

PERFORMANCE!



The Newsletter of **the Society of American Archivists'** **Performing Arts Roundtable**

Issue for Winter/Spring 2006

[The Performing Arts Roundtable: Encourages the exchange of information on historical and contemporary documentation of music, dance, theater, motion pictures, and other performance media. (from the SAA Web site)]

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Message from the Roundtable Co-Chair

Performing Arts Roundtable Reaches Out

By Helice Koffler

At various times over the past several months I have been asked, “What does co-chairing the Performing Arts Roundtable involve?” Inevitably, a lot of energy goes into planning activities for the annual SAA conference and we have been active in that regard (see below). But what about the rest of the year and connecting with the many of you who are not able to attend the meeting?

In the hopes of facilitating communication and phasing out our mailing list, last September we set up a PAR listserv through SAA. So far, the response has been a little disappointing, but recently signing up has been made easier than ever by SAA’s Director of Member & Technical Services, Brian Doyle. Simply point your browser to the SAA E-mail Lists page (<http://www.archivists.org/listservs/index.asp#roundtables>), scroll down to the Performing Arts Roundtable entry, fill in your name and e-mail address, and click on the subscribe button. It takes seconds and the confirmation process is equally quick. You need not be an SAA member (although it’s always encouraged) to participate in the listserv, so let’s get the dialogue going!

Another new initiative we have decided to undertake this year is to try to collaborate more actively with local professional organizations to develop a member’s program with a performing arts-related theme. To this end, I have been working closely with board members from the Archivists Round Table of Metropolitan New York to create a program for this year’s NY ART meeting schedule. As of this writing, the details have not been completely finalized, but we expect to be able to offer NY ART members (and anyone else in the area who is interested) a very special program on music archives at the June 2006 NY ART meeting. Look for an announcement of this event on the PAR listserv and Web site in the very near future. (Those of you who live or work in the New York metropolitan area might also want to check out the other activities of NY ART on their site: <http://www.nycarchivists.org/main.html>.)

In the coming year we hope to work with even more groups in other regions to get meetings on issues of concern to performing arts archivists on their own agendas. If you are a PAR member who also belongs to a local professional organization and would like to see such a program take place in your area, please feel free to e-mail me for advice or suggestions (hkoffler@nypl.org).

As for the SAA annual conference itself, this year it will be held (a littler earlier than usual) in Washington, D.C., July 30-August 5, 2006. The Performing Arts Roundtable meeting has been scheduled for Wednesday, August 2, 5:00-7:00 p.m. Along with the business meeting and time for informal discussion, a portion of this year’s meeting will feature presentations by speakers on issues relating to audiovisual materials and collections. A special tour of the University of Maryland’s Performing Arts Library for PAR members is also being arranged to take place

during the week of the conference. Further information about PAR activities at SAA will be available in the next issue of the newsletter.

As always, many thanks are owed to George Bain for so conscientiously maintaining the mailing list and for his continuing enthusiasm for the newsletter. I also want to extend special thanks to Karen Spicher, whose term as Roundtable chair will conclude at the annual meeting. It has been great to work with Karen, who has been very supportive and has worked diligently on ideas for programming and increased member participation. At the annual meeting, we will need to appoint or elect a new co-chair, to serve a staggered term through August 2008. Please consider nominating yourself or a colleague and help PAR to become even more useful to performing arts archivists everywhere

An Open Letter to the Performing Arts Roundtable Membership

By Helice Koffler

Dear SAA Performing Arts Roundtable Members:

As some of you may be aware, the Trustees of the Victoria and Albert Museum are considering closing London's Theatre Museum.

Two main options have been proposed, both of which would involve vacating the museum's current building.

1. Leave the Covent Garden site (which the museum does not own) and move the Theatre Museum's collection and activities to the main Victoria and Albert Museum complex in South Kensington
2. Maintain a limited presence in Covent Garden by developing a partnership with the Royal Opera House, which would allow for the continuation of some public displays (though on a much smaller scale than at present) and educational activities in a West End location.

