

0305-08-0020

2007/2008 APPLICATION  
DISCRETIONARY GRANT PROGRAM

COVER SHEET

Submit four copies of this application. Original signatures are required on each copy of the Institutional Authorization. Applications must be received by 5:00 pm December 1, 2006. Submit to:

Conservation/Preservation Program  
Division of Library Development, New York State Library  
10B41 Cultural Education Center, Albany, NY 12230; (518) 474-7890  
www.nysl.nysed.gov/libdev/cp/

Name of Institution: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

New York, NY \_\_\_\_\_

County: New York

Director: \_\_\_\_\_ Executive Director phone: \_\_\_\_\_  
(name) (title)



PROJECT TITLE: New York \_\_\_\_\_ Archive Conservation Project

SUMMARY DESCRIPTION: The \_\_\_\_\_ requests funding from the New York State Library Conservation Program to support the processing and cataloguing of audio recordings of the collections of three partner members of the \_\_\_\_\_. This project is part of a larger effort to establish a single repository of audio visual recordings, photographs and paper files documenting forty years of immigrant culture in New York City. The project request is for support for the making of analog preservation copies of both analog and digital recordings for the purposes of long term preservation. Funds are also requested to catalog the collection and assist in maximizing public access to the collection.

AMOUNT REQUESTED: \$30,000

Project Manager: \_\_\_\_\_ Archive Manager phone: \_\_\_\_\_  
(name) (title)

Email: \_\_\_\_\_

## **PROJECT DESCRIPTION**

*On separate sheets submit a description of the project for which you are requesting funding. Address all of the topics listed below. Arrange and number your description in the order in which it is requested below. See Application Instructions for details about the information to be included in each section.*

### **I. DESCRIPTION OF INSTITUTION OR AGENCY**

- A. Size of the institution's operation.*
- B. The agency's total collection of library research materials.*

### **II. INSTITUTIONAL COMMITMENT TO CONSERVATION/PRESERVATION**

- A. Institutional conservation/preservation activities*
- B. Environmental conditions in which preserved materials will be stored.*
- C. Preparations for disasters.*
- D. Security arrangements for protecting the collections. .*
- E. Participation in cooperative or regional conservation/preservation activities.*

### **III. ACCESSIBILITY OF COLLECTIONS TO THE PUBLIC**

- A. Access policies and practices of the institution.*
- B. Cataloging or other forms of bibliographic control.*
- C. Ownership of materials.*

### **IV. RESEARCH VALUE OF MATERIALS TO BE PRESERVED**

- A. Description of materials to be preserved with grant funds.*
- B. Significance of the materials for research.*

### **V. PLAN OF WORK**

- A. The timetable for the project.*
- B. Conservation/preservation activities to be carried out during the project.*
- C. Personnel and vendors involved in the project.*

### **VI. INSTITUTIONAL CONTRIBUTION TO THE PROJECT**

- A. Contributions of staff time by existing institutional staff.*
- B. Financial contribution towards the overall costs of the project.*

List districts in which your institution or agency is located:

State Judicial 1st State Assembly 64  
State Senate 25 Congressional 8

Is the institution's major source of funding:  public or  private

**Required Information:**

Federal I. D. number of the institution:

Name of school district the institution is physically located in:

**INSTITUTIONAL ELIGIBILITY**

A. Type of agency - check most appropriate category:

- Library
- Archives
- Academic/research
- Museum
- Public
- Historical Society
- Other: Nonprofit Org.
- Other: \_\_\_\_\_

B. Indicate the basis of the institution's eligibility to apply for discretionary grant funds:

- chartered by the Board of Regents of the State of New York; date of charter: \_\_\_\_\_
- accepted by the Board of Regents of the State of New York for filing under the not-for-profit section (Section 216) of the Education Law; date of acceptance: \_\_\_\_\_
- registered with the Office of Charities of the New York State Department of State; date of registration: \_\_\_\_\_
- granted not-for-profit status under section 501(c)(3) of the United States Internal Revenue Code; date: July 1974
- Other. Attach a detailed explanation including a description of the agency's organization, legal establishment, governance, sources of support, and services.

C. Is the institution affiliated with a religious denomination?

- NO  YES If yes, the application must be accompanied by evidence of constitutional eligibility to receive state financial assistance. See Guidelines, page 2.

D. Previous Discretionary Grant awards; check each year in which the institution has received a grant award:

1985/86	1986/87	1987/88	1988/89	1989/90	1990/91	1991/92	1992/93
1993/94	1994/95	1995/96	1996/97	1997/98	1998/99	1999/00	2000/01
2001/02	2002/03	2003/04	2004/05	2005/06	2006/07		

**PROJECT DESCRIPTION:**

Title: New York [REDACTED] Conservation Project

Applicant: [REDACTED]

**I. DESCRIPTION OF INSTITUTION OR AGENCY**

*A. Size of the institutions' operations.*

The New York [REDACTED] represents the combined collections of the members of the new [REDACTED] ([REDACTED]). [REDACTED] is a partnership created by the three primary New York City folk and traditional arts organizations, [REDACTED], as well as the [REDACTED] (a [REDACTED] children's theater).

Over the next five years, [REDACTED] will create a single facility housing the four partner organizations and the New York [REDACTED] Archive. This new arts center in Lower Manhattan will be the first dedicated to New York City's Living Cultural Heritage. Major funding to help establish the new facility has been provided by the City of New York [through the Downtown Alliance, Lower Manhattan Development Corporation and Lower Manhattan Cultural Council] and the LuEsther T. Mertz Charitable Trust. The new facility will house a 300-seat theater, gallery, library, café, gift shop, music school, study center, and archives of historic images and recordings and research center. [REDACTED] will serve as the site for musical concerts, conferences, theater for children and adults, exhibitions, storytelling, and poetry presentations and cultural research. In addition, the Center will include administrative offices and subsidized facilities for emergent ethnic-specific groups.

