

Project Title	Preservation of Broadcast Recordings, 1933-1950
Project Goal - For a general audience as well as your peers, explain the goals of the project in clear and compelling language.	████████████████████ is seeking support to digitize and preserve 40 hours of rare broadcast recordings from 1933-50. The live concerts were recorded on extremely fragile and brittle lacquer discs more than 70 years old. The preservation transfers will be digitized at the standard archival rate of 96kHz/24bit and made available to the public at the ██████████ ██████████ reading room and the ██████████ ██████████.
Project Start Date	04/01/2016
Project End Date	04/01/2017
Grant Request	20000
Total Project Budget	31600
Project Start Date	04/01/2016
Total number of hours of materials to be preserved:	40
Please indicate the primary genre of the materials to be preserved, if there is more than one genre list them in order of greatest quantity:	Classical
Please check the items below that best describe the media to be preserved in the collection:	Records (shellac, vinyl, acetate, etc.)
Please check all the items below that best describe a majority of the collection:	Radio/TV broadcasts
Year or range of years of items to be preserved	1933-1950

(example 1935-1945):	
List of significant performers/persons recorded (250 characters maximum)	<p>██████████, Arturo Toscanini, Vladimir Horowitz, Friedrich Schorr, Robert Casadesus, Rudolf Serkin, Ernest Hutcheson</p>
A brief description of the project: 5,000 character maximum, including spaces	<p>Support from the Grammy Foundation will help the ██████████ ██████████ to preserve 40 hours of brittle lacquer disc out of a cache of 245 broadcast recordings from 1932-1962 (comprising approximately 350 hours of audio in total). For this proposal, we have prioritized aluminum-based lacquer discs based on significance, uniqueness, and fragility of source material: there is no other surviving record of these particular performance broadcasts. Preservation transfers of these unique sources will enable the ██████████ ██████████ to provide public access to these recordings, which chronicle the ██████████'s performances from near the beginning of its recorded history through the post-World War II period.</p> <p>These include the only known complete documentation of Vladimir Horowitz playing the Brahms Piano Concerto No. 1 on ██████████, 1935; Rudolf Serkin's debut with the New York Philharmonic on ██████████, 1936; Toscanini's only surviving performances of Beethoven's 8th and 9th Symphonies with the ██████████ on ██████████, 1936; the only known source of Ernest Hutcheson, well-known pedagogue, pianist, composer, and former president of The Juilliard School, performing Beethoven's Piano Concerto No. 3 on ██████████, 1940, and other unique performances featuring Jascha Heifetz, Friedrich Schorr, Robert Casadesus, and others. The copyright for all these recordings belongs to the ██████████.</p> <p>The 40 hours of lacquer disc material will be physically cleaned and restored according to the needs of each individual item. Playback will occur through a Marantz Audio Console via a Lucid A/D converter at 96KHz/24bit. The recording will be streamed into the SADiE Multitrack Audio Recording software in stereo, 2-channel mode. All metadata will be embedded according to the Broadcast Wave (BWF) specifications and Federal Agencies Digitization Guidelines Initiative recommendations. Deliverables for each broadcast date will include one or more stereo BWF files for preservation (at 96/24)</p>

and lower-resolution BWF service copies (at 44.1/24).

The original source materials are [REDACTED] sources currently being held in a stable environment with appropriate temperature and humidity controls for optimum preservation. The physical materials will be returned to their original locations once preservation transfer has been completed. Digital files will be stored in a network-attached RAID storage array at the [REDACTED], external LaCie hard disk drives to be stored offsite, and local hard drive storage at [REDACTED] for further redundancy.

Recovering these unique sources will allow the [REDACTED] to make these recordings available to music lovers and enthusiasts all over the nation and the world. Each of these rare recordings will be made available to the public through two central venues. [REDACTED], a resource well-known amongst the international classical music community, will offer access to these recorded material Monday through Friday from 10:00 am-5:00 pm. Additionally, the [REDACTED] will collaborate with [REDACTED] at the [REDACTED] to host the broadcast recordings for public access.

[REDACTED] has received widespread recognition for its audio preservation efforts. Its vast collection currently includes over 2,000 musical releases dating back to 1917. As one of the foremost pioneers of recorded sound, the [REDACTED] has preserved rare and important instances of the [REDACTED]'s legacy in classical music. These include hundreds of concerts from the 1980s conducted by Zubin Mehta and solos from musicians such as Emanuel Ax, Pinchas Zukerman, and Itzhak Perlman, preserved with support from two previous [REDACTED] grants.

