FACT SHEET

Title: Community, Memory and Ethical Access to Live Music Recordings

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Project Goals:
1. Build an interactive delivery system for digitized sound recordings that enables the streaming of songs from three distinct collections
2. Establish a common metadata framework for describing songs and the events (performances, recording sessions, cassette tape releases) that frame the songs, across the three collections
3. Engage performers in cataloging the songs and registering memories and recollections about the songs, the events, or the environment in which the recordings were made
4. Explore innovative options regarding the management of intellectual property vested in the songs, so that the music can be made openly available while respecting the values of the performers and their communities.

As an exploration and as a prototype, the project expected to raise as many questions as it answered

The purpose of the prototype is to develop the specifications for an operational system and to demonstrate the feasibility of our approach to access to live music recordings

Music Collections:

The Ark in Ann Arbor
- 3,000 hours of recordings made from the soundboard of The Ark between 1968 and 2003
- The Ark collection originated from 370 ¼-in reel-to-reel magnetic tapes and 1,003 cassette tapes with the potential to hold up to 2,961 hours of live recordings.
- The collection is housed at the Bentley Historical Library, along with a small archival collection of event programs and other records received from David Siglin

Leo Sarkisian Collection
- Approximately 10,000 reels of magnetic tape representing two discrete series: live recordings made in the field in up to 18 African countries between 1960 and 2000; recordings of the "Music Time in Africa" program broadcast from Washington DC between 1960 and 2000.
- 1/3 of the collection is 10" magnetic reel to reel tapes; 2/3 of the collection is 7" reel to reel tapes
- The collection presently resides in Voice of America headquarters in Washington, but is scheduled for long term loan to the University of Michigan, beginning in 2015.

Tanzanian Cassette Collection
- The Tanzanian collection originated from 170 cassette tapes and 33 CDs collected by Kelly Askew as part of her field research in Tanzania during the 1990s.
- Some of the cassettes are produced in small recording studios, while others are pirated duplicates sold on the street or in stores.

Digitized Subsets:

The Ark in Ann Arbor
- The digitized portion is a selection of 100 magnetic tapes and approximately 50 cassette tapes.
- The analog material was outsourced to George Blood Audio for digitization.
- Digitization resulted in single digital files for each media item, with up to four hours of recordings in a single file.
- Project interns segmented each file into song track and talk tracks, adding appropriate metadata for each track.

Leo Sarkisian Collection
- The digitized portion is a selection of 100 reel-to-reel tapes from the live field recordings series sent from Voice of America to Michigan.
- The tapes were digitized at the Digital Media Commons (DMC) in the UM Libraries.
- The analog recordings were then converted to digital using APOGEE Ensemble. The DMC produced a preservation master, a production master, and MP3 for playback.
- The digital copies are full recordings of each event; later an intern segmented each recording into defined tracks.

Tanzanian Cassette Collection
- The cassette tapes were digitized using the Tascam deck, Audacity, and Apogee. The audio was first digitized in one long stream and saved as a .wav file and then split into individual tracks using Audacity and saved as both a 24 bit .wav file and .mp3 file.
- The cassette tapes were digitized in one long stream and saved as a .wav file and then split into individual tracks.
- Each preservation master .wav file contains embedded metadata that identifies the file type, time of the file's creation, and/or the actual bitstream.
- Each track was given further descriptive metadata in addition to the embedded metadata and detailed file names that indicate the original cassette tape or CD the track was pulled from.

10-10-10 Prototype Selection:
- 10 events from each collection, chosen for the quality of the recording, the relative rarity of the performance, and to represent the variety of performances in the collection
- See related spreadsheet for list of events (performances, recordings, cassette)

Accomplishments:
- Established an interdisciplinary scholarly partnership
- Provided educational internships for 16 students (3 doctoral; 11 master's; 2 undergraduate)
- Fully inventoried the three collections of recordings
- Segmented and cataloged 1,000 songs
- Digitized photographs and archival materials from The Ark collection
- Researched background on 40 performers across three collections
- Explored precedents for intellectual property management for sound recording collections
- Established a new framework for managing song clearance with performer collaboration
- Designed and partly built an interactive Drupal prototype
- Created graphic design and logos for the website
- Established system functional requirements for an operational system
- Acquired the Leo Sarkisian Collection from the Voice of America for the University of Michigan