I encourage you to read the consultation paper for background on the situation and additional details about the options that the Trustees are weighing. It may be found at:

<http://www.theatremuseum.org.uk/news/details.php?id=35>

Partly in response to the strong public outcry which followed the news of the museum's possible closure, the Board of Trustees (albeit somewhat reluctantly) have solicited responses to this consultation document to be received by May 12, 2006. The Board will meet on May 18, 2006 to make a final decision on "its preferred option for the future development of the museum."

Those of you familiar with the work of the Theatre Museum may wish to respond to the document directly (instructions on how to do so are contained at the beginning of the

consultation paper). For those of you interested in registering a less formal response, the Theatre Museum has made available an online message board, which also can be found by following the link given above.

The Performing Arts Roundtable is currently drafting its own message of support for the future of the Theatre Museum to be sent to the Board of Trustees in advance of the May 12 deadline. While we will not endorse any specific solution, we certainly wish to convey the need for greater recognition and support for this unique and valuable institution—the kind of sustained commitment that will enable it to even more fully realize its mission of being the United Kingdom’s national museum of the performing arts.

I invite any responses or suggestions regarding the content of PAR’s statement of support. Please send any feedback before May 3, 2006 either through the listserv or you may send comments to me directly at hkoffler@nypl.org.

Thank you.

Helice Koffler is Co-Chair (2005-2007) of the SAA Performing Arts Roundtable

News Notes

Performing Arts Roundtable’s listserv

The SAA Performing Arts Roundtable has initiated a listserv. The listserv is facilitated by SAA and the SAA Web master Brian Doyle. For more information contact co-chair Karen Spicher (karen.spicher@yale.edu).

NHPRC – the Struggle Continues

Once again the federal budget sent to Congress cut out funding for the National Historical Publications and Records Commission. And once again the archival community is mounting a campaign to insert funds into the budget. SAA is urging members to contact Congressional representatives and senators and speak in favor of this funding.

Reports from the Field

Editor’s Note: This section is intended to be an avenue for the exchange of information to members of the roundtable about collections or other topics of importance for archivists in or with the performing arts.

The reports in this issue look at archival activity on the part of two music archival repositories. An archivist and systems librarian at East Tennessee State University explain in some detail how they have made recorded music available to students with instructional software that allows for respect for access while balancing this against respect for copyright. Then a pair of archivists at the University of Idaho describe the archival outreach, including instructional use, that has grown around their university's Idaho International Jazz Festival, an outgrowth of the repository's Lionel Hampton Collection.

Sharing that High Lonesome Sound: Training Bluegrass Performers

By Celia Szarejko and Norma Myers

The Bluegrass, Old Time, and Country Music Program at East Tennessee State University (ETSU) resulted from an individual's dream for a program not normally associated with academic musical training and his continued hard work to make the program a success. This program began in 1982 with Jack Tottle as a part-time adjunct faculty member and has grown over the years to an established minor with three full-time professors, five adjunct instructors, a graduate assistant, and part-time secretary. It has become the most extensive bluegrass music program at any four-year university in the nation. In spring semester 2005, the program offered 39 courses including private lessons, ten student bands, and regular courses with 200 student enrollments.

The program has grown not only in numbers but also in reputation for quality over the years. It has attracted international students and faculty from Japan, Canada, France, Australia, and India. Every year it brings out-of-state students to ETSU from states such as Alaska, Texas, New Jersey, Montana, and Oklahoma. Among the alumni of the Bluegrass program at ETSU are such

noted musicians as Adam Steffey, Barry Bales, and Tim Stafford, all of whom have won Grammy awards for their work with Alison Krauss and Union Station. Other former students include Beth Stevens (of the duo the Stevens Sisters), Jennifer McCarter of the country group, The McCarters, and country star Kenny Chesney.

The Bluegrass Program does not use the standard methods of teaching student to read music—notes written on lines and spaces—but rather the traditional method to hear music and then play it. The students learn both performance skills and the historical and cultural context from which this important American music has evolved. Because learning is based upon hearing, it has been important that Archives of Appalachia build a listening library to support this program. The Archives already had an extensive collection of field recordings featuring ballad singers, old-time string bands, and fiddlers' conventions and festivals. In 2001, Kelly Smith, the widow of Dr. Kenneth Smith, donated her husband's collection of bluegrass and country music recordings and publications. This proved to be one of the most extensive

collections of bluegrass music in existence that included 17,000 LPs, 700 CDs, and over 150 video recordings. With this acquisition and our continued effort to purchase new recordings for the collection, we felt that we were in a good position to support the students in the Bluegrass Program.