For 38 years, [REDACTED] ([REDACTED]) has served as a model presenter of urban immigrant community-based folk and traditional music and dance. The Center has produced over 800 presentations, including concerts, festivals, dance workshops and tours, and its programming has introduced more than one million people to the richness of community-based traditional arts and artists. Through extensive fieldwork and research that allowed for access to numerous ethnic communities, the Center has assembled one of the largest collection in America of urban immigrant and ethnic music and dance recordings, photography and related documentation. The programs highlight master artists and traditional performance practices in communities of immigrants from such diverse points as Albania, the Dominican Republic, the Middle East, Ireland, Italy, Portugal, Puerto Rico, Guyana, Trinidad, Mali, Guinea, Gambia, Senegal, the former Soviet Union, Greece, the Philippines, Mexico, Peru and China. The Center's collection was established in 1988 to preserve these unique recordings, photographs and printed matter pertaining to these programs. In 1997, the Center received a New York State Library's Documentary Heritage Preservation grant to arrange and describe the materials, and two grants (1999 and 2001) from the National Recording Arts and Science Foundation (NARAS) to preserve and digitize its reel to reel audio collection.

██████████ was founded in 1986 to document in image and sound the everyday life experiences and vernacular expressions of New York City's immensely diverse population. ██████████ interprets, presents, and preserves that history and culture through such expressions as oral histories, storytelling, poetry, architecture, foodways, music and street games. ██████████'s many years of collaboration with museums, historical societies, and cultural not-for-profits has contributed to a growing attention to ethnography as a regular feature of humanities interpretation in exhibits and public programs produced in the City. Through partnerships with national organizations, and national projects of its own—such as *Local Learning* and *Place Matters*, both funded by the National Endowment for the Humanities and the presentation of New York City at the Smithsonian Folklife Festival in 2001 (a collaboration with the Center for Traditional Music and Dance) -- the focus on cultural heritage has increasingly been applied in a national context. ██████████ has also welcomed both donated and deposited material from other folklorists, media producers, and photographers who want to make their materials available for public use. ██████████ is a "living archive," in that it is both a repository and an ongoing documentation project that grows out of and provides the research for all of ██████████'s public programs. The documentation results in ongoing exhibits, publications, documentary films, and performances that put the city's traditions on stage. Over time, this material has become part of an increasingly valuable historical record. It is this realization that has prompted ██████████ to steadily professionalize its archival practices. Beginning with its Board of Directors-approved Archival Initiative in 2002, ██████████ has undertaken a sustained effort to create a professional research collection. In 2004, the organization received a New York State Documentary Heritage grant and a major Local History Challenge Grant from the National Endowment for the Humanities to complete the arrangement and description of the collection.

██████████ is a not-for-profit organization, founded in 1985, and dedicated to the research, documentation and presentation of the most comprehensive concert series of traditional music and dance in the United States. Through 1500 concerts, ██████████ has sought to entertain, educate and to provide spiritual nourishment. Music and dance in their myriad forms are both a means to communicate social values and a measure of a society's aspirations. ██████████ programs of traditional music and dance are intended to reinforce the cultural values of the communities and to communicate to outsiders the unique power of each individual culture. Growing out of the concert program developed at New York's Alternative Museum between 1976 and 1985, the series has included music from more than 70 countries and ethnic minorities in Africa, Asia, Oceania, Europe, The Americas and the Middle East as well as regional music from throughout North America. ██████████ presents more than 60 concerts a year in New York City at locations varying from the 250-seat Washington Square Church to such formal concert venues as Carnegie Hall, Lincoln Center's Alice Tully Hall and City Center. In the 1980s ██████████ administered and co-presented with the Society of Asian Music a concert series at the Metropolitan Museum of Art. ██████████ works extensively with community groups and organizations including Indian, Iranian, Chinese, Korean, Greek, Middle Eastern, Latin American, Hungarian, Irish, and Central Asian. This has enabled the Institute to be at the forefront of planning and presenting the finest ensembles from these countries, as well as the opportunity to do direct outreach to the communities whose music it is presenting.

B. The agency's total collection of library research materials.

The Center's audio/visual collection documents and preserves the research and performance projects of the organization. The collection contains audio and videotapes, photographs and printed matter documenting 38 years of folk, ethnic and immigrant performing arts traditions of cultural communities in New York City from the founding of the Center in 1968 to the present. The materials in the collection include audio and video in multiple formats, and paper records of more than 500 performance events funded by grants from the National Endowment for the Arts, New York State Council on the Arts, and the Lila Wallace Foundation among others. The collection, which reflects the focus of the Center's research and programs over thirty years of operation, holds approximately 770 hours of audio recordings to be treated in this project. 600 hours of video recordings will also be treated, but with funds *other* than from the New York State Library Conservation program. The collection contains recordings from the following programs: *335 hours of sound recordings*

***Balkan Cultural Projects (1968-1981):*** Performing arts of communities from the Balkans, Eastern and Southern Europe. Collections from this period were assembled by Center's staff and others were acquired by donation. These include home audio recordings made by *tamburitza* musician George Skrbina; production material for the 1977 film *The Popovich Brothers of South Chicago* and a series of field recordings of Bulgarian songs made by Martha Forsyth, 1980-81. Also included are recordings, photographs and printed matter from major programs of the period. *50 hours of recordings*

