



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the NEH Division of Preservation and Access application guidelines at <http://www.neh.gov/grants/preservation/humanities-collections-and-reference-resources> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Preservation and Access: Digitizing Rare and Fragile Components of the Country Music Foundation Archive

Institution: Country Music Foundation, Inc.

Project Director: Lee Boulie

Grant Program: Humanities Collections and Reference Resources

Preservation and Access: Digitizing Rare and Fragile Components of the Country Music Foundation Archive

SIGNIFICANCE

Mission

Founded in 1964 and accredited by the American Association of Museums since 1987, the Country Music Foundation, Inc. (CMF)—which owns and operates the Country Music Hall of Fame® and Museum—is dedicated to preserving and teaching the evolving history of country music, from its early, traditional roots to its present-day manifestations as a community-based music and a thriving form of popular culture.

Our vision is to see this working-class music more broadly celebrated as a uniquely American art form, worthy of preservation and deserving of study. This shared cultural heritage gives context to the current experiences of all Americans. Undergirding the Museum's entire operation is a collection of research materials including musical instruments, costumes, sound recordings, books, periodicals, songbooks, sheet music, photographs, business documents, films, and videotapes. With these resources, Museum staff members develop exhibitions, interpretive tours of exhibitions and historic properties, professional workshops for teachers, and on-site and off-site educational programs for children, families, and adults.

Significance of the Project

Preserving our collection and making it more accessible is the foundation upon which all of our educational activities rest. Focusing on the three critical groups of materials selected for this project—rare recordings within the Bob Pinson Recorded Sound Collection, the *Bobby Bare and Friends* television series, and the Walden Fabry Photo Collection—will greatly improve the ability of CMF staff and outside researchers to address important, ongoing themes in the history of country music, North American vernacular music, and the culture and subcultures that have nurtured various indigenous musical styles. These themes include:

- The relationship between folk music and commercial entertainment;
- The interplay of urban and rural influences;
- The interaction of varied ethnic and regional cultural traditions;
- The effects of changing technology on vernacular music as art and enterprise;
- The history of musical organizations;
- The history of country music as music, and its relationships to other musical styles; and
- The evolution of the music industry and its component processes—songwriting, recording, public performance, promotion, talent booking, music publishing, and others.

The richness of the project materials lies not only in their relevance to the music industry's fluid dynamics and diverse participants, but also in their relevance to a variety of disciplines and subject areas. These include folklore, sociology and urban studies, economics, African-American studies, American studies, and women's studies, as well as history, musicology, and the arts. For example, folklorists may learn much by examining the transitions that many country artists have made from folk to professional environments and how country musicians have used folk melodies and song lyrics. Sociologists and urban studies researchers will find information concerning topics such as the nation's evolution from a rural society to an urban one; the effects of recording, broadcasting, and printing technologies on American society and culture; and the processes involved in the creation and consumption of popular music.

Economists may evaluate the inner workings of an industry focusing on the creation and sale of cultural products, including recordings, songs, and performers' images. Conversations with songwriters performers reveal how they have shared songs and styles with their fellow professionals with ethnic heritages other than their own, providing an ongoing source of creativity that continues to shape country music's multi-faceted

musical traditions. As evidenced by the CMF-produced, three-CD anthology *From Where I Stand: The Black Experience in Country Music* (Warner Bros., 1998), some researchers are re-conceiving country music not as a reflection of white southern culture, but as the product of a regional culture shared by blacks, whites, and those with Hispanic, French, or other backgrounds.

Under the broad rubric of American Studies, scholars have pursued other aspects of country music that many of the project materials address in informative ways. For example, in *Reading Country Music* (Duke University Press, 1998), a collection of essays edited by Vanderbilt Professor of English Cecilia Tichi, researchers from various disciplines explore topics including the music and image of influential singer-songwriter Hank Williams; Gothic themes in country song lyrics; the bluegrass music industry and its influence on traditions of bluegrass performance; gender, class, and regional issues associated with Dolly Parton and her professional persona; evangelistic performance in country music; folk and commercial dimensions of country music event songs; contemporary country song composition; Thomas Hart Benton's mural *The Sources of Country Music* (owned by CMF); the architecture of Nashville's Music Row; racial, class, and gender themes in the lyrics of Stephen Foster, whose songs have been sung by countless country entertainers; and the changing styles and meanings of costumes worn by female country performers. Indeed, scholarly interest in female country artists and executives has intensified as women have come to play increasingly important roles in the country music industry.

