storage required for the upcoming Performing Arts Reading Room renovation.

### Collection Processing and Inventorizing

Processing results: More than 212,000 Music Division special collection items found their way into greater secure storage with accessibility to the piece level. This means items reside in clearly marked folders, placed in well-labeled containers, and housed on clearly denoted shelving in appropriately-secured areas. All items are either listed or categorized in current online finding aids.

Inventoried results: 2,839,878 music copyright deposits were sorted or re-sorted and filed in correct locations in Landover. These were inventoried at the box level by contractors (23,984 boxes); this includes 66,900 that were inventoried by staff on an overtime project.

The Music Division's Collection Officer inventoried all pallets at Cabin Branch. 50 pallets were sent to Cabin Branch this fiscal year; each pallet's boxes were examined for type of material and noted on an inventory sheet; this enables some limited service of unprocessed collections.

Serials: The serials arrears project continued in FY18, bolstered by a temporary summer hire, a GS-7 technician, who focused exclusively on preparing serials for binding and cleaning up titles that needed selection decisions and reassignment to other custodial divisions. Approximately 10,129 serials were prepared for binding.

## **Collection Preservation**

Rehousing results: 950,942 items were rehoused in storage grade folders and containers; this represents both fully processed items as well as independent projects noted below.

A contract to inventory, rehouse, and eventually transfer 23,000 boxes of music copyright deposits from Landover to Ft. Meade was completed right on target in early April 2018 after 6 months. The contract resulted in the rehousing of 737,000 items.

## **Bibliographic Access**

### **Cataloging**

The Division's Music Bibliographic Access Section (MBAS) creates bibliographic metadata for music materials accessible via the Voyager Integrated Library System (ILS). The section continues to catalog newly acquired general collections material, whether that be through copyright deposit or purchase, but a noticeable decline has been observed in the number of incoming materials of this type. Special attention will be paid to this matter in the upcoming fiscal year to determine if this is part of a larger trend or is just a temporary blip.

While numbers for newly acquired material were down, this did present the section with a golden opportunity to concentrate on providing high quality metadata for previously hidden collections. Of particular note was the item level cataloging of the Cedric Thorpe Davie (1913-1983) Collection. Davie, a British musician and composer, assiduously collected valuable first and early editions of the composer Franz Liszt (1811-1886), as well as other 19<sup>th</sup> century piano virtuosos, such as Carl Czerny (1791-1857) and Ignaz Moscheles (1794-1870). The cataloging of this material has added great value to the Division's collections, especially as it concerns the Liszt material, where it considerably augments what is already considered the largest and most important Liszt collection in North America.

The section has also been active in cataloging rare and unique materials that have been acquired by the Division over the years. Single manuscripts previously only accessible by card catalog or spreadsheet (often referred to as the Miscellaneous Music Division Manuscripts) have been fully cataloged and input into the ILS. The success of this project has been such that the section plans on providing item-level metadata for other similar collections, such as the Spivacke, Moldenhauer, and Heineman Fund collections.

This past year has also allowed the section to provide metadata for more of its unpublished copyright deposits, many of which are only accessible through the Catalog of Copyright Entries. Working in conjunction with other Division staff, important deposits stored offsite have been brought in for cataloging. Of particular note are deposits from famous jazz musicians and significant deposits of film music.

## Standards Maintenance

MBAS currently provides 3 liaisons to the subcommittees of the Cataloging and Metadata Committee (CMC) of the Music Library Association (MLA). The work of the subcommittees focuses on developments in Content Standards, Encoding Standards, and Vocabularies as they affect music-related materials. A member of the section is also editor of the *Music Cataloging Bulletin*, an MLA publication which reports to music catalogers across the country changes and additions to various LC products affecting music, including LC classification, LC Subject Headings, the LC Medium of Performance Thesaurus, the LC Genre/Form Terms, LC Demographic Group Terms, and the LC Name Authority File.