***Concerts and Festival (1981-2002):*** The organization expanded its focus, as well as the number and frequency of its programs. The Center produced several audio recordings, including the Epirot Greek Halkias Family Orchestra, Jewish *klezmer* clarinetist Dave Tarras Music for the Traditional Jewish Wedding, the first album of Cherish the Ladies, recordings of Irish-American women, the Irish Fathers and Daughters album, the Puerto Rican *jibaro / bomba* and *Plena* album, *Puerto Rico, Puerto Rico Mi Tierra Natal*, with music by Conjunto Melodía Tropical and Los Pleneros de La 21, and the Smithsonian Folkways release of the Bukharan Jewish Ensemble, Shashmaqam. Other documentation from this period includes recordings, photographs and printed matter of major multicultural festival events, including the Spring Folk Festival (1969-1977), the Winter Folk Festival (1969-1985), the Queens Ethnic Music and Dance Festival (1976-1991), the Salute to Immigrant Cultures, a three-day festival in celebration of the Statue of Liberty Centennial, (1986), material from which was used to produce an hour-long video documentary about ethnic music and musicians in the United States, *The Spirit Travels: Immigrant Music in America*, narrated by Linda Ronstadt. Other programs include the *Rhythms of New York* concert series, held at the New York Historical Society (1990-1992) which resulted in two concert video productions of Los Pleneros de la 21 and Music From China and a series of daylong *Folk Parks* festivals (1993-2000) and the 2002 *New York World Festival: Music Around the Mediterranean*. *150 hours of recordings*

***Community Cultural Initiatives projects (1990-present):*** These extended cultural projects include a wider range of documentation, including field recordings, interviews, audience evaluations, and complete program audio and video recordings. These materials document performance traditions of the following cultures: Albanian, Arab, Dominican, Asian Indian,

Mandeng West African, Indo-Caribbean, Former Soviet Jewish, Filipino, Mexican, Peruvian and Chinese. A edited video production was made of the second *Festival Shqiptar*, Albanian Festival. Four of the Community Cultural Initiative programs have been taped for inclusion in the Jerome Robbins Archive of the Moving Image of Dance at the New York Public Library for the Performing Arts. These programs are the Mandinka / West African *Niani Badenya* concerts (1997 and 1998), the Indo Caribbean *Kitchrie* festival (1998), and the first *Mano a Mano* Mexican cultural program of 2001. Copies of these video recordings are also housed in the CTMD collection. From 2003 to the present, the *Pachamama Peruvian Arts* project has documented and presented outstanding artists of the Peruvian community of New York. *125 hours of recordings*

***Global Beat of the Boroughs:*** Since 2001, the Center has released three CD albums on Smithsonian Folkways Recordings: A 2 CD Compilation of 20 cultures on 31 tracks of both traditional and innovative interpretations by many leading artists (2001); *Badenya: Manden Music in New York City* (2002), documenting leading West African artists from Guinea, Mali and the Gambia; and *Quisqueya en el Hudson: Dominican Music in New York* (2004). The collection contains all of the master recordings and documentation about these projects. In 2003-4, the Center produced and documented four concerts at the Symphony Space Theater presenting music and dance of Mali, Côte d'Ivoire, Colombia, Peru, Korea and the Dominican Republic. *10 hours of recordings*

### ***The [REDACTED] Research Project Collection***

This collection holds documentation from oral history projects conducted by [REDACTED] in the late 1980s and early 1990s. These projects stitch together the complex tapestry of human experience in New York City, one that spans generations, embraces work and recreation, cultural and physical geography and the varied experience of ethnicity. [REDACTED] also holds a large collection of photographs, correspondence, fieldwork notes, transcripts and ephemera relating to the projects which produced the recordings described above. *Total: 325 hours of audio recordings of interviews and performances.*

[REDACTED] In this 1988-89 NEH-funded fieldwork project, [REDACTED] interviewed older New Yorkers with memories of World War I and the Great Depression on the theme of urban play, and the differences in play by ethnicity, race, and gender. The project yielded an incomparable body of oral histories and interviews, and a taxonomy of street games of the twentieth century. Interviews were conducted by Steven [REDACTED] and Amanda [REDACTED] of [REDACTED], scholar [REDACTED] assisted in the formulation of interview questions and topics. This fieldwork informed a major exhibition called [REDACTED] at the Museum of the City of New York in 1989, and a book by the same title published by Rutgers University Press, 1990. *60 hours of sound recordings.*

***African American Migration and Southern Folkways in New York City:*** Funded by the Ford Foundation, with oral histories conducted by Ray [REDACTED], this 1992-93 project focused on the northern migration experience and the maintenance of southern folkways in New York City's African-American church community. Topics covered include how and why individuals left the South; their experiences adjusting to life in New York; their retention of southern cultural

practices (food, music, crafts, worship practices, etc.); and their ongoing connections to the South (through regular family visits, homecomings, etc.). Among the unusual aspects of this project were its focus on World War II migration (rather than the "Great Migration" of earlier years) and its exploration of the everyday life experiences and folkways of the migrants. *87 hours of audio recordings*

***Transit Workers in New York City:*** For this major oral history project conducted in 1987-88 in collaboration with the Metropolitan Transit Authority, Steve [REDACTED], Joseph [REDACTED] and Sally [REDACTED] interviewed bus and subway workers throughout the Metropolitan Transportation Authority's massive system. Topics covered included breaking the color and gender line; changes in work culture and practices as the Authority grew and the independent lines merged; changes over time in tools, working conditions, and work culture; interaction among transit workers and the riding public; the special language, dangers, and joys of the transit world; and the specific practices and sub-cultures of transit work locations, from the public bus line to a switching station to a subway tunnel deep underground. Excerpts from the interview were published by [REDACTED] in its booklet, [REDACTED] and in the Rutgers University Press publication, [REDACTED] written by historian Robert [REDACTED] with a foreword by Pete Hamill. *95 hours of sound recordings*

***Endangered Spaces:*** [REDACTED] founder [REDACTED] interviewed proprietors of culturally and historically significant places in the City that were endangered; since these interviews began in 1989, most of the places have vanished. Interviewees include the proprietors and/or users of places like Philip's Candy, the last saltwater taffy maker in Coney Island; Schapiro's Winery, the last Kosher winemaker in Manhattan; the "little house under the rollercoaster" in Coney Island (made famous in Woody Allen's *Annie Hall*); and Brighton Beach Baths, the last public bath house on the Brooklyn waterfront. *14 hours of sound recordings*