The materials chosen for this project help to address these important issues, which illuminate broader structural transformations within American society and culture. Since the publication of Bill C. Malone's seminal *Country Music U. S. A.* (University of Texas Press, 1968), scholars have studied the history of country music to examine themes and issues outlined above. The project materials are particularly valuable in exploring one of the most interesting topics of debate: the degree to which country music is—or ever was—distinctly southern. Malone himself emphasized the music's southern roots, and cast them in a broader context in his *Southern Music, American Music* (University Press of Kentucky, 1979); here, Malone examines country music, jazz, blues, and R&B as southern musical forms that have nurtured American popular music and spread it to the world at large. In monographs and in journals including *American Quarterly*, the *Journal of Southern History*, *Southern Cultures*, *American Heritage*, and the *Journal of Country Music*, scholars have taken up the issue anew. As one might expect, some have emphasized the deliberate fabrication of country music's southern image and the weakening bonds between much of today's country music and clearly defined, organic communities; in contrast, others have stressed the deeply felt ties that bind country stars and fans in a shared culture and the persistence of the music's genuine and enduring regional flavor.

Folklorists, historians, and sociologists long have found country music a key to understanding local and regional communities, and musicologists have begun to shed new light on country music's rhythmic and harmonic structures, as well as on its lyrical themes, in assaying the music's meaning for those who perform and experience it. Although typically informal in expressing themselves, informants have often spoken articulately about the nature of their music and its impact upon themselves and their audiences.

Researchers examining the complex relationships between popular music and concert, or classical, music will find the materials instructive. Many country performers and songwriters are essentially self-taught, but they make clear choices according to standards they employ as working professionals. Studio musicians have evolved their own number system as a musical shorthand to facilitate the recording process, while local symphonic musicians frequently work country music recording sessions. By the same token, country artists such as Chet Atkins have sometimes performed with orchestras in formal concert settings. On issues like these, narrators address the fluid boundaries between traditions and practices of the popular arts and those of the fine arts.

Moreover, the *Bobby Bare and Friends* programs are nationally significant artifacts of America's rich oral tradition. Country music is notable for its emphasis on intimate, informal storytelling, which still characterizes the communities that nurture country musicians and business personnel, especially in the South. Further, in the process of telling these stories, narrators have left a fascinating record of American dialects, sub-regional

accents, and word uses that will be of invaluable assistance to present and future students of linguistics and aural culture.

History of CMF and the Country Music Hall of Fame and Museum

The Country Music Hall of Fame and Museum opened at its original location at 4 Music Square East in 1967 and remained at that site through the year 2000. In May 2001, the Museum opened a new facility in downtown Nashville, in order to house its expanding collection, dramatically increase its school and public program offerings, and to become more visible and accessible to local, national, and international audiences. Since that time, our annual operating budget has grown to more than \$13 million. More than 40 percent of this figure is devoted to caring for the collection, which has been assembled almost entirely through donations of artifacts and archival items. Our staff now includes 70 full-time and 53 hourly members. More than 200 volunteers and interns contribute some 17,000 hours of service each year, working as docents and assisting with public and school programs. Since 2001, the Museum has welcomed more than four million visitors. Annual attendance totals more than 507,000, and each year our school, family, and public programs serve more than 40,000 museum visitors of all ages. In our effort to make the museum “a museum without walls,” many programs reach international audiences through live streaming on the Museum’s web site: countrymusichalloffame.org. The Museum is open daily from 9:00 a.m. to 5:00 p.m, except on Thanksgiving Day, Christmas Day, and New Year’s Day).

A robust schedule of major exhibitions has featured diverse subjects, ranging from the history of R&B music in Nashville to Ray Charles’s impact on country music to the legacy of Hank Williams and his family. Temporary biographical exhibitions rotate annually and honor the careers of such Country Music Hall of Fame members as Earl Scruggs, Kitty Wells, Brenda Lee, Tammy Wynette, and Chet Atkins. The permanent narrative exhibition, *Sing Me Back Home*, traces the history of country music from its folk origins to the present.