Because learning is based upon hearing, it has been important that Archives of Appalachia build a listening library to support this program.

We worked with the professors, Jack Tottle and Raymond McLain, to get their course listening assignments and began to produce listening copies for use in the Archives in order to preserve the original LPs or tape recordings. Just when we were feeling really good about ourselves and what we had accomplished, we discovered that the students were frustrated. They explained that they needed to listen to the music with their instruments in their hands so that they could actually play with the recording. Students in the Harmony Singing course needed to hear the particular harmony part and sing a long with it. It is how they learned the music. The prospect of banjos and fiddles and singing students in the Archives reading room was not feasible—in fact it was down right disturbing.

The question became: What now? How do we make this incredibly rich collection of music useful to these students? Could technology help us? Would copyright and performance rights be such obstacles as to prevent us from helping these students?

One of our concerns with making audio recordings available electronically as course reserve material is compliance with

copyright law. The Tennessee Board of Regents (TBR) guidance on copyright (TBR 1999) recommends following the CONFU (Conference on Fair Use) “fair use” guidelines for distance education, educational multimedia works, digital images, and electronic reserves and summarizes these requirements as follows:

*“-- electronic reserves should be limited to a single chapter from a book, one article from a journal, one poem from a collected work, short excerpts from longer items
-- the reserves should be copies of materials that the faculty member, institution, or library already possess legally (i.e., by purchase, license, interlibrary loan, etc.)
-- § 108 (f)(1) notice of copyright should appear on a preliminary screen and should include additional language cautioning against further electronic distribution of the digital work
-- any copyright notice on the original work should be included on the electronic reserve portion
-- access to the electronic reserves should be limited to students enrolled in the class, and access should terminate at the end of the class term
-- if the item is to be reused in subsequent academic terms, permission should be obtained from the copyright holder”*

The Music Library Association’s *Statement on the Digital Transmission of Electronic Reserves* (MLA 2004) states:

“The MLA also believes that the dubbing or digital copying of musical works for class reserves falls within the spirit of the fair use provision of the copyright law. ... the Music Library Association supports the creation and transmission of digital audio file copies of copyrighted recordings of musical works for course reserves purposes, under the following conditions:

Access to such digital copies must be through library-controlled equipment and campus-restricted networks.

Access to digital copies from outside of the campus should be limited to individuals who have been authenticated: namely, students enrolled either in a course or in formal independent study with an instructor in the institution.

Digital copies should be made only of works that are being taught in the course or study.

Digital copies may be made of whole movements or whole works.

Either the institution or the course instructor should own the original that is used to make the digital file. The Library should make a good faith effort to purchase a commercially available copy of anything that is provided by the instructor.

The library should remove access to the files at the completion of the course.

The library may store course files for future re-use. This includes the digital copy made from an instructor's original if the library has made a good faith effort to purchase its own copy commercially. “

Commentary on digitizing library sound recordings for Internet delivery of course reserves on the same MLA site (Clague n.d.) suggested that institutions can discourage copyright infringement by using streaming technology that does not download an entire file to disk for transmission.

We decided that it would be feasible to deliver these audio reserve files to the practice rooms and comply with the copyright guidelines by converting the files to a streaming audio format supported by the university's streaming media server and providing links to the files through the Bluegrass course sites in Blackboard. Blackboard effectively restricts access to the audio recordings to enrolled students authenticated by user name and password

and removes access at the end of the semester. The files are also removed from the streaming media server at the end of the semester. Notice of copyright, including language that downloading and redistribution are prohibited, appears at the top of the audio reserve page in the Blackboard course sites.

The use of streaming audio technology for transmission of the files is intended to avoid making the entire file available in a form that is easy to download and save.