***High Steel and Cornmeal:*** Fieldworker Benjamin [REDACTED] conducted interviews with members of the Mohawk nation who had worked in high steel in New York City from the 1950s-1980s, building many well-known structures such as the World Trade Center and the Verrazano Bridge. Many of the men interviewed had lived in the once-vibrant American Indian community in Brooklyn known as North Gowanus (later Boerum Hill), and some had commuted between New York City and parts north, but by the time of the interviews, most had relocated to the Akwasasne and Kahnawake reservations in upstate New York and Canada. The oral histories were used in a public radio story by the Kitchen Sisters for their *Lost and Found Sound* series, and were used to prepare for a public story-telling session at the American Indian Community House featuring the oral history informants and moderated by Louis [REDACTED], teacher and founder of the Thunderbird American Indian Dancers. *11 hours of sound recordings*

***Las Villas in the Catskills:*** In 1991, as part of a larger project on Latino music and Dance, City Lore ethnomusicologist Roberta [REDACTED] conducted interviews on Latino resort life in the Catskill Mountains of upstate New York. Starting in the 1930s, Spanish and Latino hotels catered to a predominately Spanish and Latin American clientele. These resorts remained popular through the 1970s, reflecting changing demographics of migration and settlement as Latinos immigrated to metropolitan New York, and later moved to the Catskills. Numerous popular and scholarly



works document the Jewish Catskills, known as the "Borsch Belt," but the "Cucifrito Circuit" has only been documented in these interviews. *67 hours of sound recordings*

### **██████████ Concert Recording Collection**

██████████'s audio and video collection consists of recordings made at selected concerts presented mostly in New York City over the past 21 years plus recordings made of concerts presented by the ██████████ since 1976. The music covered in these recordings is extremely diverse, and given the exceptional nature and venue of the presentations, many of the recordings are of unique performances. Sixty percent of the recordings are of U.S. based artists from more than thirty countries and geographical regions. Audio tapes: 183 Digital Beta tapes and 195 DAT tapes, 375 hours of audio recordings on cassette tapes and ½ inch reel to reel. *Total: 650 hours of live performance recordings.*

**American Traditions:** ██████████ holds a large collection of live recordings of traditional American music (blues, gospel, cajun, zydeco Native American etc.) by older artists many of whom are no longer living. These include Gospel artists the Blind Boys of Alabama, Marion Williams, the Fairfield Four and the Dixie Hummingbirds; Blues masters Magic Slim, Junior Daugherty, Jack Johnson, Clarence Gatemouth Brown, Eddie Guitar Burns, Olu Dara, R.L. Burnside, Howard Armstrong, Lonnie Pitchford, and jazz and African folk innovator Don Cherry; Louisiana's Cajun, Zydeco, the Dirty Dozen Brass Band, Beausoleil, the Ardoin Family and Canray Fontenot; the Native American Lakota Sioux Indian Dance Theater and the Standing Arrowsingers, and the White Top Mountain Bluegrass Band.

**Immigrant Artists:** The collection also contains recordings of ethnic Americans from Greece, Ireland, Lebanon, Morocco, India, Spain, China, Vietnam, Cambodia, Laos, and Cuba. These include performances by U.S.-based artists Simon Shaheen and the Near Eastern Music Ensemble, Colombian vallenato ensemble Los Macondos, Irish fiddler Kevin Burke, Irish multi-instrumentalist and singer Mick Moloney, Moroccan gnawa singer Hassan Hakmoun, Javanese Gamelan Sekar Jaya, Vietnamese multi-instrumentalist Phong Nguyen, Bolivian-Indian Grupo Aymara, Afghan rebab virtuoso Ezatullah Mojadidi, Cambodia's Sam Ang Sam, Puerto Rico's Los Pleneros de la 21, Cuba's Conjunto Afro Cubano, Haiti's La Troupe Makandal, West Africa's Odadaa, Sing-Sing Rhythms among many others and Les Merveilles de Guinea, and Hawaiian sacred hula group Halau O Kekuhi.

**Historic Performances by World Artists:** Other artists from around the world that reflect the many communities of New York City that ██████████ serves are Syrian singer Sabah Fakhri, Pakistan's late master Qawwali devotional singer Nusrat Fateh Ali Khan, the Whirling Dervishes of Turkey, the Festival of Indonesia, Spanish Flamenco dancer Farruquito, and Guinean percussionist Mamady Keita. The collection also includes recordings of major Indian classical artists including Ali Akbar Khan, Zakir Hussain and his father, the late Allarakha, a unique duet with the late Indian sitar master Vilayat Khan, and performances by renowned late Indian flutist T. Viswanathan.

## **II. INSTITUTIONAL COMMITMENT TO CONSERVATION/PRESERVATION**

## *Conservation/Preservation Discretionary Grants Program*

### *A. Institutional conservation/preservation activities*

All three [REDACTED] partner organizations have successful archive programs in place. [REDACTED] and [REDACTED] have received archival arrangement and description grants from the New York State Documentary Heritage Program, resulting in a formal assessment and arrangement of both archives, and revealing the uniqueness and importance of the collections and the need for preservation work, as outlined in this proposal. [REDACTED] has additionally received support from the Foundation of the National Academy of Recording Arts and Sciences (NARAS) in 1999-2000 to restore and copy its reel-to-reel audio collection.

### *B. Environmental conditions in which preserved materials will be stored.*

Currently, the Center [REDACTED] stores the majority of its magnetic media collection off site at the Bonded Media Services climate controlled facility. Listening copies are kept in the organization's offices. Photographs are stored in hanging folders in metal filing cabinets and in archival quality photo boxes. [REDACTED] and the [REDACTED] store most of their collections in their offices. With the establishment of the new [REDACTED] facility, original materials of the [REDACTED] housed at [REDACTED] in a secure climate-controlled environment along with copies of the entire collection. In addition, the American Folklife Collection of the Library of Congress has agreed to serve as a remote repository for the entire collection. The New York Public Library for the Performing Arts has also agreed to hold copies of the [REDACTED] collection, and this arrangement may be explored for other parts of the partner organizations' collections.

