

NATIONAL ENDOWMENT FOR THE HUMANITIES

SAMPLE APPLICATION NARRATIVE



Preservation and Access Humanities Collections and Reference Resources

Institution: WNYC Radio

I. SIGNIFICANCE TO THE HUMANITIES

A. Overview of Significance: Throughout its 85-year history, WNYC, New York Public Radio, has faithfully observed and documented the political, historical, scientific, and cultural events—both large and small—that have shaped New York City and the entire nation. Outside of the federal government, the WNYC Collection is the largest non-commercial collection of archival audio recordings and ephemera from an individual radio broadcaster.

In the WNYC Collection, we hear the voices of presidents, dignitaries, world leaders, artistic revolutionaries, musical geniuses, luminaries of the literati, and cultural icons. The WNYC collection captures the sounds of a city and a nation through nearly a century of transformations, tribulations, and triumphs. WNYC microphones were present when Admiral Byrd returned from his historic flight over the North Pole in 1926 and when Colonel Charles Lindbergh returned from his solo flight to Paris the following year. On December 7th, 1941 WNYC was the first U.S. radio station to announce the Japanese attack at Pearl Harbor. More recently, WNYC was one of the few radio stations to bring news directly from Lower Manhattan on September 11, 2001, when the station was committed to staying on the air despite losing a major transmitter in the disaster. Other unique materials in the collection include photographs, vintage radio equipment, and government materials from the municipal level—ephemera that provides invaluable insights into the way people thought, worked, behaved, and lived throughout the 20th century.

At this writing we are witnessing a significant concentration of the media archives with commercial outlets that has effectively led to a control over how our history is being told. How we come to know and think of events has become rigidly defined not only by what is available, but available at a reasonable price and for the general public, the cost is often prohibitive. Through this two-year project, WNYC proposes to digitize, preserve, and make available to the public—in most cases free of charge—over 775 hours of recordings in the WNYC Collection that capture the civic, cultural, and political life of New York City and our nation.¹ Recordings are being selected based on criteria defined by WNYC in collaboration with a 5-person Advisory Panel (please see pages 11 and 19 for more information on the selection process and panel members). Audiences will be able to access these materials digitally via WNYC's website (www.wnyc.org) and via online public access catalogs (OPACs) and the Research Libraries Network (RLIN) and at several research institutions across the country, such as the National Public Broadcasting Archives at the University of Maryland, to which we will disseminate copies of the transferred files. (Please see page 19 for additional information about Dissemination).

B. Significance to the Humanities: By creating free public access to these currently inaccessible primary sources, WNYC will support research, teaching, and learning across an array of humanities disciplines, including (but not limited to) history, American studies, geography, African-American studies, urban studies and planning, religion, the social sciences, and media and culture studies by scholars, journalists, teachers, media and communications professionals, and the general public. For instance, by creating access to these recordings, political and legal historians will be able to hear recordings of the 34-year-old Henry Kissinger discussing spheres of influence in superpower politics or interviews and roundtables with movers and shakers such as Ted Sorenson (John F. Kennedy's speechwriter), labor leader Walter Reuther, and Supreme Court Justice Arthur Goldberg. Students of the social sciences will be able to hear first-hand the thoughts of brilliant minds such as political scientist and Nobel Peace Prize winner Ralph

¹ The WNYC Archives Department will make CD copies of MP3 files for individuals for research purposes for a fee of \$10.00 to cover labor, materials, and postage. WNYC will refer any questions or requests for licensing for use of the material for use on the Web, television, film, or radio to the New York Municipal Archives.

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Bunche; environmentalist Rachel Carson; urban planner Jane Jacobs; anthropologist Margaret Mead; social critic and historian Arthur M. Schlesinger Jr.; and of Dr. Kenneth Clark, the first African American to receive a doctorate in psychology from Columbia University. Students of the arts will have access to interviews with almost every major American fine, performing, and visual artist, be they an author, poet, actor, sculptor, painter, cartoonist, dancer, comedian, or musician. More than 95% of the materials that we propose to digitize are unique, featuring proprietary interviews, conversations, debates, performances, speeches, and more that were organized, moderated, recorded, and produced exclusively by WNYC and therefore cannot be found in other archives. Moreover, WNYC is taking a leadership role among research institutions and media agencies with archival collections in recognizing the inherent humanities value of these recordings and is taking the necessary steps to make them publicly available and accessible.

C. Significance to Media and Journalism: The WNYC Collection is one of a small handful of largely public domain collections available to media professionals, journalists, and radio producers. Outside of the Library of Congress and the National Archives, there is no larger public radio collection encompassing such a broad period (1936-1970) on disc and tape from a single station. This collection is composed of some 15,000 acetate or lacquer transcription discs and approximately 10,000 tapes.

We expect that creating awareness of and access to this important humanities material will greatly enhance the work of journalists and media professionals, both inside WNYC and far beyond. In fact, over the last 10 to 15 years, the use of non-print sources for documentation in scholarly and academic work has increased dramatically as the materials have become increasingly available. The growing use of documentary sound recordings by public radio and television producers has also increased significantly over the same period due to increased availability and producer need to work with new materials. Finally, the growth of sites on the World Wide Web has created additional demands for audio content from a broad spectrum of outlets. We regularly receive requests from outside journalists for information about the archives and our hosts, such as Leonard Lopate, and newsroom regularly feature archived material from the WNYC collection on the air.

The systematic digitization of 775 hours of choice material from WNYC's collection will increase the number of our productions incorporating these items, thus disseminating the many items from the world of humanities to a larger public than previously possible. This, combined with WNYC's recent move to new operating headquarters—the first and only move in the station's 85-year history—will also do much to enhance the creative process for media professionals and facilitate usage of WNYC's extensive archival collections. The upper floors of our new home feature new offices and studios that are outfitted with the latest technology. These technological enhancements will ensure producers and other creative staff can take advantage of the Archives and the digitized materials in ways never before possible.

D. New Information or Approach the Project Will Provide: The history of broadcasting in the United States is largely one that trumpets the growth of commercial networks. The WNYC story is an untold and overlooked chapter in the history of American broadcasting. Long before National Public Radio and the Pacifica Radio Network, WNYC was a founding member of the National Association of Educational Broadcasters (NAEB), placing it among the first public radio stations to distribute selected programming to other non-commercial stations around the country.

As a result, outside of the federal government, the WNYC Collection is the largest non-commercial collection of its kind from an individual broadcaster. It offers researchers an opportunity to go beyond what is now available at the National Archives, the Library of Congress, and the National Public Broadcasting Archives at the University of Maryland in terms of radio produced with public funds. The access created through this project will allow audiences to listen in on the local level to the one

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broadcaster who could legitimately claim it was the “voice of New York City” and who understood, long before the FCC was created, that it was not in the business of selling audiences to advertisers but to “serve the public interest, convenience and necessity.” Whether the programs were quiz shows or roundtable discussions on current events, the focus was always on serving the public good. Perhaps best known is the iconic reading of the funnies over WNYC by Mayor La Guardia during the newspaper deliverymen’s strike in July 1945. This broadcast was selected by the National Recording Preservation Board for inclusion on the National Recording Registry in 2007. Little known however is the fact that La Guardia had WNYC produce and broadcast a regularly scheduled program during the strike called *The Comic Parade*. Here popular comedians of the day read from the funny papers, as the Mayor did, for the benefit of the city’s children. This program, too, is among those we would like to digitize. So, in this instance, being able to create access to more of the collection will not only help to tell a story that many are familiar with, but to deepen and extend the story with added information and details, many of which have not been heard for more than 60 years, and help to deepen WNYC’s role as a public radio station and the public service mission of all of public broadcasting.