In the late 1970s, the Museum launched its education department. In addition to museum-based school programs, classroom materials broaden this department’s reach. Annually, we offer some 200 school programs. Public programs typically number more than 200 per year, many of them streamed live on www.countrymusichalloffame.org. Also in the late 1970s, the Museum began serving national and international audiences by publishing books and historic audio and audiovisual recordings, often partnering with other publishers or record labels. The Museum further extends its outreach by making its collections available to other researchers, many of whom have reached worldwide audiences through their own books, articles, sound recordings, films, and broadcast productions. Additionally, film and video from the collection has been celebrated and screened in such diverse venues as the University of Southern California, the New York’s Museum of Modern Art, San Francisco’s the Exploratorium and at conferences including the Association of Moving Image Archivists Conference and the Orphans Film Symposium.

CMF exhibits, school programs and their related support materials, books, CD and DVD recordings, and TV productions have won numerous awards, including Grammys, regional Emmys, and recognition from *Communication Arts* magazine, state and national museum associations, and international music-industry organizations.

The proposed preservation and access project is especially timely due to the imminent expansion of CMF’s exhibition galleries, archival storage areas, and program spaces currently under construction and scheduled to open in 2014. More than doubling CMF’s present size (140,000 sq. ft.) to 350,000 sq. ft. will greatly improve its ability to fulfill its mission in collecting and preserving historical resources, mounting exhibits, and offering a wide variety of school and public educational programs. CMF will relocate its collections to a new archive as part of this major facility expansion. The new archive space will be 29,001 square feet, with three different climate-controlled environments: The Fabry Collection negatives, as well as film negatives, will be housed in an environment of 35 to 40 degrees F, with 25 to 30 percent RH. *Bobby Bare and Friends* one-inch video reels, the entire Bob Pinson Recorded Sound Collection, and prints from the Fabry Collection will be stored in an environment of 55 degrees F, with 30 to 40 percent RH. A third climate-controlled environment of 70 degrees F, with 50 percent RH, will be used for other artifacts.

Expansion will give CMF even greater worldwide visibility than it currently enjoys, increasing not only museum visitorship, but also drawing more researchers than in the past. These opportunities make preserving key groups of archival materials—and making them more accessible to staff and non-staff researchers—especially urgent.

As part of its broader Digital Collections Initiative, CMF has established a Digital Collections Committee led by the Curator of Special Collections and composed of the Curator of Recorded Sound, Curator of Moving Images, Photo Collections Manager, Registrar, and Cataloging Librarian. Adjunct members include the Vice President for Museum Programs, Director of Education and Public Programming, Museum Editor, Senior Director of Marketing, Senior Historian, IT System Administrator, Exhibits Manager, and Curatorial Director.

The committee has prioritized three collections for digitization based on their rarity, fragility, access requests, and historical importance. The goal is to digitize these rare and fragile collections prior to moving them to storage environments where they will not need to be handled in order to gain access. The collections are as follows:

Bob Pinson Recorded Sound Collection—Rare and unique acetate transcription discs (estimated 560 discs; 1,125 recordings)

CMF's Bob Pinson Recorded Sound Collection focuses on the unique musical art form known as country music, along with related vernacular music rooted in, but not limited to, the American South. The materials in this collection include both musical and non-musical recordings.

Virtually spanning the history of recorded sound, the collection embraces nearly 200,000 recordings, including an estimated 98 percent of all pre-World War II country recordings ever released commercially. Rarities include colorful 1940's Vogue picture discs and the rare first recordings of artists such as Hank Snow, Merle Haggard, and the Stanley Brothers. The Recorded Sound Collection includes 28,500 78-rpm recordings, 34,401 long-playing albums, 65,940 45-rpm recordings, 21,047 compact discs, 113 cylinders, and 24,293 acetate (lacquer) or vinyl transcription disc recordings. In addition, the CMF audiotape collection contains some 24,000 items, including oral history reels, cassettes, and CDs; live music festival recordings; and personal tapes made by numerous artists at all levels of the music industry, including members of the Country Music Hall of Fame.

