

PROJECT OVERVIEW

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.	██████████ seeks to digitize and preserve 43 hours of rare radio broadcast recordings from 1933-1950. The live concerts were recorded on extremely fragile and brittle lacquer discs. The ██████████ will provide public access to these recordings through its own research center and through the ██████████, as well as through an online listening portal upon request.

COLLECTION OVERVIEW

Total number of hours of materials to be preserved:	43
Please indicate the primary genre of the materials to be preserved:	Classical
Please check all the items below that best describe a majority of the collection:	Radio/TV broadcasts
Please check the items below that best describe the media to be preserved in the collection:	Records (shellac, vinyl, acetate, etc.)
Year or range of years of items to be preserved (example 1935-1945):	1933-1950
List of significant performers/persons recorded (250 characters maximum)	██████████, Robert Casadesus, Jascha Heifetz, Vladimir Horowitz, Ernest Hutcheson, Fritz Reiner, Friedrich Schorr, Rudolf Serkin, George Szell, Arturo Toscanini
Please indicate if there have been any changes to the project or information submitted since the letter of inquiry.	The Organizational Budget Expenses reflect not just the amount of the ██████████ budget but the full ██████████ budget (\$435,000 in the letter of inquiry vs. \$75,405,000 in the proposal). The total project budget has been reduced slightly from \$31,600 in the letter of inquiry to \$28,220 in the proposal. The total number of hours of materials to be preserved has changed from 40 hours in the letter of inquiry to 43 hours in the proposal.

PROJECT NARRATIVE

Project Narrative: 9,500 characters with spaces maximum. Please create in a Word document and copy and paste into this field. Number sections per the guidelines and add spaces in between sections to improve readability.

1. Project Description

████████████████████ holds a collection of 245 radio broadcasts made between 1932 and 1962, comprising some 350 hours of audio in various formats. ██████████ is now seeking support to digitize and preserve 43 hours of brittle lacquer discs from the collection documenting 29 unique live radio broadcasts from the 1930s and 1940s. Preservation transfers of these unique sources will enable the ██████████ to provide public access to these recordings both through its own research center and through the ██████████ ██████████, as well as through an online listening portal upon request. The preservation work would take place over a period of 12 months, beginning 4/1/2016.

The ██████████ first began radio broadcasts of its concerts in 1922. In 1930, the ██████████ was the first ██████████ to broadcast its concerts live coast-to-coast which took place every Sunday afternoon. Being the oldest ██████████ in the United States and the third oldest in the world, the rich performance history includes nearly every major conductor and soloist, captured through the ██████████ radio broadcasts. From ██████████ debut to the World Premiere performance of ██████████, the ██████████ is the repository of more than 7,000 hours of concert recordings. Toscanini, Mitropoulos, Walter, Cantelli, Kostelanetz, Boulez, Kubelik, Leinsdorf, and Tennstedt are just a few of the renowned conductors who can be heard in these live performances. Virtuoso greats from Horowitz to Gould, Traubel to Flagstad, Heifetz to Morini, du Pré to Ma, and Pavarotti to Domingo are just a few examples of the significant guest artists captured in these historic broadcasts and recordings.

2. Content

The materials we are requesting support for are only a fraction of the entire collection in our digitization program, but they are some of the most fragile as they are on glass-based lacquer or aluminum discs, and have been prioritized based on significance, uniqueness, as well as fragility of source material: to our knowledge, there is no other surviving record of these particular performance broadcasts. 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 ██████████ 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.

3. Ownership of materials

The [REDACTED] owns these materials and will house the preservation copies permanently in the [REDACTED] as well as provide a listening copy to the [REDACTED].

4. Copyright status

The copyright for all these recordings belongs to the [REDACTED].