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

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

Specialists are also involved in the review of MARC proposals with ABA/NDMSO, the review of SACO proposals with ABA/PSD, and in the review of policy statements for the application of RDA to music materials, also with ABA/PSD.

The section head has continued to be involved with the development of RDA, the international standard for cataloging metadata, as chair of the RDA Steering Committee (RSC) Music Working Group. As chair, the section head is also a member of RSC+, a group consisting of regular RSC members and chairs of the various RSC working groups. RSC+ has been participating in the 3R Project, the re-design and re-structuring of the *RDA Toolkit*, the online access portal for RDA. A week-long meeting was held in Madrid, Spain in October 2017 for 3R project business, which the section head attended. The section head is also a member of the RSC Aggregates Working Group, whose work impacts the description of music resources. In February 2018, the section head was nominated by the Library to help represent the Library's interests on the North American RDA Committee. This group, which is also composed of representatives from ALA and the Canadian Committee on Cataloguing, will serve as the primary vehicle for suggesting changes for RDA to the RSC.

## ISMN Administration

The section also maintains the online presence of the U.S. International Standard Music Number Agency. It continues to be active, and the online ISMN system operates smoothly with little staff intervention. A second staff member has been trained in all aspects of ISMN administration over the past year and has taken over the day-to-day maintenance of the online system. The U.S. ISMN Public Archive makes available, world-wide, catalog records created for all scores issued ISMN in the United States. The Archive is refreshed periodically to include newly created records and changes made to records created previously. As of the end of this fiscal year, 7,781 records could be viewed and used by the public. Please see <https://memory.loc.gov/diglib/ihas/html/ismn/ismn-home.html> for more information. The ISMN Agency's importance lies in its fostering music publication in the U.S., and several important publishers were signed up this year: notably American Composers Edition, an imprint of the American Composers Alliance which publishes the works of American composers. The Agency's viability lies in smart resource leveraging—the system provides LC with catalog records created without LC labor.

## User Engagement

### Researcher Experiences

Several researchers blogged about their experience doing research in our collections in FY18: Director, performer, and musical theater historian Ben West produced a musical about the history of the American musical using unpublished manuscripts, copyrights deposits, and papers of Broadway authors/composers that he found in our collections. He blogged about his experience in “the absurdly majestic Music Division”: <http://blogs.loc.gov/loc/2018/01/inquiring-minds-performing-the-history-of-musical-theater/>.

Todd S. Purdum, a contributing editor at Vanity Fair and author of the book “*Something Wonderful: Rodgers and Hammerstein’s Broadway Revolution*,” blogged about his research in the Oscar Hammerstein II collection: <http://blogs.loc.gov/loc/2018/04/inquiring-minds-finding-something-wonderful-in-the-rodgers-and-hammerstein-papers/>, writing “The Music Division, and its deeply knowledgeable and friendly staff, is a precious national resource.”

Jennifer Ashley Tepper, creator of *The Jonathan Larson Project* blogged about her discoveries in the Jonathan Larson collection: “I have worked as a theatre historian for almost a decade now, and nothing has knocked me out quite like this collection did that day.” <http://blogs.loc.gov/music/2018/09/finding-jonathan-larsons-lost-works-in-tapes-and-boxes-and-turning-them-into-a-show/>

British blues researcher, Peter Muir, who is compiling a new anthology of early blues sheet music for MUSA (Music of the United States of America, a national series of scholarly editions) asked one last time for a search of copyright deposits to locate the 1916 “Pan-Handle Blues,” a work thought lost. Previous attempts had been unsuccessful, but this time it was found, thanks to better control and organization of our copyright deposits stored off-site. Muir writes: “And as you know ‘Pan-Handle Blues’ is particularly important as it means that every blues that was copyrighted up to the end of 1916 has now, through your efforts, been found and is accessible. I am absolutely thrilled.”