The Pinson Collection's transcription discs, created from the 1930s to the 1960s, provide important windows on the golden age of radio and radio's changes as the television industry mushroomed after 1950. Radio programs are especially important in capturing the broad repertoires of performers whose commercially released recordings reflect a small portion of their material, as well as the songs and instrumental tunes performed by artists who never recorded for any record label.

Many of CMF's transcriptions are quite rare; indeed some are unduplicated elsewhere. Many transcriptions are commonly known as "instantaneous recordings" that were created as temporary recording media intended to be played only a few times. Representative items include approximately 326 live WSM *Grand Ole Opry* NBC Network radio broadcasts recorded for New York's William Esty Company, the advertising agency that secured the R. J. Reynolds Tobacco Company as sponsor of the *Opry*'s network portion. These recordings preserve classic performances by the likes of Hank Williams, one of the most influential country singer-songwriters of all time, and the pioneering Kitty Wells, country music's first female country star of the post-World II era. The *Grand Ole Opry* transcriptions include the program's very first network broadcast, which aired on October 14, 1939. The only recording of this milestone event, in 2002 the transcription was one of the first fifty recordings selected for the Library of Congress National Recording Registry. Recordings selected for the Registry must be "culturally, historically, or aesthetically important, and/or inform or reflect life in the United States." Other transcriptions include broadcasts of regional country music radio shows including Charlotte, North Carolina's WBT *Dixie Jamboree*.

Rarities among CMF's lacquer transcriptions also include many pre-WWII recordings, such as broadcasts of western swing bandleader W. Lee O'Daniel and his Light Crust Dough Boys from 1936, late-1930s examples of

radio shows advertising the laxative Crazy Water Crystals, which financed country radio shows from Texas to Pennsylvania, and a 1937 broadcast over Mexican border station XERA in Del Rio, Texas, by the infamous Dr. John R. Brinkley promoting his hospital and “medical” goat-gland treatments for impotent men. Also included are dozens of additional recordings from the widely influential Nashville radio station WSM, home not only to the *Grand Ole Opry*, but also to other WSM-originated network radio shows such as *Sunday Down South* and *Magnolia Blossoms*, the latter featuring the Fisk Jubilee Singers from Nashville’s Fisk University. CMF’s recordings of WSM shows also include numerous non-network programs, all of which reached millions of listeners due to WSM’s 50,000-watt transmitter, central location, and low broadcasting frequency assigned by the Federal Communications Commission to minimize interference from other stations. Taken together, CMF’s WSM recordings are enormously valuable resources for examining the programming of a critically important American station during the heyday of radio broadcasting.¹

In addition, numerous home-recorded discs form part of CMF’s holdings of “instantaneous recordings.” Demonstration and audition recordings used by performers, record producers, and music publishers; and “air checks” used by radio artists to monitor and critique their own performances further document portions of the country music story that have received relatively little attention from scholars and other researchers.

The requested grant funds will allow CMF to address urgent problems affecting these discs. Issues include physical deterioration due to age, improper storage prior to acquisition by the Museum, and the inherent instability of the media due to inconsistencies in the original manufacturing.

For this project, discs will be carefully selected from CMF’s instantaneous discs on the basis of their historical and cultural importance, concentrating on those discs that are rarest, most fragile, and at highest risk. The selected discs will be inspected, cleaned, and transferred to digital media for high-resolution storage and the creation of listening copies. Original discs will be indexed and cataloged, stored in acid-free sleeves, and placed in stable, climate controlled storage. This project is expected to encompass approximately 560 lacquer transcription discs and require 18 months (2013–2014) to complete.

CMF’s transcriptions are currently maintained in a stable environment in CMF’s Frist Library and Archives as part of the Bob Pinson Recorded Sound Collection. Because transcription discs were originally intended to be temporary recording media, most of those in our archives have not been played, indexed, transferred to digital media, or cleaned and placed in acid-free sleeves due to the risk of permanent damage that may result from playing them even once. The transcription recordings most at risk are acetate (lacquer) discs. These suffer from deterioration such as leeching “plasticizer” or other issues that cause the lacquer to flake and crack away from the base substrate, most likely due to fluctuations in temperatures, poor storage conditions and mishandling prior to arriving at the Museum, and the inherent instability of the media due to inconsistencies in the original manufacturing. In addition, many have suffered from environmental contaminants such as dirt and mold prior to the Museum’s acquiring them.