E. Estimated Number of Probable Users, Subscribers, or Purchasers: Thousands of teachers, journalists, students, and scholars who access WNYC’s materials via OPACs will benefit from the digitization of the WNYC Collection. WNYC producers will also benefit, many of who use materials from WNYC’s collection for WNYC’s nationally broadcast shows such as *On the Media*, *Studio 360*, and *Radiolab*. The largest number of those benefiting will be our listeners. Our listeners represent the largest public radio audience in the nation, with 1.1 million weekly listeners in the tri-state New York metropolitan area, and several million more weekly listeners nationally. Our web site is also heavily trafficked, with 450,000 to 500,000 unique visitors monthly.

II. HISTORY, SCOPE, AND DURATION

A. History: The WNYC Archives & Preservation Department was created in 2000 to support the mission and goals of WNYC Radio by honoring the station’s broadcast heritage and preserving its programming for future generations of public radio listeners and general audiences. The WNYC Archives and Preservation Department collects, organizes, documents, and makes available for production all original work generated by and produced in association with WNYC, which includes a range of programming that spans the cultural, news, and artistic landscape as diverse and dynamic as the city it serves.

From 1924 to 1995, WNYC was a municipally owned broadcaster. It served as a critically important outlet for the rich cultural and civil life of New York. The idea of a city-owned and -operated radio station began in 1922 with Grover A. Whalen, New York City's Commissioner for Plant and Structures. It took two years and a few hurdles to jump in the process. Using a second-hand transmitter from Brazil, WNYC began broadcasting at 570 AM on July 8, 1924. The frequency shifted over the years to 810 AM, 830 AM and finally to its present location at 820 AM. In 1938, the Municipal Broadcasting System, an agency reporting directly to the Mayor took over WNYC. Director Morris Novik, a pioneer broadcaster, made WNYC into a model public broadcaster by initiating many landmark programs such as *The American Music Festival*. The station placed an FM antenna and transmitter at the Municipal Building and on March 13, 1943 began full operation on the "static-less" FM band. From 1946 to 1971 Director Seymour N. Siegel continued to develop innovative programs, and launched public radio’s first tape syndication network through the NAEB. Station Directors that followed, principally Sheldon Hoffman, Arnold Labaton and Mary Perot Nichols, laid the groundwork for independence from New York City.

In March 1995, Mayor Rudolph Giuliani agreed to sell WNYC AM and FM to the WNYC Foundation for \$20 million. On January 7, 1997, the City transferred ownership of the licenses to the WNYC Foundation

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and on March 11, 1997, the licenses were assigned by the Foundation to WNYC Radio. The station strives to continue a legacy of innovative programs under the leadership of President and CEO Laura Walker, the first non-mayoral appointee in WNYC's history.

Today, WNYC Radio, 93.9 FM and 820 AM is the most listened-to public radio station in the United States. With extraordinary support from listeners, corporations, and foundations, WNYC Radio is now independent of city government, having paid for its broadcast licenses. WNYC is a member station of National Public Radio (NPR) and Public Radio International (PRI). WNYC's history of providing innovative and award-winning news, educational, cultural and public affairs programming reflects the enormous diversity and cultural depth of the New York metropolitan area. With the launch of www.WNYC.org in 1998, the station extends its virtual community internationally. WNYC is the recipient of numerous broadcasting awards, including eleven George Foster Peabody Awards. WNYC now serves more than 3 million national listeners via on air broadcasts and on-demand digital content (including live streaming, podcasts, and videocasts).

B. Locations: The bulk of the older WNYC Collection has been moved several times throughout its history: from WNYC's home at the Municipal Building to the Brooklyn Public Library (1953 to the mid-1970s), to the New York Public Library (NYPL) Performing Arts Library at Lincoln Center (mid-1970s to the mid-1980s) to its current location at the New York City Municipal Archives. While the New York City Municipal Archives (NYCMA) has custody of the lacquer discs, which are held in Brooklyn, N.Y., the tapes remain stored with the New York Public Library for the Performing Arts. The WNYC Archives also now has numerous items stored in WNYC's new temperature-controlled facility on Varick Street in Manhattan. Other significant institutions with WNYC broadcast holdings include the National Public Broadcasting Archives at the University of Maryland, the Peabody Archives at The University of Georgia, the National Archives, the Library of Congress, The Paley Center for Media, The G. Robert Vincent Voice Library at Michigan State University, The Smithsonian Institution, and the New York Academy of Medicine. WNYC has initiated a repatriation program that has negotiated transfers, loans and/or copies of WNYC materials from these institutions. Most importantly to this digitization project, WNYC has requested, cleaned and reformatted selected items from the NYCMA/WNYC tape and lacquer disc collections on an as-needed basis. This collection represents the majority of the original older WNYC audio collection comprised of some 10,000 tapes and 14,000 discs. The proposed digitization project will draw its materials directly from the holdings kept at the NYCMA. WNYC has been keeping pace with evolving standards and best practices as outlined by IASA, ARSC, Indiana University/Harvard University (Sound Directions), and the National Recording Preservation Board of the Library of Congress.

C. Current State of the Collection: The WNYC lacquer disc collection's nomadic history has inevitably physically damaged the collection. At least ninety percent of the items in this collection are showing signs of deterioration, including showing traces of palmetic acid on the disc surface, which eventually results in crazing (the development of fissures in the lacquer surface) and fissures on the disc's surface, and leads to outright peeling of the sonic surface from the aluminum or glass disc base, rendering the discs unplayable.

Preservation efforts have been made in the past; once in possession of the lacquer discs, the NYCMA received a grant from July 1987 to June 1988 from the New York State Library Conservation/Preservation program to clean and transfer a selected 199 hours of material from the WNYC lacquer disc collection to reel and cassette. The project continued with monies from the Municipal Archives Reference and Research Fund (MARRF) from 1988-1989. This produced another 200 hours of material, for a total of 399 hours. Unfortunately, the reformatted reels from this project are all approaching the end

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of their manufacturers' suggested shelf life and suffering from hydrolysis, also known as "sticky shed syndrome," which causes a breakdown in the tape binder which ties the oxide to the tape backing. This makes the tapes largely unable to move through the tape machine transport without squealing and leaving a gummy residue that is detrimental to the equipment and the tape. The cassettes are also well along in age. The original taped material housed with the NYPL (1963 to 1970) is largely composed of polyester-based material, although there is some acetate. It shows signs of deterioration, such as edge curl, flaking, and powdering.

The tapes at the NYCMA that resulted from the 1987 to 1989 transfers could, with remediation, be reformatted to create digital archives. There are three reasons, however, that make this an undesirable option. First, replay would require an extra step of remediation through baking in a convection oven, which is not 100 percent effective. Second, these tapes are a second-generation analog signal, which does not, in WNYC's experts' opinions, contain the best sonic information. For the best sonic information, the original disc is the best option, given the choice. Thirdly, we also know that our current cleaning, replay equipment, and procedures for transcription discs have the benefit of two decades of improvements in the field. We will certainly consider these earlier transfers if the original disc has a glass base and is broken, or if the lacquer coating has peeled off, making the disc unplayable.