Archives staff converted the phonograph record tracks from analog to digital form Samplitude 7.2 in Microsoft Windows Wave Form Audio (.wav) file format, saved them to a CD, and sent to the CD to the streaming media server administrator. The server administrator, using Windows Media Encoder, compressed each file into Windows Media Audio (.wma) format so it can be streamed for playback with minimal buffering, uploaded it to the server, and provided the access URL to the Archives. During the encoding process, one or more playback bit rates can be specified for a file to make it accessible at different network connection speeds. The audio files for the Bluegrass courses are encoded for playback at either 32 or 64 kilobits per second (Kbps) and the appropriate format is provided by the server automatically depending on the user's connection speed. The file encoded at 32Kbps is supplied for dial-up connections at 56Kbps, the minimum dial-up connection speed currently supported. Broadband connections are supplied the file encoded at 64Kbps. To our non-musician ears, the sound quality on playback is the same at

both speeds and depends more on the sound card and speakers used than on the connection speed. We tested playback of the same file on a Dell Latitude laptop using a 56K dial-up connection (32Kbps) and local area network (LAN) connection (64Kbps) and didn't notice any difference.

The audio files are mounted on the university's streaming media server and links to the files are provided through the appropriate Blackboard course site. Access to Blackboard courses is authenticated and limited to enrolled students and course instructors. Only works being used for instruction are provided in this way, and the original recordings are in the collections owned by the Archives of Appalachia. The files are removed from the streaming media server and the course content is inaccessible in Blackboard after the course has ended.

The use of streaming audio technology for transmission of the files is intended to avoid making the entire file available in a form that is easy to download and save. With streaming audio, only a portion of a work is held in a computer's memory buffer while the file is being played. However, it is easy to find and install software available on the Internet that is designed to capture and save streaming audio. A student using their own computer to access Blackboard course content could easily do this, so we have some concerns about whether or not the steps we have taken to comply with copyright guidelines are sufficient. What else could we do to prevent students from downloading the files, burning them to CD or saving them to a player, and sharing them with all their friends? Limiting access to university-controlled equipment in the practice rooms is one obvious choice.

We also found that linking to the files through Blackboard was not a sufficient

access control mechanism. If the URL for the file is visible in the player and can be saved, copied, and distributed *and* access to that file is not password protected on the streaming media server, then anyone with the URL can access the file outside the Blackboard course site. This would appear to be a violation of the provision that only authorized students enrolled in the class have access to the file. Either the URL needs to be hidden, effectively limiting access to links from Blackboard, or the files on the streaming media server also need to be protected with the same authentication mechanism used in Blackboard. This is another reason for limiting access to university-controlled equipment in the practice rooms.

It seems to us that another approach to digital audio reserves would be to make the files available in a downloadable format for a fee in the same way that many students now download music to portable audio players for their personal entertainment. Enabling students to listen to the music in the time and place of their choosing could be offered as a value-added service for a fee in addition to access for free from the practice rooms. We hope to be able to explore this idea further in the future.

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Tennessee Board of Regents (TBR). 1999.
Copyright Primer.

Celia Szarejko (szarejko@etsu.edu) is the Library Systems unit head and Norma Myers (myersn@etsu.edu) is the Curator of the Archives of Appalachia at East Tennessee State University, Johnson City, TN.

Jazz in the Hinterlands: The International Jazz Collections in Moscow, Idaho

By Michael Tarabulski and Lewis Ricci

Background

Established in 1992 with the donation of the historical materials of jazz legend Lionel Hampton, the International Jazz Collections of the Lionel Hampton Center at the University of Idaho, gathered materials for eight years and opened for research in the fall of 2000, funded by congressional earmarks. It is developing into a significant jazz archive. The IJC is part of the University of Idaho and is affiliated with the Lionel Hampton School of Music and the Lionel Hampton Jazz Festival (held annually in late February, see

<http://www.jazz.uidaho.edu/default.aspx?pid=47439> for this year's program).

The IJC now houses over 1000 scores, 10,000 recordings, 45 cubic feet of letters and papers, 5,000 photographs, 20 instruments, film, clothing, and numerous personal items of historical significance including almost 40 years of materials and recordings associated with the Lionel Hampton Jazz Festival and its predecessor events. Among its holdings are the complete collections of jazz critic Leonard Feather,

trombonist Al Grey and trumpeter Conte Candoli, as well as pieces from the collections of vocalists Joe Williams, Ella Fitzgerald, and Lee Morse, trumpeters Dizzy Gillespie and Doc Cheatham, pianist Jane Jarvis, publisher and collector Neil McCaffrey, and band leader Stan Kenton. Through the Collections' educational programs and partnerships with the Jazz Festival and other cultural institutions, the archive is being made accessible and available for study and enjoyment by students, jazz and music enthusiasts, musicians and scholars world-wide.