In terms of fragility, priority has been assigned to the sixteen-inch lacquer transcription discs. Typically, these were recorded by radio station engineers and were, for their era, generally high quality recordings. They play at a speed of 33 1/3 rpm and usually have fifteen minutes of recorded time per side.

Many of these recordings have missing or torn label information, thus rendering the contents of the disc unknown until they are auditioned and transferred. Other lacquer discs have labels indicating only the show title and date, giving no clue as to content. Transfer of these discs will allow CMF to provide these recordings and their content to a wider audience.

This grant will allow CMF to transfer the most fragile portions of our Recorded Sound Collection to digital formats, thus allowing full access to the content while preserving the original artifacts and minimizing the potential for further degradation or damage.

¹ Craig Havighurst, *Air Castle of the South: WSM and the Making of Music City* (Urbana: University of Illinois Press, 2007).

While the majority of CMF lacquer transcriptions are aluminum metal-based discs, a relatively small number have other compositions. Glass-based discs are housed separately from the main transcription collection and are stored horizontally in protective, cushioned sleeves. These glass-based discs were produced and used during World War II when aluminum was in short supply. These glass-based discs are extremely fragile. Many such glass-based discs in CMF's collection are already cracked or broken into two or more pieces. The entire transcription collection needs to be inspected, cleaned, and transferred to digital media for listening copies and for high-resolution storage. In addition, the original transcriptions need to be indexed, stored in acid-free sleeves, and placed in stable, climate-controlled storage.

Once completed, the project will extend the reach of CMF's Recorded Sound Collection by facilitating the use of transcription recordings in exhibits and programs, serving CMF's 500,000 annual visitors; those who access the CMF website (600,000 views in 2011); and researchers who access the CMF library in person, including noted authors such as Colin Escott, Peter Guralnick, and Barry Mazor. These recordings will more easily reach audiences through recordings and broadcast productions assembled by CMF and/or third parties such as the PBS radio network, National Public Television, various PBS radio or NPT affiliates who produce their own shows, traditional American television networks (CBS, NBC, and ABC), and other broadcasters such as the GAC and CMT cable television networks, BBC-Radio, and BBC-TV.

Moving Image Collection—*Bobby Bare and Friends* (229 items)

The Moving Image Collection contains a substantial array of home movies, early "singing cowboy" films, awards shows, news footage, live performances, interviews, and early country music television shows, all of which detail the history and variety of musical styles with roots in the American South. The collection is a visual and audio record of nearly a century of American vernacular music, and depicts the people, instruments, and geographical landscapes that have shaped that music and its surrounding culture. Moving images are still the closest thing that we have to experiencing history first-hand, and the amount of information in a few moments of footage is arguably the most powerful learning tool available for understanding what the past was really like. Only moving images can show us a particular musician's playing technique or capture a traditional dance in motion.

CMF's Moving Image Collection contains a large variety of formats and carriers for these moving images, each with its own set of complex challenges to ensure preservation. Of these formats, the collection on one-inch open-reel video has been prioritized for preservation according to the following criteria:

- High visual quality of the master tapes;
- Importance to the arts and humanities of the subject matter of the footage;
- Limited accessibility to staff and outside researchers;
- Uniqueness of the video materials; and
- Fragility of the original materials and obsolescence of playback equipment.

CMF's holdings include more than 1,000 reels of one-inch video in need of preservation. From those 1,000 tapes, CMF has chosen to prioritize the *Bobby Bare and Friends* television series in order to build a strong, in-house digitization platform while preserving one of CMF's most valuable, distinctive, culturally significant, and requested collections. Airing from 1983–1988, *Bobby Bare and Friends* captures American musicians and songwriters in an intimate way that few televised programs have. The premise of the show, hosted by musician, songwriter, and artistic facilitator Bobby Bare, is based on what Bare called "guitar pulling." As Bare described "guitar pulling" in 1983, "That's where somebody plays and then someone can't wait to pull the guitar away and sing his song."² Bare and manager Steven Greil taped a pilot episode, which was accepted by TNN: The Nashville Network; TNN then ordered an initial twenty-six episodes of the show. The pilot was taped in early 1983, with Lacy J. Dalton, Tom T. Hall, and Dick Feller as the initial guests.³ Bare described the philosophy of

² Lydia Dixon, *Bobby Bare: This Songwriter Speaks Up For The Soul of Country Music*, in *Music City News*, May 1983, p. 10A.