High school freshman Emma Bohse received special permission to do research in the Alvin Ailey collection for a research project for her US History GT class at Wilde Lake High School in Columbia, MD. Her class was participating in a project using the topic of “Taking a Stand in History” and she choose Ailey for his work in advancing the integration of African American dancers into dance companies. Her mother accompanied her and obtained a reader ID card to submit call slips on her behalf. Emma wrote our dance curator to thank her for her help, writing: “I really appreciate all of your help! It was such a great experience to be able to do research at the Library of Congress. All of the information I got will really help in my project, especially the handwritten notes.”

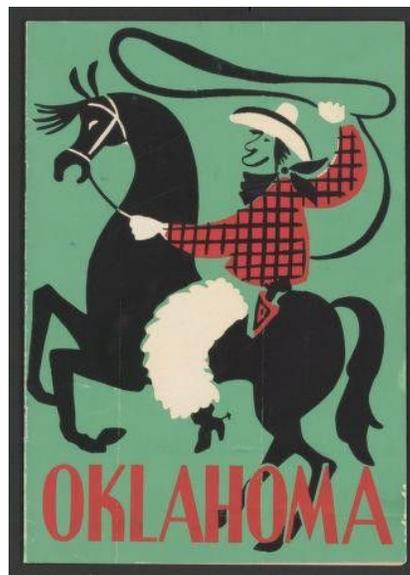
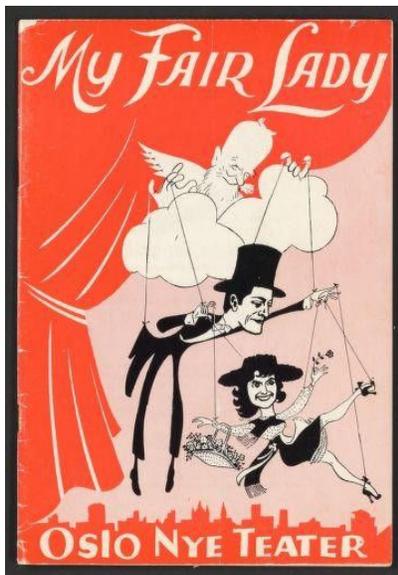
### Digital Collections

To mark the centennial of Leonard Bernstein’s birth, we substantially updated the Leonard Bernstein Collection web site, adding over 2,800 items including music sketches, scrapbooks, correspondence, and writings, an increase to the site of over 62%.



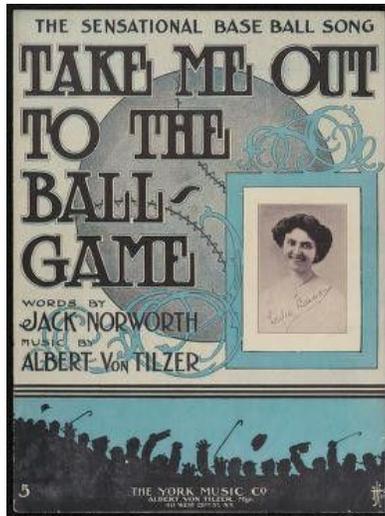
(Images: Detail from manuscript sketch for *West Side Story: America* and photograph of Leonard Bernstein backstage with the cast of *West Side Story*, 1957.)

We also launched the Lars Schmidt Collection web site, adding to our online theater offerings and giving a broad look at this theatrical producer's career which was notable for bringing American theater to Europe, including musicals by Rodgers and Hammerstein and Cole Porter, *My Fair Lady* and plays by Tennessee Williams.



(Images: Programs for *My Fair Lady*, Oslo Nye Teater, 1959, and *Oklahoma*, Trøndelag Teater, 1953)

More than 12,000 items from the M1508 class were scanned this year, which includes sheet music from the stage and screen, and will be made available on our Web site in the future. Ninety-five items of baseball sheet music were added to an already existing web site to coincide with the Library's baseball exhibit.



(Images: *Take Me Out to the Ball Game*, 1908)

## Collection Access

Reader Services staff provided a total of 40 research orientations for 362 people. In addition, there were 85 group visits with 1,363 people for tours/show and tells.