### *C. Preparations for disasters.*

As indicated above, copies of the entire collection will be housed off site, as well as on site, and further diversification of storage of copies of the collection is integral to all planning for the New York [REDACTED] Archive. In summary, analog master recordings and analog copies will be kept either in a secure off-site climate controlled facility or in a secure climate controlled environment at [REDACTED], while listening and viewing copies will be kept on site, along with server based files for rapid access. Copies of the database catalog will be kept at several remote locations, and will be backed up periodically.

### *D. Security arrangements for protecting the collections.*

None of the current collections is currently available on a loan basis, except in the case of licensing of materials for publication, in which case, only copies are made available. This arrangement would continue. Other than publications, all materials will only be used on site for viewing, audition or research purposes.

### *E. Participation in cooperative or regional conservation/preservation activities.*

The very nature of the New York [REDACTED] Archive represents a collaborative partnership between the three primary folk arts organizations in New York City. A 1998 survey of archives conducted by the New York Folklore Society identified [REDACTED], [REDACTED] and [REDACTED]

as crucial repositories of materials documenting New York City's cultural communities. In early 2006, [REDACTED], [REDACTED] and [REDACTED] reached an agreement with the American Folklife Center (AFC) at the Library of Congress to deposit copies of their archival materials there, making the collections accessible to a nationwide public. The technical standards specified by the AFC will be followed in this work plan.

### **III. ACCESSIBILITY OF COLLECTIONS TO THE PUBLIC**

#### **A. Access policies and practices of the institution.**

Currently, all copied materials are available for review by appointment. When the new facility housing the New York [REDACTED] Archive is established, a listening/ viewing facility will be available to the public for ready access to the materials. The catalog of the preserved collection will be available at a workstation in the offices of the participating institutions. Access and contact information as well as a thorough description of the archives contents will be posted on line with links to all the participating institutions' websites.

#### **B. Cataloging or other forms of bibliographic control.**

During the description and arrangement phase of the Documentary Heritage Program projects, MARC records were created for the collections of the [REDACTED] and [REDACTED]. A more complete record will be created for the joint archival project. [REDACTED] currently uses a database on the SQL Server platform relational records for events, archival materials and participating artists. This database will be adjusted to conform to standard cataloging as is used by the American Folklife Center of the Library of Congress through its Merged Audio Visual Information System (MAVIS).

#### **C. Ownership of materials.**

The participating institutions own the recordings and other materials in their collections, and maintain the right to use them for archival, educational and promotional use. Commercial uses are subject to separate agreements with the persons contracted for the documented performances.

### **IV. RESEARCH VALUE OF MATERIALS TO BE PRESERVED**

#### **A. Description of materials to be preserved with grant funds.**

#### **B. Significance of the materials for research.**

Note: The following addresses both of these questions:

The New York [REDACTED] Archive is the nation's largest collection of unique non-commercial audio and video recordings, photographs and printed matter documenting the urban immigrant and ethnic experience from 1968 to the present. The materials to be conserved,

## Conservation/Preservation Discretionary Grants Program

digitized and preserved are drawn from eighty collective years of research, documentation, and presentation of folk, ethnic and traditional arts from around the world by the three primary folk arts organizations in New York City: the [REDACTED] and [REDACTED].

The traditional artists and urban ethnic communities of New York City that the [REDACTED] consortium member organizations have presented and that their archival collections richly document reflect the very diversity of the American immigrant experience. As New York is the largest primary point of entry and assimilation to the United States, cultural practices and ideas have entered the mainstream of American culture through the city's immigrant communities. For example, the rebirth of Jewish klezmer or the Irish traditional music revival in their respective communities in New York has had national and international significance. The stories of Mohawk Nation ironworkers who built the Verrazano Narrows Bridge and the World Trade Center are emblematic of a regional social and occupational history. Key performances of traditional music and dance by American roots and international masters in New York, a media and cultural capital, led to far wider recognition of these arts.

The archival audio/visual materials gathered by the partner organizations from field research and program documentation serve as a vital record both of the continuity of cultural practices and of a dynamic cultural exchange among the various communities, performers and audiences from around the world and around the nation. The significance of the content of the [REDACTED] Archives collections is demonstrated by the inclusion of recordings from the collections published on Smithsonian Folkways Recordings, participation in the Smithsonian Folklife Festival of 2001, and exhibits at the New York Historical Society and the New York Public Library for the Performing Arts. The American Folklife Center of the Library of Congress considers this to be a vitally important collection as well and has enthusiastically agreed to house and make accessible within its permanent collection a mirror collection of the materials to be preserved in this project.

The Center [REDACTED] maintains a collection of rare recordings of revered icons in folk and traditional performing arts, including over fifteen NEA National Heritage Fellowship Award recipients chosen for their vital role in linking past traditions and contemporary communities. These include: Puerto Rican *bomba* and *plena* master Juan Gutierrez and his ensemble, Los Pleneros de la 21; Greek *lyra* (fiddle) master Ilias Kementzides; Irish step dancer Donny Golden; klezmer clarinetist Dave Tarras; Irish fiddler Liz Carroll; Palestinian musician and composer Simon Shaheen; Chinese *pipa* (lute) player Tang Liang Xing; Indian flute master T. Viswanathan; Bukharan Jewish singer Fatimah Kuinova; Southern Italian musicians Giuseppe and Raffaella DeFranco; Irish flute player Jack Coen; Serbian Tamburitza master Adam Popovich; Epirot Greek clarinet master Pericles Halkias, Haitian drummer Frisner Augustin, and Yiddish singer Beyle Schaechter Gottesman.