The estimated budget to complete the preservation and digitization of these 40 hours of material is \$31,600. [REDACTED] asks the Grammy Foundation for a \$20,000 Preservation Implementation Grant to apply toward vendor fees, materials, and transportation costs. For this project, we have selected [REDACTED] as project partner. The [REDACTED] has previously remastered works for the [REDACTED] as well as the [REDACTED], [REDACTED]

	<p>[REDACTED], [REDACTED], [REDACTED]. If awarded the grant, [REDACTED] will ensure that the rest of the project expenses are covered by income from additional general operating and program donors.</p>
<p>Please give a brief description of the dissemination plan</p>	<p>Recovering these unique sources will allow [REDACTED] to make these recordings available to music lovers and enthusiasts all over the nation and the world. Each of these rare recordings will be made available to the public through two central venues. [REDACTED], a resource well-known amongst the international classical music community, will offer access to these recorded material Monday through Friday from 10:00 am-5:00 pm. Additionally, [REDACTED] will collaborate with [REDACTED] at the [REDACTED] to host the broadcast recordings for public access.</p>
<p>Brief biographies and roles of key personnel: 5,000 character maximum, including spaces. Please indicate whether each person is a full-time employee or a hired contractor</p>	<p>[REDACTED] ([REDACTED]) has been the Archivist and Historian of the [REDACTED] since 1984. Ms. [REDACTED], who has a master's degree in history from [REDACTED], has lectured extensively about [REDACTED]'s past, and has curated major exhibitions at the [REDACTED] (1992), the [REDACTED] (2000), and the [REDACTED] (1998). In the fall of 2003 she mounted the largest multimedia exhibition on [REDACTED]'s history, which opened at the [REDACTED] and has since moved to [REDACTED]. In addition to giving pre-concert talks at the [REDACTED], Ms. [REDACTED] has lectured at [REDACTED], [REDACTED], and the [REDACTED]. In 1995 Ms. [REDACTED] became the Executive Producer of the [REDACTED] record label, which has released award-winning and Grammy-nominated CD collections, including the 12-CD set, [REDACTED]; the 10-CD set, [REDACTED]; and the first new recording in 20 years of [REDACTED]. In 1999 she was elected to the Board of Governors of the [REDACTED]. Ms. [REDACTED] Haws has been an archival consultant to the [REDACTED], [REDACTED], and the [REDACTED], and has been a project archivist for the [REDACTED], the [REDACTED], and [REDACTED]. She has served as president of the [REDACTED], [REDACTED], is a founder of [REDACTED], and chairs [REDACTED].</p>

the Board Archives Committee of the [REDACTED]. Ms. [REDACTED], along with [REDACTED], is the author of [REDACTED], published in September 2008 by Harper Collins. Currently, she is leading the effort to digitize 1.3 million pages of archival material, funded by [REDACTED], to be made available over the Internet in 2012.

[REDACTED] ([REDACTED]) currently works as the Digital Archives Project Manager at the [REDACTED]. For three years, he has been coordinating and managing the digitization and online presentation of the [REDACTED] which will hold 1.3 million pages of music scores, programs, business records, images, press clippings, and more by the end of 2012. He is also treasurer of the [REDACTED], for which he has facilitated full-length workshops on project management for archivists. Prior to this, he was the Digital Archivist at the [REDACTED], where he led a mass digitization project and presented at the 2009 [REDACTED] conference. Mr. [REDACTED] received his MLIS from [REDACTED], prior to which he received an MM from [REDACTED]. While at [REDACTED], he worked in the Scholarly Communications Center, helping to develop the [REDACTED] program intended to encourage local cultural memory institutions to participate in [REDACTED], [REDACTED]'s statewide digital repository.

[REDACTED] (hired contractor), President of [REDACTED], has been awarded three Grammy nominations and an honorable mention from NARAS. From 1996-2004 he was co-chair of [REDACTED] with [REDACTED], as well a contributor to the [REDACTED] concerning analogue identification, conservation and preservation, and has been a sound engineer at the [REDACTED] for over 20 years. In that capacity, he has been the preservation engineer of various sound collections that belonged to the [REDACTED], the [REDACTED], the [REDACTED], and [REDACTED]. He has also been the technical curator of the famed [REDACTED] since 1988.