³ Neil Pond, *Eddie Rabbit Tapes TV Special*, in *Music City News*, February 1983, p. 28.

the show this way: “It’s what we’ve been doing for 20 years—sitting around motel rooms and living rooms and talking. All we’re doing is adding cameras.”⁴ This footage captures a rare glimpse into this crucial aspect of country music and the larger American vernacular culture.

To view a clip, please follow the link below:

[Bobby Bare and Friends: John Hartford and the Glaser Brothers](#)

Throughout his career, Bare worked in a variety of musical styles including rockabilly, country, outlaw, and southern rock. His importance as a musician and songwriter is equaled and perhaps surpassed by his ability to gather poets, songwriters, musicians, and actors together to exchange ideas and swap tunes, and *Bobby Bare and Friends* is a reflection of that gift. Guests on the show include cultural icons such as Shel Silverstein, Emmylou Harris, B. B. King, John Prine, Johnny Cash, Willie Nelson, Chet Atkins, and Roger Miller. The interviews, often conducted casually around a recording console or a piano, result in frank conversations about the struggles and triumphs of the artists’ personal and artistic lives, and provide insights into what life was like for artists working in America during the 1980s. Unique and recorded live, these performances include interesting collaborations and offer the rare opportunity for viewers to witness songwriters perform their own songs.

The series was shot on one-inch open-reel videotape, which was an industry standard for nearly twenty years before being replaced by cassette formats and is capable of remarkably high-quality images and sound. The format is also one of the most endangered formats in the CMF’s moving image collection. One-inch tapes often suffer from typical chemical breakdown of the plasticizer and often suffer decomposition correlating to a variety of “mystery” chemical components in the binder. The polyester tape is also subject to physical wear such as warping and tearing from repeated use, mishandling, or equipment failure. Perhaps even more concerning is the growing lack of operational playback equipment and technicians who are able to service the equipment. The time to preserve the images and sound captured on one-inch tape in this collection is now, while the physical objects are still in relatively good condition and while a limited number of service technicians are still available.

Photo Collection—Fabry Image Collection (6,190 negatives and 2,286 prints)

The Fabry Collection is a collection of images taken by photographer Walden S. Fabry, who ran a portrait studio in Nashville that catered to country music artists from the late 1940s through the early 1960s. Currently, the collection is contained in the original work order folders from the photo studio. These folders contain negatives, prints, unfixed prints, and acidic worksheets, all of which are in contact with each other.

The Fabry Collection contains primarily 8 x 10 black and white negatives from the early 1950s to the mid-1960s and represents approximately 600 individuals or groups. There are 6,190 images in this collection that are to be re-housed and readied for cold storage. Most of these images are 8 x 10 negatives depicting various country music artists who lived in and around Nashville, Tennessee, during this era, including Willie Nelson, Hank Williams, Patsy Cline, and Roy Orbison. Also included in the collection are photographs of individuals associated with the music business industry or Nashville history, images that further recount the story of country music and North American vernacular music history. These film images are very rare. CMF is the only known repository with such a comprehensive collection of these negatives, work orders, and accompanying prints and business documents.

The Fabry photographs capture the development of artists over time, revealing and documenting cultural changes in costuming types and styles, instruments, make-up, hairstyles, and positioning indicative of the entertainment industry’s powerful marketing and promotional tools.

⁴ Edward Morris, *Bare Facts: Cable ‘Songwriter Showcase’ Tops Bobby’s List of Projects*, in *Billboard*, June 18, 1983, p. 40.

(b) (4)

The images provide a glimpse into North American popular culture from the late 1940s into the 1960s, revealing trends, attitudes, musicians' personalities, and music industry forces. Simultaneously, the collection illustrates business pressures affecting photography in the entertainment industry. As country music's popularity grew, so too did the quality of equipment used to photograph performers, their bands, and other music professionals. The collection documents an era of photography, through work orders, negatives, and business records. Moreover, the Fabry Collection provides a behind-the-scenes look into music industry public relations.