Other key artists documented in the collections by recordings are the Bukharan Jewish ensemble Shashmaqam; the founding members of the acclaimed Irish women's ensemble Cherish the Ladies; Dominican *merengue* master Jose Quezada; Albanian urban folk singer Merita Halili; Guyanese Hindu temple singer Sampat Dino Boodram; the 2001 West Indian day parade 'Panorama' winning steel band of the Caribbean American Sports and Youth Movement;

Bulgarian Rom saxophone virtuoso Yuri Yunakov; West African *jalilu* (master tradition bearers) Abdoulaye Diabate, Keba Cissoko, and Abou Sylla; and Lebanese cantor and acclaimed singer Naji Youseff.

In addition, the collection contains interviews with and performances by top artists and cultural leaders of the Albanian, American, Dominican, West African; Filipino, South Asian Indian, Former Soviet Jewish, Mexican and Peruvian communities, including Iraqi violinist Hakki Obadia; Filipino composer Bayani Mendoza de Leone; Filipino master *kulintang* musician Usopay Cadar; Soviet-Jewish clarinetist German Goldenshteyn, and many others. The collection also includes studio and session masters of recordings of many of these artists that were compiled for CD releases in the "Global Beat of the Boroughs" series on Smithsonian Folkways Recordings.

██████████'s recordings in its Research Project collections stitch together the complex tapestry of human experience in New York City, one that spans children and elders, embraces work and recreation, cultural and physical geography and the varied experience of ethnicity. The project titles are: City Play (documenting a century of urban play, including oral histories, photographs, field notes and materials relating to the production of an exhibition and book by the same title); African American Migration and Southern Folkways in New York City (focusing on the northern migration experience and maintenance of southern folkways in New York City's African-American church community); Transit Workers in New York City (an oral history project undertaken in collaboration with the Metropolitan Transit Authority to chronicle changes in the work culture and practices of transit workers and the riding public); Endangered Spaces (interviews with proprietors of culturally and historically significant and yet endangered places); High Steel and Cornmeal (interviews with members of the Mohawk nation who had worked in high steel building projects); and Las Villas in the Catskills (part of a larger project on Latino music and dance, this project includes interviews on Latino resort life in the Catskill Mountains). Most of these project collections include materials such as transcripts of audio interviews, fieldwork notes, and other project documentation.

The ██████████'s concert recordings have preserved vital performances by important artists of American root traditions, such as Gospel greats The Blind Boys of Alabama, Marion Williams, The Fairfield Four and The Dixie Hummingbirds; Blues masters Magic Slim, Junior Daugherty, Jack Johnson, Clarence Gatemouth Brown, Eddie Guitar Burns, Olu Dara, R.L. Burnside, Howard Armstrong, Lonnie Pitchford, and blues and jazz innovator Don Cherry; Louisiana's Cajun, Zydeco and Brass Bands The Dirty Dozen Brass Band, Beausoleil, The Ardoin Family and Canray Fontenot; Native American groups the Lakota Sioux Indian Dance Theater and Standing Arrow Singers, The White Top Mountain Bluegrass Band, and the Hawaiian sacred hula group Halau O Kekuhi.

Other recordings have preserved the works of important artists from both US-based ethnic communities and from abroad, many of whom are considered national treasures in their home countries and communities. The preservation and public accessibility of recordings is extremely important to the various cultural communities represented locally and nationally, both for their research value and as public recognition of the value of these cultures and traditions. The fact that these artists are recognized as important enough to be included in an American archive means a great deal to them and their communities in the US. The collection includes a large

number of major Indian classical artists including Ali Akbar Khan, Zakir Hussain and his father, the late Allarakhya, a unique duet with the late Indian sitar master, Vilayat Khan, and performances by renowned Indian flutist T. Viswanathan.

Artists of US based ethnic communities include Simon Shaheen and the Near Eastern Music Ensemble, Colombian vallenato ensemble Los Macondos, Irish fiddler Kevin Burke, Irish multi-instrumentalist and singer Mick Moloney, Moroccan *gnawa* singer Hassan Hakmoun, Javanese Gamelan Sekar Jaya, Vietnamese multi-instrumentalist Phong Nguyen, Bolivian-Indian Grupo Aymara, Afghan *rebab* virtuoso Ezatullah Mojadidi, Cambodia's Sam Ang Sam, Puerto Rico's Los Pleneros de la 21, Cuba's Conjunto Afro Cubano, Haiti's La Troupe Makandal, Odadaa of Ghana, Sing-Sing Rhythms of Senegal, Les Merveilles de Guinea, and the late West African master drummer Papa Ladjji Camara.

## **V. PLAN OF WORK**

### *A. The timetable for the project.*

#### July 2007: Restoration, Initiation Phase

- Meeting of project directors: review of budget and allocations
- Lead archivist and sound archivist engaged for project
- A/V archival assistant hired to begin processing
- Sound archivist review final lists of materials to be preserved with annotations on preservation issues for each item.
- Project manager and archival consultant (s) travel to Washington to coordinate with American Folklife Center / Library of Congress on cataloguing and accession of collection at the end of the project.

#### August – October, 2007 Conservation Phase I

- Digital Beta tapes from [REDACTED] transferred and files restored and backed up under the direction of Edward [REDACTED]
- \*Helical Scan Video collection: First half to be shipped to Sony Media Services for restoration and dubbing. 58 hours
- Processing of [REDACTED] reel to reel audio collection: 15 hours
- Begin processing first half of [REDACTED] cassette collection. 160 hours
- Second installment of Digital Beta tapes from [REDACTED] transferred and file restored and backed up. Second third of collection: 133 hours
- \*Helical Scan Video collection: Second half of collection to be shipped to Sony Media Services for restoration and dubbing. 58 hours
- Processing of second half of [REDACTED] cassette collection: 165 hours

#### November - December, 2007: Conservation, Phase II

- Processing, restoration and dubbing of first part of [REDACTED] cassette collection: 250 hours.
- Processing, restoration and dubbing of DAT tapes for [REDACTED] and [REDACTED]: 140 hours
- Cataloging of phase 2 materials: 260 records

## *Conservation/Preservation Discretionary Grants Program*

- Archives Web development begins
- Processing, restoration and dubbing of remainder of [REDACTED] cassette collection: 312 hours
- Processing, restoration and dubbing of [REDACTED] and [REDACTED] Hi 8 and MiniDV video. 250 hours [Not to be funded by NYSL Grant]
- \*Beta Camera Tapes from CTMD sent to Sony Media Services for dubbing. 200 hours
- Cataloging of Phase 1 materials: 426 records
- Follow-up meeting with American Folklife Center / Library of Congress to assess progress and plan for accession of duplicate collection.