The "Methodology and Standards" section beginning on page 11 of this proposal will cover how we will apply best practices as detailed in IASA's *Guidelines on the Production and Preservation of Digital Audio Object* (TC04), *Capturing Analog Sound for Digital Preservation* report from the National Recording Preservation Board of the Library of Congress, Indiana University's *Sound Directions* project. Additionally, we intend to continue keeping a close watch of both the ARSC listserv and AAA message board because we know that approaches, methods, remedies, techniques and applications in the field of sound preservation continue to evolve, and we want to keep abreast of the latest news and information on the subject.

D. Current Access to the Collection: The original name/subject catalog remains at the NYPL's Rodgers and Hammerstein Archives of Recorded Sound with a shelf list at the NYCMA. The NYPL old card catalog for the tapes and discs (of which the first third, by shelf number, are on older tape at NYPL) is not available in the public reference area. If there is a request made for any of these transferred discs, a request must be made at the reference desk to a code binder for cross-referencing the old lacquer transcription number with the reel copy number. The WNYC Archivist has made photocopies of the individual file cards of the original name/subject catalog; these photocopies are currently in binders at the WNYC offices. Patrons of the NYCMA are generally referred to the WNYC Archives for answers to their catalog questions. Arrangements are then made to access the materials either from the NYCMA disc storage in Brooklyn or the NYPL tape storage at Lincoln Center. The WNYC Archives retrieves the items and had been making the requested copies on to analog tape and CD. We are now reformatting at 96k/24bit BWF and CD.

The photocopied card catalog was scanned with OCR (optical character recognition) software about 10 years ago and still requires many hours of proofing and text corrections to make it computer word searchable. Since then, the OCR software has improved significantly. As part of this project we intend to rescan the catalog pages with current OCR software so that both the NYCMA and WNYC will have a word-searchable copy of the catalog that will not require an enormous amount of tedious text corrections by staff.

E. Scope and Duration: From iconic images of Malcolm X at the WNYC microphone to Cornelia Otis Skinner performing her 1940s monologue, *Times Square at the Theater Hour*, to the sounds of Eleanor

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Roosevelt serving as a guest disc jockey and playing Elvis Presley requests from kids with polio, the vast material in the WNYC Archives (1924 to present) includes more than 50,000 sound recordings, 1,000 photographs and negatives, and approximately 200 linear feet of paper documents comprised of program guides, promotional materials, news clippings, press releases, correspondence, programming and administrative files. The Archives also maintain a collection of vintage microphones, microphone flags, other obsolete broadcast equipment, facilities blueprints (1936 to 1990), and WPA-era artwork produced for the station. Some of this ephemera is now displayed at WNYC's new facility in museum-style display cabinets. More material is earmarked for display and we will be producing a virtual gallery on-line for those who cannot physically visit us.

WNYC's collection documents thousands of the key moments, people, and events in our past that help to define what it means to be American in the 20th century. At the same time, as the Collection of a municipal agency concerned first and foremost with serving the public, the material contained in WNYC's archives reveals important information about the ways in which regular individuals thought, behaved, and acted and the information that was of value to their everyday lives. In this collection, there is no area of the humanities that is not touched upon. They contain primary sources that will support and enhance a broad range of humanities study, including, but not limited to, history, American studies, geography, African-American studies, urban studies and planning, religion, the social sciences, and media and culture studies. The following details working groups of high profile collections in the WNYC Archives that we hope to target for this project. It is expected that it will take approximately two years to preserve, digitize, and create access to these recordings. Additional funds will be sought to continue the work after the project ends from the New York State Department of Education, the National Historical Publications and Records Commission, and other sources found through research. The station has ongoing support from the WNYC Board of Trustees for the archives. WNYC will fund remaining project costs through its general operations.

Speeches, Interviews, Receptions, Panel Discussions and Visits

Hours to be Preserved = 85

This "catch-all" area of the collection contains some of the most unique items in the WNYC Archives – items that give a sense of the flavor and personality behind the great thinkers and power brokers of the past 80 years. This rich sonic potpourri is composed of remote recordings made at special events in the New York metropolitan area as well as in-studio interviews. Several highlights include:

- Jack Kerouac responding in 1959 to the question, "Is there a Beat Generation?"
- Al Jolson serenading Mayor La Guardia on the merits of scrap metal during World War II
- Langston Hughes in 1957 on how "Negro writers have always been on the blacklist" in America
- In 1938, Burgess Meredith giving an impassioned plea on behalf of the WPA's government support of the arts
- Margaret Mead discussing family structure in 1960s urban America
- Franklin D. Roosevelt on a campaign tour through the Lower East Side in October, 1940
- Martin Luther King Jr. speaking out against the war in Vietnam in 1967

Other voices that can be heard on recordings in this collection include (among many others)

Robert Alda	Winston Churchill	Robert Frost
Pearl Bailey	Stuart Davis	Buddy Hackett
Eduard Benes	Thomas Dewey	Dag Hammarskjold
Sir Thomas Beecham	John Foster Dulles	Senator John F. Kennedy
Cab Calloway	Dwight D. Eisenhower	Ted Lewis
Peggy Cass	Ralph Ellison	Clare Booth Luce

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Ferdinand Marcos	J. Robert Oppenheimer	Adlai Stevenson
George C. Marshall	Edward G. Robinson	Virgil Thomson
Thurgood Marshall	Bayard Rustin	Harry Truman
General Douglas McArthur	David Sarnoff	Sarah Vaughn
Joseph R. McCarthy	Haile Selassie	Eli Wallach
Arthur Miller	Cornelia Otis Skinner	Henry Wallace
Jawaharlal Nehru	Kate Smith	Richard Wright
Odetta	Anastasio Somoza	Henny Youngman

New York Herald-Tribune Books and Authors Luncheon Series/Books in Profile (1949 to 1967)

Hours to be Preserved = 83

This collection consists of studio interviews and addresses given before a live audience by authors in a wide array of disciplines. In these recordings, the listener hears first-hand the thoughts and voices of some of the greatest thinkers, adventurers, and characters of our nation.

- In a 1951 recording, environmentalist Rachel Carson talks passionately about her just-published book, *The Sea Around Us* and gives us a glimpse into the early days of the environmental movement.
- Sociologist and book author Vance Packard warns listeners in 1958 about the evils of the advertising industry, drawing from his landmark work, *The Hidden Persuaders*.
- The stripper and burlesque star Gypsy Rose Lee reveals her attraction to bald men and her difficult early years in show business in a 1957 interview.
- In 1965, cartoonist Jules Feiffer comments on comic books and their characterization of intellectuals, mad scientists, and masterminds.
- A year after the publication of her book *The Death and Life of American Cities* (published in 1961), Jane Jacobs talks about ‘urbanism’ and what gives a city personality.
- And, in 1957, a 34-year-old Henry Kissinger describes the spheres of influence in superpower politics.

Other voices in the collection include Edward Albee, Lucy Daniels, Jimmy Durante, Will Durant, Thor Heyerdahl, Moss Hart, Alan Lomax, John P. Marquand, James Michener, Arthur Miller, Robert Nathan, Frank O’Connor, S.J. Perelman, Carl Sandburg, and Herman Wouk.