Music reference specialists presented collections at the Music Teacher's Institute and the Summer Teacher's Institute, sponsored by the Educational Outreach office.

Reader Services joined the LibGuide pilot program. Staff received training and there are four LibGuides currently in production.

The Baseball Music bibliography was updated and expanded to more than 1,400 titles and is in the final editing stage.

The Division holds thousands of rare musical imprints and manuscripts from before 1800—many of which have yet to be reported to the Répertoire International des Sources Musicales (RISM), an international organization that documents extant sources of music. Music reference staff have been creating a workflow for reporting these items—which may number more than 1,000—to RISM. The process will involve cataloging some individual items, ensuring that items in our holdings match the records provided in RISM, and linking records to scans available in the Library's digitized collections. Preliminary work indicates that LC may be the only North American institution holding as much as 30-40% of the items to be reported in this workflow.

Collections continue to be highlighted in our blog, *In the Muse*, and also on the Performing Arts at LC Face Book page. In FY18 there were 51 blog posts and 360 FB posts.

## Public Programs and Displays

Staff curated and staffed the Halloween, Spring-Fling, and Star Wars pop-up displays. Music reference specialists engaged with the Young Reader's Center, talking to their teen board about the Division and its collections, and participating in story time for young children. In support of Visitor Services' Whittall Pavilion open houses, music reference specialists volunteer to mingle and talk to the public about our collections and programs. Since May, when Reader Services staff first began to participate, more than 2000 visitors have attended. The Division participated in the National Book Festival, giving away eleven boxes of Division publications and talking with the public about our

collections and programs. This resulted in connection being made with State Dept. staff who work in cultural programming. Follow-up with them included an orientation to our digital collections in performing arts.

The Music Division's public programs flourished in the 2017-2018 season, offering an engaging and diverse lineup of events designed to appeal to a wide demographic range and attract new patrons of all ages to the Library. Between October 18, 2017 and September 27, 2018, the Concert Office team created and developed a successful, critically acclaimed series of 71 events encompassing chamber music, jazz, pop, early music, and American musical theater. These events included: 25 performances; 26 lectures, public conversations and interviews; 4 commissions supported by Library endowments; 7 film screenings; 3 informal "pop-up" concerts; 6 outdoor concerts, added in a new *Summer Concerts on the Lawn* series; 3 "runout" presentations with displays at major area venues; and numerous displays of collections materials. The *Concerts from the Library of Congress* series brought an impressive audience of more than 14,000 patrons to the Library, and a growing number of patrons also viewed our events online, via the Library's web portals. (See full schedule in Appendix 10).

The rich holdings of the Division were the focus of the concert season for 2017-2018, with events and repertoire chosen to highlight more than fifty holograph manuscripts in our collections.

Noteworthy projects included a number of high-profile partnerships for presenting and commissioning, extending the Library's outreach to new patrons, and attracting strong media interest. Opening the season was a concert by Ensemble Signal with the composer Steve Reich as guest artist. Washington Performing Arts was the partner for the concert and a new Reich co-commission. Three other Library of Congress commissions were premiered during the year by Rebecca Saunders, Harrison Birtwistle and Esperanza Spalding. The Reva & David Logan Foundation generously supported the Music Division's jazz programming with \$85,500 in funding, part of a three-year grant. This gift underwrote a number of programs: two concerts by significant jazz artists, and residencies for Library of Congress Jazz Scholars Robert O'Meally and John Szwed, who presented lectures, participated in informal public conversations, and wrote blogposts about their research in the collections. Pianists Louis Lortie and Helene Mercier performed a duo concert featuring Sergei Rachmaninoff's *Symphonic Dances*, op. 45, a recent acquisition. The Embassy of Italy supported all artists' fees and travel expenses for a special concert by the Quartetto di Cremona, featuring the quartet of Stradivari instruments once owned by Nicolò Paganini, and allowing the chance for a rare gathering of Strads in the Library's Great Hall, including the Library's Whittall instruments and the "Tuscan-Medici" on loan from the Tuscan Foundation. The Division continued its successful partnerships with the American Musicological Society for co-presentation of two annual lectures. "Monster Melodies from Magic Dances to Audrey Tunes" offered five films: *Little Shop of Horrors*; *Labyrinth*; *Beetlejuice*; *Gremlins*; and *The Never-Ending Story*.