### January – March, 2008. Conservation Phase III

- Processing, restoration and dubbing of DAT tapes for [REDACTED] and [REDACTED]: 173 hours
- Processing, restoration and dubbing of [REDACTED] Cassette Collection: 300 hours
- \*Processing, restoration and dubbing of [REDACTED] and [REDACTED] S-VHS and VHS video – 210 hours
- Review of web site infrastructure, assessment of cataloging to date.
- Cataloging of Phase 4 materials: 508 records
- Processing, restoration and dubbing of DAT tapes for [REDACTED]: 195 tapes to be dubbed
- Processing, restoration and dubbing of [REDACTED] Cassette Collection: 300 tapes.
- Cataloging of Phase 2 materials: 428 records

### April – May, 2008: Restoration Phase IV

- Cataloging of Phase 3 materials: 345 records
- Web site launch: Searchable catalog of collections in [REDACTED] and [REDACTED]
- MARC record: Archivist will write a MARC record describing the [REDACTED] [REDACTED] Archive and submit it to the New York State Documentary Heritage Program, who will then post it.
- December: Preparation of Final Report
- Delivery of duplicate collection to the American Folklife Center

Note: All items marked with “ \* ” refer to video preservation activities which will *not* be funded by the New York State Library Conservation Program Grant.

### *B. Conservation/preservation activities to be carried out during the project.*

Funds from the New York State Library Conservation Program will enable the preservation, arrangement and description and public access to the important audio materials in the New York [REDACTED], which houses joint collections of The Center [REDACTED] ([REDACTED]), [REDACTED] and [REDACTED]. Equipment will be purchased to enable the bulk of the preservation work to be done onsite at [REDACTED] and to enable the partner organizations to continue to preserve and maintain their collections. In the course of conservation and preservation work the project will produce analog preservation and digital access copies of all materials. Analog copies will be made on BASF / Emtec ¼ archival quality tape, using Studer A810 studio recorders running at speeds of 15 IPS for recording masters, and 7 1/2 IPS for field interviews and cassette tapes. Access copies will be available to

the public immediately following the conservation work at the partner organizations, and in the future, at the joint [REDACTED] facility in New York as well. A mirror collection will be donated to the American Folklife Center at the Library of Congress, where it will be made available to the public. All materials will be catalogued to facilitate this access and a MARC record will be entered through the New York State Documentary Heritage Program to assist the public in finding the collection online. A long-term preservation plan will be formulated for the partner organizations to insure the continued viability of the preservation copies, and to insure that future audio and video recordings are made on stable recording media and that they are routinely backed-up to prevent future loss.

C. *Personnel and vendors involved in the project.*

- Key personnel undertaking the work and their qualifications.

Staff: The project will be directed by [REDACTED] archivist and ethnomusicologist Thomas [REDACTED], Ph.D. (Ethnomusicology: University of Maryland, College Park). [REDACTED] has been on the staff of the [REDACTED] since 1994 working on all aspects of documentation as well as production and research and has overseen archival projects since 1996. He has also served as producer for the organization's last four CD projects. [REDACTED] Founder and Executive Director [REDACTED] (Folklore: University of Pennsylvania) and Managing Director [REDACTED] will direct the work on [REDACTED]'s collection. [REDACTED] and [REDACTED] supervised all of the documentary projects that generated City Lore's archival collections. [REDACTED] (Doctoral Candidate, ABD - Urban History, NYU), a historian, has managed [REDACTED]'s archival activities and curated exhibition projects at the New York Historical Society and the Museum of the City of New York. The [REDACTED] Associate Director [REDACTED] will oversee the preservation, cataloging and housing of [REDACTED] materials. [REDACTED] has been at [REDACTED] for more than twenty years, and was the curator for its large-scale 20<sup>th</sup> Anniversary gallery exhibit [REDACTED] at the New York Public Library for the Performing Arts which included archival materials, photographs and audio and videotapes. A full time archival assistant will be hired to work on processing and cataloguing the materials for all three organizations.

Consultants: Archivist Nancy [REDACTED] will serve as the archival consultant for collections and arrangements and cataloguing. Ms. [REDACTED] has worked with most of the collections included in the project, and has served as archival consultant to the [REDACTED]. Radio and concert sound recorder and engineer Edward [REDACTED] will serve as an audio recording and preservation consultant. The head recording engineer for [REDACTED] for two decades, Mr. [REDACTED] has worked with the Digital Beta collection of the [REDACTED] and was the mastering engineer for the [REDACTED]'s [REDACTED] *the Boroughs* archival compilation project (2001). Sound Archivist Jorge [REDACTED] will also be a consultant for audio and video preservation oversight and access issues. Mr. [REDACTED] has served as assistant director of the [REDACTED] Archives and Sound Archivist for the [REDACTED] Foundation. He served as a consultant to [REDACTED] during 1999 in the assessment of its analog reel-to-reel audio recording collection. His experience with sensitive collections of national significance and his training as an ethnomusicologist will serve well the needs of the project. Key project advisors are Michael [REDACTED] Head of the Archive of [REDACTED] of the Library of Congress and [REDACTED], New York State Archives.



**VI. INSTITUTIONAL CONTRIBUTION TO THE PROJECT**

*A. Contributions of staff time by existing institutional staff.*

The staff time of internal staff will be paid by the cooperating institutions.