Overseas Press Club Luncheon Addresses (1962 to 1967)

Hours to be Preserved = 88

This collection contains voices from the past that help us understand their time and place in history. What sets these talks apart from most is that the audience was composed of foreign correspondents—in other words, reporters with different perspectives and questions. The resulting recordings often have a distinctly different dynamic than would be had with an audience of American journalists of the period. They include the German writer Gunter Grass talking about his fascination with American prize fighters; a fiery young Leroi Jones (Amiri Baraka) telling his audience “where it’s at with Mr. Charlie”; James Farmer on the civil rights movement and where it’s going; David Halberstam on the trials of covering the war in Vietnam; Josephine Baker on the focus of her later years, her adopted children; and Herman Kahn, the voice behind the thinking about the unthinkable nuclear war. Other notable voices in the collection include:

Bernard Baruch	William F. Buckley Jr.	Éamon De Valera
Yogi Berra	Charles De Gaulle	Abba Eban

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Duke Ellington

W. Averill Harriman

William Randolph Hearst Jr.

Herbert Hoover

Bel Kaufman

Robert F. Kennedy

Ferdinand Leger

Paul Nitze

Walter Reuther

Admiral Hyman Rickover

Theodore Sorensen

Raymond Graham Swing

Talk to the People by F.H. La Guardia (1938 to 1945)

Hours to be Preserved = 140

The famous Sunday afternoon talks by Mayor Fiorello La Guardia during World War II include the two (only two of three were ever recorded) iconic readings of the comics during the newspaper deliverymen's strike of July 1945. Mayor La Guardia's talks are perhaps what WNYC is most known for over the years. In these original radio chats from his desk at City Hall, he became known as "the people's mayor," discussing daily food prices, condemning gambling, admonishing wayward schoolboys, politicians, and gangsters alike, rallying New Yorkers to the war effort, pressing forward on his progressive agenda and letting everyone know his opinions on music, the news and whatever crossed his path during the preceding week. The collection also contains La Guardia's remarks on location at rallies and special events like the rededication of the Brooklyn Bridge and the first memorial for the Warsaw ghetto uprising in 1944.

Mayoral Remarks and Press Conferences (1946 to 1970)

Hours to be Preserved = 52

As New York rose to even greater prominence after World War II, the impact of its mayoral leadership stretched far beyond the boundaries of the city itself. The remarks and activities of the four Mayors who followed La Guardia are an important chronicle of the events and issues in the history of America's leading urban center. The William O'Dwyer (1946 to 1950), Vincent Impelliteri (1950 to 1953), Robert Wagner (1954 to 1965), and John Lindsay (1966 to 1973) administrations ran the city at a time when Wall Street became the center of the nation's economic power, the United Nations a pivotal spot for political influence, and the city's museums and galleries shifted the art world's focus away from Paris to New York. These recordings include opening ceremonies for various landmark public works projects as well as announcements and press conferences on initiatives involving the arts, budgets, education, and all matters of public policy, as well as the visits of officials and heads of state from many countries.

Among the more notable recordings are:

- Mayor Wagner at a May 20, 1958 reception for Van Cliburn after his winning the Tchaikovsky International Piano competition
- Mayor Wagner at October 24, 1956 UN Day observances with Eleanor Roosevelt
- Reception for Shah of Iran with Mayor O'Dwyer, November 21, 1949 before the coup
- Reception for the Shah of Iran with Mayor Wagner on February 8, 1955 after the coup
- Mayor O'Dwyer addressing the people of Berlin on November 29, 1949 during the Soviet blockade of the city
- Mayor Wagner announcing the success of the polio vaccine on city children on April 26, 1955
- Mayor Wagner's December 17, 1964 reception for Dr. Martin Luther King Jr. after he won the Nobel Peace Prize

Campus Press Conference (1952 to 1967)

Hours to be Preserved = 150

During a time when the country was on the cusp of radical cultural and political changes, these recordings open a window on the leading local and national concerns of Americans. It was a time of student empowerment, flower power, and hippie culture—a time when the youth of America began to realize their tremendous impact and power as well as their ability to shape their futures. In these recordings, the

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voice of that passionate youth is heard through interviews led by the editors of local campus newspapers with elected and appointed officials and experts. Notable recordings include:

- A 1960 talk with Jackie Robinson on the question of passive resistance and civil rights
- A profile of Greenwich Village in 1959 by the first editor of the *Village Voice*
- Remarks by Joseph Papp on the New York Shakespeare Festival and the issues involved with bringing theater to the people

Civil Defense (1924 to 1959)

Hours to be Preserved = 35

From the 1940s to the 1960s, the American public's fear grew about the possibility of atomic bombs and attacks by Communist nations. During this time, WNYC figured prominently in the New York City civil defense communications plans. WNYC was involved with providing vital information in the event of an atomic attack, coordinating CONELRAD tests (the precursor to the later ubiquitous Emergency Broadcast System tests) to all New York stations, and providing information for the protection of upstate watersheds and public works.

WNYC programming from that era provides a sense of the atomic “temper-of-times”—a bipolar zeitgeist that combined both fear of total annihilation and the expectation that we could survive. Shows include New York State's *Plan for Survival* series, a program that went beyond the usual “duck and cover” public service announcements and into the details of an A-bomb attack, fallout shelters, the Soviet threat, first aid, radiation sickness, and food and water supplies following a nuclear attack. Recordings feature interviews of public officials and civil servants on every aspect of civil defense from a “blueprint for action on the psychological front” in 1951 to Robert Moses talking about “long-range civil defense construction,” to an on-the-scene report of the first mass evacuation in New York State of the people from Binghamton to Deposit, New York in 1957.

Miscellaneous Productions

Hours to be Preserved = 30

This collection includes some unique “slice-of-life” productions that provide a telling portrait of America from the 1940s through the 1950s. It includes:

- ***The Singing Safety Policeman***: *The Singing Safety Policeman* came on the air in the late 1940s and early 1950s to give children advice on everything from how to play stickball safely to how to cross the street and ride a bicycle. It is a telling series of episodes that provides a sense of the postwar social climate of urban centers during the early part of the Cold War.
- ***Congressional Hearings***: On April 21, 1954, WNYC broadcast a significant portion of the congressional hearings held in Foley Square on the relationship between comic books and juvenile delinquency. Among those testifying was comic publisher/advocate, William Gaines, later the founder of *Mad Magazine* and anti-comic crusader/psychiatrist Fredric Wertham, the author of the 1954 exposé, *Seduction of the Innocent*. The hearings were held in a popular culture climate steeped in teen lawlessness. Among the many books and movies on the topic that year alone were Evan Hunter's novel *The Blackboard Jungle* and Stanley Kramer's popular film, *The Wild One*.
- ***Life and Works***: *Life and Works* was a 1940 drama series produced in cooperation with the New York Public Library and adapted great novels for broadcast. Among the broadcast transcriptions are: *A Connecticut Yankee in King Arthur's Court* by Mark Twain; *Knickerbocker's History of New York* by Washington Irving; *The Last of the Mohicans* by James Fenimore Cooper; and *Three Soldiers* by John Dos Passos.