Arguably, the most important collection at the IJC is that of jazz critic, composer, pianist, journalist, and producer extraordinaire, Leonard Feather (1914-1994). Best known as the author (and co-author in later editions) of *The Encyclopedia of Jazz* and the main jazz critic for the *Los Angeles Times*, a role which he began in 1960, Feather's status as the definitive voice of American jazz criticism, due to both his lengthy career and extraordinary output in international, national, and regional publications and media, makes his personal

collection unquestionably valuable to the scholarly research of jazz. Although Feather was best-known for championing the music and musicians of the bebop era, he wrote and produced criticism and commentary on every style of jazz and most major figures from early jazz through the time of his death. The collection includes numerous never-before-heard taped interviews and recordings, virtually all the film he ever produced or had a creative role in, drafts and original interview information for many of his published writings, four scrapbooks of photos, programs, and letters, and 42 scrapbooks containing his complete, or nearly complete, ephemeral writings 1934-1994.

[W]e received two competitive grants from the Open World Leadership Center/Library of Congress to host jazz musicians/scholars from Russia in 2005 and 2006...

The IJC has been the recipient of four non-competitive, U.S. Congressionally directed grants administered by the Institute of Museum and Library Services. These grants have sequentially different purposes, the first intended to organize, describe, and catalogue the collections, the second to increase access to the collections through educational programs/products, the third to aid in the digital access of selected elements of the Collections, and the fourth to advance the preservation, access and growth of the Collections. The first grant has enabled us to do the work thus far in arranging, describing, and cataloguing, for example, the Lionel Hampton Collection, the Leonard Feather Collection, most of our smaller collections, and our audio recordings.

In addition to the non-competitive grants listed above, the Collections received a 2004-2005 competitive preservation and access grant from the National Endowment for the Arts from the National Endowment for the Arts for the Glad-Hamp recording collection of master and source tapes of Lionel Hampton housed in the Collections and we have just been notified that we have received a grant from the Grammy Foundation for the preservation of the Leonard Feather audio materials. Additionally, we received two competitive grants from the Open World Leadership Center/Library of Congress to host jazz musicians/scholars from Russia in 2005 and 2006, and a competitive Paul G. Allen Family Foundation grant in 2005-2006 to develop an exhibition on swing music with The Northwest Museum of Arts and Culture in Spokane, a regional partner.

Outreach

In support of the university's educational mission, the IJC's director, Lewis Ricci, and Music Department professor Jon Anderson, teach a year long course entitled *Feel the Groove: The Generations of Jazz from Blues to Hip Hop*. Geared toward freshman, the three sections of the class have about 100 students. Assignments require some use of IJC materials. Music for the class is held in on a password protected server, on our campus, and is streamed to users, though assignments require some use of IJC materials in our library. Students visit our reading room and listening lab to do research for course projects. Students enrolled in a variety of other courses also access the IJC's password protected server to view or listen to more than 5,000 jazz video and audio files.

For the past four years the IJC has organized a jazz history lecture and film series, and exhibits, concurrent with the Lionel Hampton International Jazz Festival. Scholars in the first year, 2003, included Bruce Raeburn, Tulane; Deborah Richardson, Smithsonian Institution; and Sam Perryman, Library of Congress. Speakers in 2004, included archivist Wendy Shay, Smithsonian Institution; jazz critic Gary Giddins; and Larry Applebaum, Library of Congress. The 2005 roster included historian Sherrie Tucker, University of Kansas; archivist Annie Keubler, Rutgers; and author Nadine Cohodas. For this past February's speakers, and their topics, see our website at <http://www.ijc.uidaho.edu/> and link to the program in the upper right corner.

Films, both commercial and archival, and exhibits from materials in the collection, supplement the lectures. Students may elect to take a one credit course comprised of elements of the film and lecture series and attendance of workshops, competitions, and performances in the Lionel Hampton International Jazz Festival.