*B. Financial contribution towards the overall costs of the project.*

All other direct costs of the project will be paid with support from the Save America's Treasures program and other matching foundation support.

**CONSERVATION/PRESERVATION DISCRETIONARY GRANT PROGRAM**

**BUDGET FOR** \_\_\_\_\_

*Note: NYSL Conservation/Preservation Grant funds are only applied to analog preservation activities*

**I. Salaries**

Name & Title (annual salary rate x FTE)	<u>A</u> Project Total	<u>B</u> Inst'l Contrib.	<u>C</u> Grant Request	<u>D</u> Grant Approved	<u>E</u> Expenses Submitted
██████████, Archive Dir.-50K @.6 xFTE	\$ 30,000	\$ 0	\$ 0	\$ _____	\$ _____
Audio Visual Technician-40K @ 1 x FTE	\$ 40,000	\$ 24,155	\$ 15,845	_____	_____
██████████, Assistant Dir., ██████████-50K @.2 x FTE	\$ 10,000	\$ 10,000	\$ 0	_____	_____
██████████, Managing Dir., ██████████ 50K @.2 x FTE	\$ 10,000	\$ 10,000	\$ 0	_____	_____
	_____	_____	_____	_____	_____
<b>TOTAL</b>	<b>\$ 90,000</b>	<b>\$ 74,155</b>	<b>\$ 15,845</b>	<b>\$ _____</b>	<b>\$ _____</b>

**II. Employee Benefits**

@ 28%	\$ 25,200	\$ 25,200	\$ 0	\$ _____	\$ _____
	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____
	_____	_____	_____	_____	_____
<b>TOTAL</b>	<b>\$ 25,200</b>	<b>\$ 25,200</b>	<b>\$ 0</b>	<b>\$ _____</b>	<b>\$ _____</b>

III. Purchased Services

Consultants	<u>A</u> Project Total	<u>B</u> Inst'l Contrib.	<u>C</u> Grant Request	<u>D</u> Grant Approved	<u>E</u> Expenses Submitted
██████████, Collections Archivist	\$ 4,200	\$ 2,100	\$ 2,100	\$	\$
██████████, Consulting Sound Engineer	\$ 4,200	\$ 2,100	\$ 2,100		
██████████, A/V Archivist	\$ 4,200	\$ 2,100	\$ 2,100		
Web Designer Consultant	\$ 5,000	\$ 5,000	\$ 0		
██████████					
Contracted Services (list vendors)					
Sony Media Services – Video Digitization	\$ 27,600	\$ 2,700	\$ 0		
Digibeta Audio Restoration – 183 hours @ \$100/hour	\$ 18,300	\$ 18,300	\$ 0		
<b>TOTAL</b>	\$ 63,500	\$ 57,300	\$ 6,200	\$	\$

CONSERVATION/PRESERVATION DISCRETIONARY GRANT PROGRAM

BUDGET FOR \_\_\_\_\_

*Name of Institution*

IV. Supplies & Materials  
(list)

	Unit Qty Price	<u>A</u> Project Total	<u>B</u> Inst'l Contrib.	<u>C</u> Grant Request	<u>D</u> Grant Approved	<u>E</u> Expenses Submitted
3/4" Reel to Reel Tape Stock	<u>1310/\$11</u>	<u>\$ 14,410</u>	<u>\$ 7,205</u>	<u>\$ 7,205</u>	<u>\$ _____</u>	<u>\$ _____</u>
CD-R disks	<u>1000/\$ 1</u>	<u>\$ 1,000</u>	<u>\$ 1,000</u>	<u>\$ 0</u>	<u>_____</u>	<u>_____</u>
DVD-R disks	<u>3000/\$ 1</u>	<u>\$ 1,000</u>	<u>\$ 1,000</u>	<u>\$ 0</u>	<u>_____</u>	<u>_____</u>
Digital Beta Tape Stock	<u>600/\$35</u>	<u>\$ 21,000</u>	<u>\$ 21,000</u>	<u>\$ 0</u>	<u>_____</u>	<u>_____</u>
Cleaning Supplies/leader tape	<u>_____</u>	<u>\$ 500</u>	<u>\$ 250</u>	<u>\$ 250</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
_____	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
<b>TOTAL</b>	<b><u>\$37,910</u></b>	<b><u>\$30,455</u></b>	<b><u>\$7,455</u></b>	<b><u>\$ _____</u></b>	<b><u>\$ _____</u></b>	<b><u>\$ _____</u></b>

V. Equipment (List equipment with a unit cost of \$5,000 or more. Equipment items under \$5,000 should be listed under Supplies & Materials.)

	Unit Qty Price	A Project Total	B Inst'l Contrib.	C Grant Request	D Grant Approved	E Expenses Submitted
Digital Converter	1 @ 5,000	\$ 5,000	\$ 5,000	\$ 0	\$	\$
A/V Server Upgrade	1 @ \$5,000	\$ 5,000	\$ 5,000	\$ 0		
Professional Cassette Recorder	1 @ \$500	\$ 5,000	\$ 4,500	\$ 5,000		
Pro VHS VTR	1 @ \$500					
Digital VTR	1 @ \$3,000					
Pro SVHS VTR	1 @ \$1,000					
<b>TOTAL</b>		<b>\$ 15,000</b>	<b>\$ 14,500</b>	<b>\$ 500</b>	<b>\$</b>	<b>\$</b>

VI. Other Expenses

Shipping of Materials		\$ 2,000	\$ 2,000	\$ 0	\$	\$
Off site Storage during Grant Period		\$ 2,000	\$ 2,000	\$ 0		
<b>TOTAL</b>		<b>\$ 4,000</b>	<b>\$ 4,000</b>	<b>\$ 0</b>	<b>\$</b>	<b>\$</b>
<b>PROJECT TOTAL</b>		<b>\$235,610</b>	<b>\$205,610</b>	<b>\$ 30,000</b>	<b>\$</b>	<b>\$</b>