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American Music Festival Broadcasts (1941 to 1956)²

Hours to be Preserved = 30

In 1940, WNYC launched the American Music Festival (AMF), a celebration of American music and composers. The AMF came about at a time of uncertainty in the U.S., when much of Europe had succumbed to the brutality of Nazi Germany. As a product of the then city-owned radio station, the AMF was considered one of New York's responses to the destructiveness of Hitler and fascism and an expression of democracy in the face of totalitarianism. The AMF has played a significant role in promoting American music of every genre and has provided a forum for new American composers to get their works heard. The AMF continues to this day. Although no longer a series of as many as 150 special broadcasts during an eleven-day period in February, the current AMF is a continuation of a long WNYC commitment to the music of our country and our time, and a reminder of WNYC's close ties to the American musical community. The collection showcases the works of the greats in distinctly American idioms such as jazz, the blues, and folk music, as well as the talents of American composers and classical musicians. Highlights include:

- Live studio recordings of great American performers such as singer Carol Channing, folk musician Woody Guthrie, and blues musician Leadbelly
- A 1941 jam session at WNYC studios with Benny Goodman, Charlie Christians, George Ald, Artie Bookspan, Dave Tough, Johnny Guarneiri and Cootie Williams
- A composer's roundtable discussion at the Brooklyn Academy of Music led by Aaron Copland with Leonard Leibling, Paul Creston, Henry Brandt, Randall Thompson, Morton Gould, and Douglas Moore
- The 1945 premiere of Nathaniel Shilkret's "Concerto for Trombone and Orchestra", performed by Tommy Dorsey with the New York City Symphony, which features the sound of the crowd of young girls going wild upon the introduction of Tommy Dorsey
- Leopold Stokowski conducting the New York Philharmonic in a 1951 rehearsal at Carnegie Hall of George Kleinsinger's *Tubby the Tuba*

Speaking of Music (1952 to 1955)

Hours to be preserved = 16

This popular interview, commentary and discussion program featured some of the greatest composers, performers, and critics of the music world of their day—and ours. A sampling of names includes Composer Morton Gould, Pianist and Composer Walter Hendl, Violinist Yehudi Menuhin, Pianist Gyorgy Sandor, Composer Elie Siegmeister, Music Commentator Walter Stegman, and Violinist Isaac Stern.

The Lively Arts (1953 to 1956)

Hours to be Preserved = 66

A simultaneously timely and visionary program, Gilbert Seldes' "The Lively Arts" examined contemporary issues in television, radio, and theater, as well as current events and intellectual issues in the 1950s. Seldes, who was the first Director for Television at CBS News and the founding Dean of the Annenberg School of Communications at the University of Pennsylvania, was also a renowned critic, author, playwright, and editor. As a major social critic and observer in the 1950s, Seldes viewed theater, television and radio with a prescient eye to the future based on a well-informed understanding of the past. The WNYC Archives contain more than 100 programs which feature commentary and discussion on a wide range of topics—from sex and censorship in the movies to progressive education to juvenile delinquency to political campaigning on television—many of which are still hotly debated today.

² The WNYC American Music Festival is not to be confused with the National Council for the Traditional Arts (NCTA) festivals, or any other "American Music Festival" series.

III. METHODOLOGY AND STANDARDS

A. How the Materials Will be Organized and Presented in a Manner That Reflects Accepted Professional Practices and National Standards

1. Criteria for Selection of Materials: The total number of items to be considered will be well above the project limit of 775 hours of running time. In close consultation with the Advisory Board, the Archivist and project team will identify and finalize materials to be addressed (please see page 19 for more information on the Advisory Board). The WNYC Archivist will examine each item or series and consult with the Advisory Board to assess the material(s) level of merit to the humanities and determine whether or not they qualify for conservation. The decision will be made based on the following criteria:

- Overall value to the humanities and local/national history
- Cultural/sociological significance with regard to the popular culture of the nation and New York City
- Significance of content and usefulness/relevance of material to humanities-based research, teaching/education, and news/journalism
- Uniqueness of subject matter with regard to content
- State of deterioration or endangerment
- Availability of similar recordings at other sound archives
- The available means to provide a proper conservation treatment

In implementing a triage system, care will be taken to maintain the integrity and coherence of the materials to be preserved. The bulk of the selection work will occur prior to the start of the grant. Overall, priority will be given to:

- High-value, at-risk transcription discs and tapes
- Discs and tapes of national as well as New York City cultural, political, and social history interest
- Discs actually cut by WNYC (numerous discs in the collection were commercially produced and were bought or given to WNYC; presumably these discs are available at other sound archives)
- Recordings that document the growth and development of WNYC and its role in city/regional/federal government
- Items singled out by project advisors as having particular historic or literary importance

2. Editorial Process for Writing Entries and Verifying Information: The full-time, library school trained cataloger will do the entry work after auditioning a duplicate of the CD reference copy or an MP3 derivative of the original BWF.wav file. This work will include the MARC 21 record copy for the cooperating institutions as well as the PBCore entry for the WNYC catalog (samples in appendices). The cataloger will also scan photocopied catalog cards from the original old catalog and organize the listings into manageable word-searchable text files. Director of Archives and project Archivist Andy Lanset will review all information and will exercise final editorial control. Content will be updated as needed by the permanent WNYC Archives staff. This will include tracking usage and creation of derivative files.

3. Will Project's Staff Examine the Materials to be Covered?
Yes; please see above for "Criteria for Selection of Materials".

4. Will the Final Product Specify the Location of Copies? The location of each file will be part of the administrative metadata. The WNYC Archives catalog will also indicate item formats and their locations.

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5. *Criteria for Selecting the Hardware and Software for Preparing, Processing, or Disseminating Materials:* The hardware and software we currently employ and expect to use for this project has selected in consultation with WNYC's professional engineering staff as well as consultation with other sound preservationists and archivists. This includes:

- Rosetta -Apogee 200 A-D converter for 94k/24bit conversion (BWF.wav)
- Rosetta – Apogee A-D converter for 44.1/16bit conversion (CD copies)
- M-Audio Delta AP192 Sound Card
- Technics SP-15 Turntables with Shure 44-M cartridges and styli on SME 3012 tone arms
- KAB Souvenir EQSMK12 phono preamps
- Studer A-80 Tape Recorders
- Studer B-67 Tape Recorders
- Keith Monks Record Cleaning Machines
- Digital Asset Management System – DAVID (Digital AudioVisual Integration & Development)
- ProTools Ingest Software
- PlexTools CD duplicating software

6. *Justification of Storage Media and Digital Formats Selected:* Our selection of media and digital formats is based on *Capturing Analog Sound for Digital Preservation: Report of the Roundtable Discussion On Best Practices for Transferring Analog Discs and Tapes* commissioned for and sponsored by the National Recording Preservation Board of the Library of Congress and published by CLIR in March 2006. We have also consulted the *Guidelines on the Production and Preservation of Digital Audio Objects* (Second Edition IASA-TC04) published by the International Association of Sound and Audiovisual Archives published this year and *Sound Directions* best practices from Indiana and Harvard universities.

B. References to Standards and Best Practices that will be followed to Ensure Interoperability with Other Resources and Longevity of Data

1. *Preparation and Processing of Material*

- *How will the material be prepared (digital capture, keyboarding, optical character recognition, conversation from another electronic format)?* Once selected, the original analog material will be cleaned properly and according to best practices. Lacquer discs (particularly those with palmetic acid deposits) that do not have peeling or broken surfaces will be cleaned with a solution equivalent³ to the one recommended by Chandru J. Shahani (formerly of the Library of Congress' Research and Testing Division). This is followed with a distilled water washing (with a few drops of Kodak Photo-Flo solution) on a Keith Monk record cleaning machine. The proper stylus and playback equalization settings are selected based on historical information from our files and careful pre-transfer tests performed by the technicians. The technician will also determine the necessary tracking weight to get the signal capture with the least wear to the disc. The item is then ready for signal transfer to the analog to digital converters; one feeding the reference CD

³ Please note that the solution recommended, Triton XL-80N, is no longer being made by the manufacturer (Dow Chemical). In May of 2006, WNYC's Archivist contacted Dow and was advised by a representative to use Triton DF-16 or Tergitol 15-S-7 or 15-S-9 as a replacement surfactant.