Often when record labels brought artists to New York or Nashville to record, label executives also sent performers to photo sessions with the highly regarded local photographers. Specific photographers such as Chicago's Theatrical Studio or Nashville's Fabry Studio were used by performers and their business allies to achieve specific "looks," while also helping country acts attain the same level of polish and professionalism as their counterparts in other musical genres. Some country entertainers deliberately cultivated folk images, but even these served to elevate performers' positions within a "star" system readily adopted by broadcasters and record companies.

Hank Williams, Jr, c. 1953. This image taken by Walden Fabry was included in the museum exhibition *Family Tradition: the Williams Family Legacy* (presented March 2008 – December 2011)

As Nashville gained prominence as the leading center of the country music industry, performers and their business allies also sought to present a more cosmopolitan image. The high quality images produced by the Fabry Studio helped country musicians cultivate this image while still maintaining their country roots. Comedienne Minnie Pearl wrote of the photographer, "Walden Fabry's work had a certain flair, a certain class that set it above most publicity pictures. He made us look glamorous . . . He didn't treat us like a bunch of ignorant people from the sticks. Instead he treated us like Hollywood stars."⁵

This collection is unique not only because of the subject matter, but also because of the rarity and overall quality of an 8 x 10 negative. With the emergence of digital photography, the use of film is becoming obsolete. These 8 x 10 negatives symbolize an era when having a portrait taken by a professional with a high quality camera was a luxury. Collectively, the resolution, sharpness, and contrast of these large negatives provide an excellent example of the matchless quality of this finite medium. It is imperative that we act now to ensure the digital preservation of these culturally rich film negatives.

These safety film (cellulose triacetate) negatives are stored in envelopes with the corresponding prints and original order forms from the photo studio. The way in which the collection has been stored over the years has contributed to the poor condition of many of these images. Along with being stored in acidic folders with other acidic paperwork, some of these prints were never chemically fixed—they were photographers' proofs used to determine the quality of the image. The current archival environment is 50 percent humidity at 68 degrees Fahrenheit. The ability to digitize these images is an important step in CMF's overall preservation and access effort.

Additional sample images from the Fabry Collection are at the end of the narrative proposal

⁵ *Journal of Country Music* 11:1 (1986), 49.

HISTORY, SCOPE, AND DURATION

Recorded Sound Collection

In 2004, CMF was awarded a grant of \$214,800 (federal share) from the National Endowment of the Arts to begin the preservation process for this collection of discs. Funds were used to hire and train a transfer engineer and to set up a transfer station to inspect, clean, and transfer recordings to high definition files, lower resolution production files, and access files (mp3). In addition, metadata tools were created and revised, and a server array network (SAN) was purchased to house the high definition preservation files and the production files. This project lasted three years. Some 1,000 discs were transferred, documented, indexed, and preserved. Materials from this initial project have been used by staff and non-staff researchers, staff have used them in museum exhibitions and public programs, and on CMF's website. Some of these materials also have been licensed for commercial release.

This pilot program revealed much about the methodology and workflow required, the amount of time needed, and the infrastructure that is necessary to carry out a project of this type. The grant funds requested will allow CMF to continue this important preservation work.

To hear examples of digitally preserved acetate disc recordings from this NEA grant, please follow these links:

[Art Satherley Show-audition](#)

[Prince Albert Grand Ole Opry 10/14/1939](#)

Moving Image Collection

The moving image collection is engaged in a long-term effort to conserve its original materials, gain intellectual control over those materials, prioritize the collection for preservation, and provide wider access to appropriate portions of its collection. These goals are being accomplished according to format type, and this proposal to initiate digital preservation for the one-inch, open-reel video collection is a continuation of that larger project.

In 2004, CMF staff consulted with William Murphy, founder of the nationally recognized AVArchives Services, on the cataloging and conservation of the analog film portion of our moving image holdings. In 2006, a Moving Image Archivist was hired to organize, inspect, and perform basic conservation work on these materials using the consultation as a guide. The work included cleaning, making basic repairs, re-housing on non-reactive archival cores and in archival cans, testing for acetic acid decay (vinegar syndrome), separating problematic footage, and developing consistent labeling and location systems.