Planning for the lecture and film series, and the exhibits, begins in the summer before the events. The first two years held to no particular topic but the past two have: "Women in Jazz," in 2005, and "Jazz and Race" this past February. Speakers are selected with an eye towards encouraging funding from other departments on our campus, which either assign students to hear lectures or have the speakers address particular classes. This year's program was nearly fully funded by monies from over a dozen different departments and offices. The 120 seat auditorium where we hold most of the lectures and films is about 3/4 full for most of our programs. Our annual exhibit, on display at the same venue as the jazz

concerts (a four night series), gets about 400 visitors a night.

Reaching beyond our campus, the IJC is assembling a consortium of jazz archives. An initial meeting of the consortium members and key advisors took place during the Lionel Hampton Jazz Festival in February 2003. Three follow-up meetings have occurred: at Satchmofest in New Orleans, July 2003, and at the International Association of Jazz Educators meetings in New York, February 2004, and Long Beach in February 2005.

Our annual exhibit, on display at the same venue as the jazz concerts (a four night series), gets about 400 visitors a night.

The first task of the consortium, led by the IJC, has been developing an on-line jazz history curriculum targeted for middle and high school students and history and music teachers. Under the direction of UI music professor Natalie Kreutzer, preliminary work on the project has taken place with a number of nationally recognized institutions including the Smithsonian Institution, the Hogan Jazz Archives at Tulane University, and the University of Chicago Jazz Archives. The intent of this project is to produce a series of web modules/sites which give a historic, social and cultural context for various periods and significant figures of jazz. The first module, on Big Band/Swing music, is close to completion and rights are currently being negotiated for all elements. A prototype of this site was tested by teachers and students at this year's IAJE conference and the Lionel Hampton Jazz Festival and can be viewed at <http://www.webs.uidaho.edu/jazzonline;>

User Name: jazzonline; Password: 0jazz3
(the 0 is a zero, not the letter o).

non-competitive grants to being supported by the University of Idaho. Details of this move are being worked out as this short article goes to press.

The coming years bring a major challenge to the IJC, as we move from the support of

Michael Tarabulski (tarabuls@uidaho.edu) is Archivist and Lewis Ricci (lr Ricci@uidaho.edu) is Director of the International Jazz Collections at the University of Idaho in Moscow, Idaho.

International Notes

There is no article in this section in the Winter/Spring issue. A piece was in the offing but had to be pushed back; it is the Editor's expectation that there will be an article in the Summer issue.

News of Roundtable Members

This is a relatively new section in *Performance!* Please pass along information to let others know of your changes.

Roundtable member Leslie Czechowski has moved to an EAD Project position at the University of Pittsburgh. She was formerly at the University of Minnesota where she had worked with the Minnesota Orchestra (see her article in the Spring 2002 issue) and Tyrone Guthrie Theater archives.

Editor's Corner

Newsletter has Open Letter on documentation issue in Great Britain!

In the Editor's view, this publication serves best by making connections between performing arts archivists and other communities—our fellow archivists and our artistic colleagues who work in the performing arts fields—in order to engage one with the other. Naturally, from this vantage point the open letter by Helice Koffler that begins on page 3 does this in its own special way. Kudos to co-chair Helice Koffler for preparing the statement and then submitting it for the newsletter.

The Next Issue

The Summer issue will as usual include new **Reports from the Field** and more. Look for the next issue to appear in July.

Your editor invites members to make suggestions for writers for the new **International Notes** section, for perspectives from other parts of the globe, whether Europe, Latin America, or elsewhere. Any roundtable member willing to suggest a writer or topic?

Invitation to Join SAA

SAA's structure provides for roundtables that meet the needs and interests of small groups within the profession. This allows for both flexibility and linkages for shared interests in more specialized areas. So persons can join a roundtable without a requirement of membership in SAA. Even so, your editor hopes that those of you who are not members will consider membership in SAA. SAA's membership has been gradually growing and now stands at more than 4,500.

Newsletter Distribution

The method for distributing this newsletter is as a Word document sent as an attachment to an e-mail message to the subscription list maintained by the Editor. The distribution figure is currently 120 people. Following the distribution to the roundtable's membership the issue is turned into a .pdf file for placement on the roundtable's web site.

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