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burner, the second feeding the digital workstation where the BWF.wav file is created. Discs that are cracked or peeling will be re-evaluated by Archivist Andy Lanset in consultation with our technical consultant Adrian Cosentini for the best transfer approach and technique.

Once selected, tapes that do not display edge curl or cupping will be run played through a tape transport at 7.5 ips. The tape heads will be covered with Pellon tape cleaning fabric by a technician, who will also be checking the tape for old splices that need replacement. We will use an older Studer A-80 machine for this purpose as well as for playback because the tension adjustments and roller bearing tape guides on these machines allow for a relatively gentle pass-through for the older and more at-risk tapes. This “play through” will also help mitigate any accumulated print-through from years of storage. Once the tape is “heads out”, it can then be played and playback head azimuth adjustments, if necessary, can be made to be sure that there is no loss of sonic information. All adjustments are made with careful listening and the use of a B & B Systems Phase Monitor scope. The tape is then ready for signal transfer to the analog to digital converters as described above. Since all these tapes were recorded at WNYC, playback equalization conforms to the NAB standard.

Any tapes found to be suffering from “cupping” will be transferred to slotless NAB reels in a “Bwind” and stored in our temperature/humidity controlled storage for three to six months as a remedial measure before attempting to transfer them. Because the bulk of the tapes at issue were manufactured before 1970 and are not back coated, our experience with them to date indicates sticky shed or binder breakdown is not an issue.

- *Methods for formatting the material and ensuring quality control:*
 - Data reduction and file formats: For archival purposes a linear lossless digital BWF.wav format will be used to avoid compromising the integrity of the recording.
 - Audio path: The equipment used for conveying the source material will have specifications that equal or exceed the digital audio at 96 kHz and 24 bit rates. The specifications of the analog replay equipment and path will exceed the original carrier. We will also be implementing MD5 checksums using “Fastsum” or equivalent software to ensure the quality and integrity of the BWF over time or simply when moved or transferred.

Technical Consultant Adrian Cosentini and WNYC Archivist Andy Lanset will meet biweekly to audition and review transferred material and go over any technical problems that may arise in the course of the cleaning and transfer work.

- *Indicate levels of resolution, compression, image enhancement, and accuracy of textual conversion:* All material will be transferred at 96 kHz, 24 bit linear loss-less broadcast .wav file and standard 44.1 kHz, 16 bit (standard audio) for the CD-R recordings. We will be using professional analog to digital converters to ensure that no additional noise or signal augmentation or processing is added to the transfer. There will be no compression or signal processing and all disc transfers will be done flat with no set equalization curve. The bit depth of the archive file copy will be at 24 bit to insure that the full dynamic range of the material is captured. The bit depth of the broadcast reference shelf copy (CD-R) will be at the standard CD rate of 16 bit.

The stand alone analog to digital (A/D) converter we will be using is a professional unit that will not add noise or tone to the audio signal. The Apogee Rosetta A/D meet or exceed all of the

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specifications for THD+N @ 1 kHz, frequency response, distortion, IMD (SMPTE), dynamic range and clocking recommended by IASA. Additionally, the specifications for the audio path will either equal or exceed that of the digital audio at the rate of 96 kHz, 24 bit.

The computer sound card will have a reliable digital input and will convey an unaltered digital audio stream. No individual component of noise will exceed -126dB. The soundcard will accept and correct digital input with a high level of jitter (up to 35ns) without producing dropouts and its own jitter will be less than 1 hs at 48 kHz.

The computer based systems and software to be employed by WNYC Archives will be a professional broadcast audio computer system whose processing word length exceeds that of the file. (i.e., greater than 24 bit) and will not alter the file formats.

C. Organization of and Access to the Material

- *File structure, system capabilities, user access, and documentation:* With proceeds from this grant, WNYC will hire a part-time cataloger to create collection level MARC21 catalog records for the discs and tapes for the four institutions that will be receiving CD copies of each digitized item. Those items sent to the NYPL and the University of Maryland will also become part of the Research Libraries Network (RLIN). The cataloger will also create individual entries for WNYC's in-house database of sound recordings according to the criteria outlined for PBCore. Along with the descriptive metadata about the given item, the cataloger will indicate the structural metadata concerning multiple files of a single item, administrative metadata concerning the ownership of the original item (the NYC Municipal Archives) and rights status, and last, but not least, the technical metadata describing the file type, bit depth and sample rate. The technical metadata for material transferred from disc will be added to WNYC's PBCore entry and will include speed, condition, transfer issues/problems and styli used. This information will be logged and supplied by the technicians doing the transfers. The primary users of this material, other than researchers and scholars accessing it through our cooperating institutions (National Public Broadcasting Archives, NYPL, Municipal Archives and La Guardia Archives), will be WNYC producers. They will access this material through the WNYC catalog in the form of downloadable derivative files at 44.1 kHz and 16 bit for their broadcast needs using the station's digital asset manager (DAM) to draw from the digital mass storage system (DMSS).
- *Will the project's design allow for updating individual components?* Yes.
- *Describe and justify the metadata scheme(s) that will be used to describe the materials:* Although it is currently in a trial and comment stage, we plan to use PBCore XSD (XML Schema) for the master BWF.wav files created at 96 kHz sampling rate and 24 bit resolution because it readily addresses the needs of public radio programming for descriptive, structural, technical and administrative metadata. We will also use the BEXT chunk of the BWF to hold a limited amount of metadata as recently outlined by the Federal Agencies AV Digitization Group and Library of Congress. These include title/description, originator, originator reference, originator date, originator time.
- *Information about metadata creation and controlled vocabularies (if applicable):* All MARC21 records will follow Library of Congress guidelines for bibliographic control. For WNYC's catalog, as mentioned above, we will be drawing largely from the PBCore elements of the public

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broadcasting metadata dictionary. In the event of any gaps as far as language and vocabulary, we will fall back on the standards set by the Library of Congress.

- *Discuss the compatibility of the proposed technical framework with the practices of the user community:* WNYC producers will access derivative copies of the master material through the archives catalog at 44.1 kHz, 16 bit in line with their broadcast workstation needs.
- *Plans for storing, maintaining, and protecting the data:* Once ingested by the archives digital audio work station (DAW), the digitized audio is immediately sent to a clustered storage solution by Isilon Systems, a storage provider who WNYC Radio was the catalyst for forming a partnership with DAVID digital asset management system (DAM). Now known as Silex Media's DAVID (Digital Audio Visual Integration and Development) system, is a DAM that is fairly common at European and Scandinavian broadcast facilities. Here in the United States, National Public Radio is in the process of implementing DAVID into their work flow.

Our specific system is the model IQ6000i which includes nine nodes to connect with our broadcast VLAN, each with two GB network connections and eight 6TB storage arrays (48TB total raw storage) tied together with the company's InfiniBand intracluster network; together the system gives us high availability with a fully symmetrical clustered architecture. There are no single points of failure and the redundancy creates self-healing systems against node or disk failure; all files are striped across nodes in the entire cluster.

There are several self-monitoring features of the system: the system allows environmental system monitoring as well as data integrity and node monitoring. Per the latter the system employs a continuous media scan in the background of all drives for proactively analyzing and healing file-level data.

Back-up: WNYC Radio will employ CommVault back-up software in conjunction with a fiber-connected Rorke Data/Qualstar RTL8466 2-drive, 66-slot, LTO4 stand alone tape carousel for backing up all data on the Isilon clustered storage array. This media will follow WNYC Radio's enterprise back-up DR strategy of moving and storing tapes to an off-site data storage vault.