Division staff curated and presented displays at the Kennedy Center, for the re-opening of the Terrace Theater; at the Baltimore Symphony's Meyerhoff Symphony Hall; and at Arena Stage.

A major celebration of the Leonard Bernstein centennial included seven events that drew a large and enthusiastic audience over a two-month period. Michael Barrett was the Music Director for a concert with six young singers that spotlighted unpublished music from the Library's 400,000-item Leonard Bernstein collection. Nicholas Alexander Brown gave a #Declassified presentation, "Bernstein and Social Identity." Filmscreenings included legendary performances of Mahler and Liszt by Bernstein and the classic film *On the Waterfront*, showcasing the composer's landmark score. Daniel Callahan, PhD, gave a lecture, "Bernstein Conducting Himself." The Baltimore Symphony Orchestra's *OrchKids* ensemble performed a special educational concert that presented a new work created by the students after viewing treasures from the Bernstein Collection. Concluding the very successful project, a day-long event, "Bernstein's America: Celebrating the Collection," mounted an extensive display of manuscripts, letters, photographs and memorabilia and offered curator talks and short performances of unknown rarities.

A new Concert Office project, *Summer Concerts on the Lawn*, brought six Washington-area ensembles to the North Lawn of the Library's Jefferson Building for pop concerts preceding the Library's summer film series. This venture was planned

and booked in June 2018, a quick turnaround for a series scheduled to start in mid-July. The series was designed in partnership with Washington Performing Arts' Mars Urban Arts Initiative. The concerts attracted approximately 200 new patrons to the Library for each event, creating an irresistible evening: a unique concert-and-film offering with a view of the Capitol.

## **Internships**

This past year we continued to nurture our successful cooperative summer internship programs with the University of North Carolina, Chapel Hill and Case Western Reserve University, at their expense, which brought 5 students from those schools to the Music Division. These programs have proven to be enormously successful, benefitting both the Library and the scholarly pursuits of the students. Six other interns/Jr. Fellows spent much of the summer processing special collections, most significantly, the large and important Billy Strayhorn collection which was completed entirely by the interns.

## **Motion Picture, Broadcasting, and Recorded Sound Division: Recorded Sound Section**

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### **Collection Development**

The sound recording collecting opportunities in FY2018 were quite varied and several of this year's best opportunities for collection enhancement were in the areas of commercial recording and radio entertainment. Nearly 1,000 master recordings of roots music recorded independently in Washington, DC in the mid-1940s were acquired, as well as 461 early discs (from ca. 1898 to 1902) in all genres of musical and spoken performances, master recordings of more than 100 of Abbott and Costello's 1940s radio programs, classical music radio programming of the 1980s and 1990s, and this year's major acquisition, the Firesign Theater Collection. This fiscal year, Recorded Sound acquired 150 separate, largely analog acquisitions, covering a wide range of physical formats. In total, Recorded Sound received 30,002 new physical audio recordings and 2,535 new born-digital recordings. Overall this reflects a slight reduction in the number of items received from last year.

### **Collection Management**

#### **Collection Preservation**

MBRS preserved 44,415 collection items, including 22,776 video items, 10,229 sound recordings, 2,421 reels of film, as well as 8,989 digitized television and radio programs added to the American Archive of Public Broadcasting collaboration with WGBH.

Completed the preservation of the Les Paul Collection through a partnership with the Les Paul Foundation. The Foundation hired and funded five audio engineers who worked at the Packard Campus and digitized over 4,000 sound recordings in just over 10 months.