5. Methodology

All discs will be professionally cleaned on a Keith monks Record Cleaning Machine. Playback will be done using an optimum stylus size through a Marantz Audio Console, which provides the various disc playback curves for pre-RIAA playback era discs. The digital conversion is accomplished by using a Lucid A/D converter set to 96KHz/24-bit sampling frequency and bit rate to remain consistent with the [REDACTED]'s existing preservation standards. The audio signal will be recorded as a BWF using SADiE Multitrack Audio Recording software in stereo 2-channel mode to capture each groove wall separately, effectively creating dual-mono stereo interleaved files. Metadata will be recorded directly into the BWF file and will include the works performed, date/location of performance, soloists/conductor names, original media information and an [REDACTED] performance ID number. Additionally, all strongly recommended elements specified in the FADGI BWF Metadata Embedding Guidelines, v.2 will be utilized. FADGI's BWF MetaEdit tool will be used to generate and embed MD-5 checksums, validate metadata, and export metadata files in BWF XML format to be stored alongside the preservation files, and those checksums will be verified following their transfer from the vendor to the [REDACTED]'s storage system. Preservation files will be stored on Synology RAID DS1511+ configured as RAID 5, housed in the [REDACTED] and accessible via administrative workstations. For additional redundancy, preservation files will be burned to archival-grade DVD-Rs and stored offsite at [REDACTED] and a second set at the [REDACTED]. Service copies delivered as 44.1KHz/24-bit BWF files will also be stored on the Synology RAID system in addition to being burned onto playable CD-R discs at the [REDACTED] and stored on a streaming server for selective user access. Each hour of audio preserved takes between 3 and 4 hours of labor to complete the process. The fee set by [REDACTED] is \$135/hr includes all material supplies required for delivery.

6. Preservation of original materials

All original source materials are stored in a stable, interior

	<p>concert?" and instructions on how to gain free access to the audio for a limited time will appear.</p> <p>In addition to making the recordings broadly available, the [REDACTED] will promote the project upon completion with a press release, an announcement on the [REDACTED] website, and as a permanent feature on the [REDACTED] website's History section ([REDACTED]). Upon completion of the project, [REDACTED] will lead a public lecture in the archives describing the project, the discoveries, and the historical significance of the performances. The lecture will be videotaped and made available on the [REDACTED]'s website.</p>
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Brief biographies and roles of key personnel: 3,000 character with spaces maximum

<p>Brief biography of key personnel: 3,000 character with spaces maximum</p>	<p>[REDACTED], [REDACTED] Ms. [REDACTED] has been Archivist and Historian of the [REDACTED] since 1984. She has a master's degree in history with a certificate in Archival Management from [REDACTED], has lectured extensively about the [REDACTED]'s past, and has curated major exhibitions around the world. In 1995 she became 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 local Board of Governors of [REDACTED]. She has been an archival consultant to the [REDACTED], [REDACTED], and the [REDACTED]. Currently, she is leading the effort to digitize 3 million pages of archival material, funded by the [REDACTED], which began to be available over the internet in 2011.</p> <p>[REDACTED] is Digital Archives Manager at the [REDACTED]. For more than six years, he has coordinated and managed the digitization and online presentation of the [REDACTED], currently in its second phase to make more than 3 million pages of marked music scores, programs, business records, images, press clippings, and other material from 1842-1970 freely available online. He has spoken on digital archives topics, non-profit administration, and project management across the U.S. He is a former Executive Board member of the [REDACTED]. Prior to his work at the [REDACTED], he was the Digital Archivist at the [REDACTED], where he led projects in mass digitization, library automation, and digital asset</p>
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	<p>migration among others. He received his MLIS from [REDACTED] and an MM degree from [REDACTED].</p> <p>[REDACTED], Independent Contractor [REDACTED], President of [REDACTED], has been awarded three Grammy nominations and an honorable mention from [REDACTED]. From 1996-2004 he was co-chair of [REDACTED]'s Technical Committee 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], [REDACTED], [REDACTED], and [REDACTED]. He has also been the technical curator of the famed [REDACTED] since 1988. He will serve as preservation engineer for this project.</p>
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SUPPORTING DOCUMENTS

Budget Sheet: Only the GRAMMY Foundation formatted budget will be accepted.	[REDACTED]
List of the Collection: One page list of the collection or highlights thereof, including content, format and length.	[REDACTED]
Letter of Support #1:	[REDACTED]
Letter of Support #2:	[REDACTED]
Credit List of Engineer:	[REDACTED]
General Description and History of Organization: One page only.	[REDACTED]
Organizational Income and Expense (actuals) for Last Completed Fiscal Year:	[REDACTED]
IRS Non-profit Determination Letter (if applicable):	[REDACTED]