- *Plans for the preservation or other disposition of the original source materials:*

All materials will be stored vertically on metal shelving in the WNYC Archives after they are received from the Municipal Archives. After the discs are properly cleaned and recordings on them digitized, they will be placed in new acid-free sleeves before being returned to the Municipal Archives. The tapes will be tails-out and "library wind" and returned to their original boxes. Boxes will be replaced if their condition warrants. All tapes will receive new acid-free paper leaders at their head and tail.

The new WNYC Archives storage area maintains a storage facility at a stable 68 degree Fahrenheit and 45% relative humidity. The space has an air conditioning unit separate from the rest of the station as well as separate dehumidifiers. All units are on the station's emergency circuit so that if power fails, these units will continue to function on the diesel powered emergency generator circuit. The space is monitored with a PEM2 monitor. All recordings will be kept away from sunlight and unshielded fluorescent lights.

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At the conclusion of the project, four copies of each source recording will exist: the original (which will be maintained until it deteriorates beyond recovery), the preservation master, a preservation back-up file and the CD-R reference copy. The original discs will go back to the New York City Municipal Archives storage in their off-site facility at Bush Terminal in Brooklyn, N.Y. The tapes will be returned to the Rose Building's climate controlled storage at the NYPL Performing Arts Library building at Lincoln Center. WNYC's CD reference copy will be on their reference shelf in controlled storage and the .wav file will be on a server with the Information Systems Department as discussed above.

- *Methods used to ensure that accidental or unauthorized changes or replacements do not occur in the electronic files:* WNYC is in the process of planning for a digital asset management system. Any system selected will be able to assign access privileges for all of our content based on the specific user. Only archive staff will have edit privileges. The balance of the staff will have audition or listening access only. Once a master file is created for a given item, it will receive delete protection designation that cannot be removed without proper authorization by the station archivist.
- *Technical and administrative provisions for ensuring the preservation of and long-term access to the information:* The digital asset management system (DAVID) affords WNYC several options for archival storage. These include; on-line, near on-line and off-line storage.
- *Explain how the data will be archived (independent of the processing or delivery software and interface) to migrate them to future media and formats:* Because certain formats lend themselves to easier conversion more than others, we will be digitizing the analog material as raw, uncompressed and unprocessed BWF.wav files or broadcast wave files at 96 kHz and 24 bit. This linear digital, high resolution and high bit rate files, ensures the retention of as much sonic content as possible with any future derivative conversion.
- *Report on the institution's capability and commitment to provide long-term access to the materials:* The digital asset management systems now under consideration by WNYC Engineering all have self-policing mechanisms that insure the integrity of the data by constantly and automatically checking for significant error rates and recopying or migrating the data when there is any hint of loss.

IV. WORK PLAN: Staff will follow currently accepted practices in documenting transfer process and providing a clean archival transfer of the sonic material with the proper playback equalization and no signal processing. CD-R copies will be generated for reference purposes. These service copies will be used by the archive staff as duplication masters when fielding requests. The original source recordings will be returned to the Municipal Archives and retained as backups until they deteriorate beyond recovery. Unbranded, 74 minute, Mitsui Gold recordable compact discs CD-R with phthalocyanine dye will be used.

A. Workflow and procedures

- Determination of Items: Items will be selected based on category summaries and lists provided to advisors. Project team, lead by Archivist, will provide a category print-out of the old catalog listings with the WNYC archive preferences noted to the advisors for their comment, confirmation and/or rejection.

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- **Contact:** Arrangements for borrowing selected discs and tapes will be done on bi-weekly basis. Requests will be emailed to the appropriate contacts at the NYC Municipal Archives as well as the Rodgers and Hammerstein Archives of Recorded Sound at the NYPL. WNYC's Archivist has a relationship with the staff at both facilities, thus ensuring there will be no difficulties in acquiring/accessing the items based on weather or staffing.
- **Conservation:** Once selected, materials that are in-house they will be stored in our temperature/humidity controlled storage unit until work on them is ready to proceed. Transfer technicians will segregate any items that are damaged or that may require special handling or present particular difficulty in cleaning or transfer. The Archivist and Technical Consultant will proceed to determine the best course(s) of action depending item condition and composition. For more details on the conservation procedure please see appendix 6.
- **Transfer and Documentation:** All aspects of the signal extraction will be documented and will become part of the BWF.wav file's technical metadata. This includes equipment used, speed, styli, flat transfer, disc or tape physical issues, etc... For quality control technicians will closely monitor the audio and wave form of the item during the transfer process.
- **Post-production:** Post-production will involve quality control auditioning of materials transferred and review where needed with test equipment as well as the use of MD5 checksums for monitoring file integrity over time. Post production will also include CD duplication at 8x to maximize accuracy, testing using the PlexTools Professional XL V3.08 diagnostic software to check BLER-Block Error Rate).
- **Cataloging:** Cataloger will work from the old catalog and reference CDs to come up with descriptive metadata and procure technical metadata from transfer technicians. Administrative metadata will be supplied by Archivist. The cataloger will also be responsible for adding essential metadata to BEXT chunk of the BWF based on recent Library of Congress recommendations. When caught up with transfer technicians, cataloger will work on rescanning old catalog cards (photocopies) and creating word-searchable text documents. Please see the discussion of "File Structure, System Capabilities, and Documentation" on page 15 for more information.
- **Oversight/Management/Review:** The Archives Director/Archivist will review transfer and technical notes on a daily basis and discuss any particular issues with the technical consultant on a bi-weekly basis. He will oversee the above work and be 'on-call' for any questions and/or problems as they arise. Random items (BWF and CDs) will routinely be selected for spot checks and additional quality control.

B. Schedule of Benchmarks: Over the two years of the proposed project, staff will transfer 775 hours of playback time. Covering this ground will require more than 3,750 hours of studio time. The time required to clean and transfer deteriorating recordings can vary from disc to disc depending on the level of deterioration. In many cases it is impossible to predict how much time transferring the collection will take, as the level of deterioration or playback time is not entirely apparent until after the cleaning and playback takes place. On average, however, five hours of studio time is required for each hour of recorded playtime. Tape generally requires less time but we fully expect the greater portion of the work to be composed of disc material. This calculation is based on past experience with this collection.

The project will begin on September 1, 2010 and run for two years until September 30, 2012.

September 1-30, 2010Catalog and Software installations and testing
October 1, 2010.....Reformatting of material begins
March 31, 2011 193 hours of material has been transferred

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October 1, 2011..... 386 hours of material has been transferred
March 31, 2012.....579 hours of material has been transferred
September 30, 2012 775 hours of material has been transferred

V. STAFF

A. WNYC Staff: For the positions not yet filled, we will begin advertising as early as possible to ensure that we can secure staff with the necessary technical skills. All project staff members will report to Andy Lanset, Project Director and WNYC Director of Archives. Lanset will supervise all necessary training and is the point person for all questions, inquiries, or problems identified by the project team. WNYC is an equal opportunity employer. Please see appendix 3 for more information about job descriptions.

Project Director, Andy Lanset

- *Duties:* Oversee and take part in all aspects of the project.
- *Qualifications for those duties:* WNYC's founding Archivist appointed in 2000 who has spent 10 years in recording and preservation work. Sound preservationist and archivist for the Peabody Award-winning Yiddish Radio series on National Public Radio. MLIS with Archival Certification from Pratt Institute.
- *Amount of time to be devoted to the project:* 50% of current full-time position or approximately 2,000 hours over the two-year period.