### **User Engagement**

#### **Public Programs and Displays**

Throughout the year the NAVCC collaborated closely with the Audio Engineering Society (AES) to organize a "Conference on Audio Archiving, Preservation & Restoration." This ground-breaking three-day event was hosted by the Packard Campus in June, and was the first such preservation event that the Society had sponsored since 2001. The conference program was extensive and rich in content. The sessions featured many leaders in the recording industry, including Packard Campus staff who delivered numerous panel presentations. NAVCC curatorial and preservation staff also organized well-attended breakout sessions that highlighted Library collections and preservation work. The event allowed Library staff to share their expert knowledge with the preservation community as well as learn from the many visitors from around the world—over 200 attendees from 20 countries participated.

### **Internships**

2018 Jr. Fellows: Tenesha Hare and Jasmyne Post worked on the Voices of the Great Migration for the Recorded Sound Section. They researched and identified sound recordings held by the Library to identify material about the Great Migration, the period between 1910 and 1970 in which forty three percent of the African American population of the US moved from

the South to the North. By exploring jazz and blues music, interviews, and oral histories they created a subject guide (still in draft) that highlights firsthand accounts of the migration.

## American Folklife Center

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### Collection Development

During fiscal year 2018, the AFC archives accessioned 64 new collections and collection accruals documenting expressive culture in the United States and around the world, totaling 415,281 items. There were 13,082 purchase items and 402,199 non-purchase items. These numbers exclude the Veterans History Project. Materials document 50 states, the District of Columbia and Puerto Rico, as well as 35 foreign nations in North America, South America, Europe, Asia, and Africa (with 30 languages represented).

In keeping with recent years, born digital material continues to occupy a significant percentage of annual acquisitions (73% in FY 2018) and derives mostly from **StoryCorps**, including collections acquired through the **StoryCorps.me** app (78% FY18 digital accessions).

All of the FY18 accessions, upon accession, received at least minimal cataloging in the enterprise systems, that is, an aggregate number and record in the Library's Online Catalog.

In addition to acquisition and accession of diverse and useful materials, three accomplishments contributed to the acquisitions program administration: drafting of a Folklore and Folklife Collection Policy statement that will guide acquisitions in the near future; participation on the LS-wide "Routine Digital Acquisitions Working Group"; and completion of the serials cataloging project, begun in 2016, that has resulted in subject cataloging for 250 AFC titles.

### Collection Management

#### Collections Storage

Between Feb. 12-Sept. 30, AFC staff added 22,358 items to MAVIS that were already stored at Packard. In addition to these items, over the course of FY18 over 2400 A/V items were added to MAVIS and sent to Packard for storage. These represent recordings added to AFC collections from the 1940s to the present, in various languages and from communities, projects, and events that document and celebrate traditional knowledge and heritage.

Processing staff also prepared more than 400 posters for offsite storage at Fort Meade and continued to send analog audiovisual carriers to the National Audio Visual Conservation Center in Culpeper, VA. This work was supported, in part, by overtime funding. An initiative to clear unprocessed collections from AFC's processing annex in the Adams Building resulted in improved storage conditions for several legacy collections.

#### Collection Processing and Inventorying

AFC conducted an assessment of its AV collections which includes a ten-year plan for comprehensive preservation digitization of AFC's AV collection. Guidance from the Director of Collections and Services has helped AFC identify a plan that includes support from MBRS, Preservation and Digital Collections Management and Services (DCMS), as well as external funding options.

## Collection Preservation

Staff completed processing more than 1000 films in the Peter and Toshi Seeger Film Collection in FY18. Each film was examined, rehoused, and labeled, and metadata was documented for inclusion in a finding aid to assist researchers. The processed films are stored at the Library's National Audiovisual Conservation Center in Culpeper, Virginia.