Senior Archivist, Cara McCormick

- *Duties:* Oversee the work done by the project cataloger and content producer; rescanning old catalog card photocopies and organizing new text files into easy -to-use searchable text files for the WNYC Archives and the NYC Municipal Archives
- *Qualifications for those duties:* More than eight years experience at WNYC as Senior Archivist, including helping to manage Archives staff and digitize, arrange and catalog audio and photographic collections at WNYC
- *Amount of Time to be devoted to the project:* 45% of current full-time position

Project Consulting Sound Engineer, Adrian Cosentini

- *Duties:* Biweekly trouble shooter, consultant and quality control assessment
- *Qualifications for those duties:* Current Preservation Manager at the New York Philharmonic and former Chief Recording Engineer at Vidipax, NYPL Rodgers and Hammerstein Archives of Recorded Sound and the Museum of Television and Radio.
- *Amount of time to be devoted to the project:* Approximately 175 hours over the two-year period.

Project Assistant Archivist/Technician, Kabir Carter

- *Duties:* Primary conservation and transfer technician
- *Qualifications for those duties:* Currently assistant archivist at WNYC. Worked on four previous New York State Library Conservation and Preservation grants awarded to WNYC Archives.
- *Amount of time to be devoted to the project:* Full time over two years.

Project Assistant Archivist/Technician, Marcos Sueiro Bal

- *Duties:* Primary conservation and transfer technician
- *Qualifications:* Extensive professional audio engineering and archival experience, on diverse audio archival projects at Columbia University, the Alan Lomax Archives, Emory University, the Center for Black Music Research Library and Archives as well as extensive live engineering experience.
- *Amount of time to be devoted to the project:* Full time over two years.

Project Cataloger: To be hired

- *Duties:* To produce MARC level and PBCore records of all material transferred.

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- *Qualifications for those duties:* MLS or MLIS degree with emphasis on cataloging.
- *Amount of time to be devoted to the project:* Approximately 2,100 hours over the two-year period.

Project Content Producer: To be hired

- *Duties:* Upload and edits files as necessary. Works with cataloger to research and find appropriate photos and graphics for site. Writes content based on a careful listening to the material. Designs and implements web presentation via www.wnyc.org.
- *Amount of time to be devoted to the project:* Approximately 400 hours over the two-year period.

B. Advisory Board: The Advisory Board for this project was drawn from a variety of scholars in the areas of history, research, and the humanities with an emphasis on the 20th century. Some members of the Advisory Board are well-known to the WNYC Archivist and very familiar with WNYC's work, while others are much less familiar, making for a dynamic collection of ideas and insights regarding the project from a variety of perspectives.

The Advisory Board will serve as a consultant group whose expertise the project personnel can rely upon for key decisions, such as in the selection process of materials to be preserved. Other areas of involvement will include, but not be limited to: providing general advice; bringing relevant scholarship that may inform or assist the project to the attention of the WNYC Archivist; reviewing quarterly status updates provided by the WNYC Archivist and providing feedback regarding the progress of and approach to the project; and meeting four times per year with other members of the Advisory Board and the WNYC Archivist (and potentially, the staff) to provide insight and general input to the project. A "launch" event will be held prior to the start of the project, where Advisory Board members will have the opportunity to meet face to face and make key decisions about methods of contact and communication, decision-making processes, and how they feel they can best serve the project. Meetings thereafter will be conducted in person at the WNYC offices, but Advisory Board members will have the option of conference calling should they be unable to attend. The Advisory Board includes (please see appendix 2 for copies of CVs and appendix 4 for letters of commitment, as well as appendix 5 for additional letters of support):

- David Isay, President and Founder of Sound Portraits Productions and StoryCorps.
- Professor Jason Loviglio, American Studies, Media and Communications, University of Maryland, Baltimore County
- Professor Susan Smulyan, Department of American Civilization, Brown University
- Albert Fried, Professor of History, emeritus, State University of New York at Purchase
- Professor Peter Wosh, New York University, Director, Archives Program

VI. DISSEMINATION

To ensure that potential users can access all recordings conveniently and free of charge, WNYC is developing several dissemination strategies for ensure widespread access to and use of this material.

First, WNYC will host a dedicated section at www.wnyc.org that provides access to the archives along with added content, photos, and graphics that will create a context for the recordings and add to users' understanding of New York and the nation's past. A part-time content producer will upload raw material from the DAVID system, make cosmetic edits for presentation (not content), and produce descriptive material that goes beyond the catalog to provide the viewer and listener with the necessary historical context and web links for additional information. Please see appendix 1 for a sample web presentation. In 2008, WNYC also began to utilize Everyzing, a "speech to text" web software program that enables multimedia content (audio, video, etc.) to be indexed and searched on the WNYC website as a text-based

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Attachment 3: Narrative

web document. Everyzing provides key word searchable transcripts of all new audio content produced by the station as well as select materials from the WNYC archive collection. Listeners/users can key-word search this audio material via an "Audio Search" text box on WNYC's home page. We will feed the digital files of all material digitized through this project into the Everyzing system, enabling users to key-word search all archived audio recordings. CD-R Copies of all transferred recordings will be made for the NYC Municipal Archives as well as the National Public Broadcasting Archives at the University of Maryland, the La Guardia and Wagner Archives at the City University of New York, and the New York Public Library's General Research Division. Researchers will be able to listen to the recordings at these locations. Users must fill out a request form to access the records of the NYC Municipal Archives; WNYC will make the necessary form available on www.wnyc.org (please see appendix 7 for a copy of the form) and will provide a listing on our website with links to the institutions that have copies of these files. WNYC will also make CD copies of MP3 files for individuals for research purposes for a fee of \$10.00 to cover labor, materials, and postage. WNYC will refer any questions or requests for licensing for use of the material for use on the Web, television, film, or radio to the New York Municipal Archives.

In addition, staff will work to publicize the project and its results through appropriate professional and scholarly publications and conferences, as well as the following professional organization's list-serves: ARSC (Association for Recorded Sound Collections); AMIA (Association of Moving Image Archivists); SAA (Society of American Archivists); and ART (Archivist's Roundtable of Metropolitan New York, which does not have a listserv but rather a website and e-mail announcements).

A Note On Copyright: The WNYC lacquer disc collection contains material not produced at WNYC, including BBC Radio Newsreel, the University of Chicago Roundtable, and Northwestern University Reviewing Stand, among other programs. We will not be drawing from these items. We will be drawing only from material produced and recorded by WNYC. Because these recordings (not necessarily the performances or the works) were done at taxpayer expense, they are in the public domain. Future users of the collection should keep in mind that the cooperating archives will be providing access to these materials strictly for educational and research purposes. Because the New York City Municipal Archives, however, owns the original discs and tapes, written permission from them will be required for distribution, reproduction, or other use of these items beyond that allowed by fair use or other statutory exemptions.

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The nature of historical archival collections means that copyright or other information about restrictions may be difficult or even impossible to determine. Whenever possible, we will provide information about copyright owners and other restrictions on the individual music or performances. We provide this information as a service to aid users in determining the appropriate use of an item, but that determination ultimately rests with the user. It is the user's obligation to determine and satisfy copyright or other use restrictions when publishing or otherwise distributing materials found in this collection. Responsibility for making an independent legal assessment of an item and securing any necessary permissions ultimately rests with persons desiring to use the item.