## Bibliographic and Collections Access

### Cataloging

AFC's collection-level cataloging focused on the remaining 15 percent of the archives' collections still to be evaluated (for duplicates, etc.) and described in the Library's online catalog. Much of AFC's new cataloging effort focused on ILS records for interviews conducted for AFC's Occupational Folklife Project in ProjectONE, where 127 records were added. Interviews from three different collections were made available online in FY18, with another 3 collections soon to follow. The Ancestral Voices project required catalog updates to make the bib records and audio available in the new P1 site. In addition to Voyager cataloging and finding aid work, staff edited more than 1000 records in the DMTTool, the data management tool for ProjectONE, for controlled subjects and keyword access for the Chicago Ethnic Arts field project and for the migration of AFC's last American Memory presentation: "Voices Remembering Slavery."

### Standards Maintenance

AFC staff performed an update to the AFS Ethnographic Thesaurus (AFSET) in August, bringing the version to 2.3. A total of 169 new terms were added, as well as 157 new "non-preferred" terms, which aid in discoverability. The total number of terms in the thesaurus is now 21,498. Of note, this recent update reflects a new approach to addition of terms – working closely with individuals and organizations actively using the AFSET to solicit terms that would be useful in their work and building out the vocabulary to suit these practical applications.

## User Engagement

### Collection Access

*Onsite visits resulted in serving of collections throughout the year, with approximate percentages as follows: 20% Lomax-related, 10% Veterans History Project, 5% StoryCorps, and 10% Native American materials*

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

- AFC staff hosted several groups of tribal researchers and linguists (about 30 individuals) as part of the Mukurtu Tribal Digital Stewardship collaboration, serving A/V collection materials in the Reading Room and also connecting the cohort with curators and collections from Prints & Photographs, Manuscripts, and Geography & Maps divisions.
- AFC staff worked with four local musical performers who conducted research in the Archives in preparation for an "Archives Challenge" showcase concert at the Coolidge Auditorium
- AFC staff worked with local musicians to research materials in the collection connected to four jam sessions held at the Library. Genres included old time music, ballads, Irish tunes, and blues. Session leaders were joined by members of the general public, many of whom attended AFC reading room orientation sessions after the jams

## Public Programs and Displays

AFC staff designed and produced a robust range of public programs in FY2018, with successful seasons for both the *Botkin Lecture Series* (9 events) and the *Homegrown Concert Series* (16 events). Highlights include presentations on hunting-related arts from Montana, cultural preservation work with Cajun communities in Louisiana, and the role of taiko in Asian-American identity in Southern California. Live performances spanned Nigerien guitar music, Armenian song, Afro-Colombian rhythmic traditions, and norteño from the American southwest. Staff expanded programming with initiatives including participatory jam sessions anchored in AFC collections, collaborative public events with other libraries (Chicago Public Library and DC Public Library), and a series of panels focused on the shifting cultural landscape since 1968. Staff curatorial and content expertise continues to inform oral history and on-stage interviews we conduct with visiting artists, scholars, and practitioners such as, Jeff and Gerrett Warner, Lone Piñon, Andrea Graham, and Michael Bell. These interviews are captured in audio and/or video for distribution via the Library's web site.

Staff at AFC worked with both external and internal collaborators to produce two translations of our publication, *Folklife & Fieldwork: A Guide to Cultural Documentation* (4th edition). A version in Spanish emerged through work with the Hispanic Division and a local bilingual ethnographic specialist, while Taiwanese partners developed a Mandarin language version. Both translations are available free of charge to the public

AFC hosted two paid interns through a generous gift from the late Peter Bartis, a forty-year Library employee. The opportunity introduced interns to research collections; helped develop critical skills related to documentation, archival practice, and cultural heritage work; built knowledge about the fields of folklore, ethnomusicology and oral history; and provided mentorship opportunities and career development guidance. Interns contributed in important ways to core AFC projects, including scriptwriting and research for a new podcast series, development of researcher support tools (LibGuides and StoryMaps), and general reference support.