In 2010, a grant from the Tennessee Arts Commission allowed the Moving Image Archivist to extend the practices applied to the analog collection to CMF's holdings of historic, one-inch video materials. In 2010, the Moving Image Archivist worked with NYU Moving Image Archive and Preservation master's degree candidate Walter Forsberg on a project to gain intellectual control over CMF's collection of one-inch master materials and prioritize them for preservation. During that two-month project, all one-inch tapes received a unique identifier. Basic location information, bibliographic information, and technical information were added to our Past Perfect multi-format database, and to an Excel spreadsheet, in order to gain a comprehensive overview of the breadth and depth of the archive's historic one-inch video items and to prioritize these materials for preservation.

Photo Collection

Due to limited staffing in the past, CMF faces a large backlog of photographic images that need to be cataloged and digitized. Among these images, digitizing the Walden Fabry Collection is the highest priority, as the collection is of high historical and cultural value; in addition, the collection is in the greatest danger of degrading due to the inclusion of acidic paper and unfixed prints that can cause significant damage. Furthermore, CMF's entire collection will be moved to new spaces in 2014 as part of a planned facility expansion. The new archive will contain cool storage that will house much of the photo collection, including the Fabry Collection. The new building will house films and photographic negatives in a controlled temperature environment of 35 to 40 degrees F, with 25 to 30 percent RH. Prints from the Fabry Collection will be stored in

a controlled temperature environment of 55 degrees F, with 30 to 40 percent RH. The goal is to digitize all of the Fabry images prior to this move, with an emphasis on placing them in a storage environment where they will not need to be handled in order to gain access.

The planning and completion of this project also will allow CMF to create a set of guidelines for the digitization of other collections within our holdings of photographic images. Through cataloging and digitizing the Fabry Collection, a best practice policy can be crafted to aid in digitizing and cataloging CMF's estimated 500,000 photographic images.

METHODOLOGY AND STANDARDS

Recorded Sound—Archival Processing, Cataloging, and Digitization

In processing, cataloging, and digitizing transcriptions within our Recorded Sound Collection, we will look to the Indiana University's [Sound Directions](#) for best practices, standards, and guidance. CMF recognizes Indiana University, and in particular, Mike Casey, as industry leaders in the transcription, cataloging, and digitization of recorded sound collections and Digital Asset Management. Casey is Associate Director for Recording Services at Indiana University's Archives of Traditional Music.

Using the University of Indiana methodology, together with widely accepted industry best practices, as a guide and template, the Audio Digitization and Metadata Specialist's workflow should be concentrated in four main areas: A/D conversion, data entry, creation of the edited production access files made from the high definition master files, and import of access files into an OCLC CONTENTdm digital asset management system. The workflow is as follows:

- Fifteen to twenty minutes per disc will be set aside for inspection and cleaning. Auditioning the recordings and choosing the correct size stylus will take another twenty minutes per side. Sixteen-inch discs revolving at 33 1/3 rpm average no more than fifteen minutes of running time per side. Some rudimentary data input can be made during the time of transfer, but additional time will be required after the disc transfer in order to complete entry of the data.
- Additional database entry, verification of file data, checksums, and the creation of production files are estimated to take ninety minutes per file. A two-sided disc would create two files. Batch conversion of the production files to mp3 access files can be set to run overnight and be finished by the start of the next day.

Using this workflow process, it is estimated that it will take two hours per disc to complete these steps. This averages out to about 3 discs per work day, allowing for the problematic nature of these recordings. During the 18-month span of the grant period, we estimate that approximately 560 discs can be preserved.

Key project activities supported by this grant will include the following activities for approximately 560 rare transcription discs, taking 18 months (2013–2015):

Inspection and cleaning—unless fragile state prevents cleaning prior to transfer

Digital transfer

Metadata creation using accepted METS (Metadata Encoding Transmission Standard) standards

Creating high-resolution digital preservation files, lower resolution edited production files, and

lower resolution listening copies, all of which will reside on a dedicated server array network that forms part of CMF's digital collections infrastructure.

Hardware and Software

An existing workstation, set up for the 2004 NEA grant project, will be used for the new project, but will be upgraded with newer and additional software and hardware. One new project staff person will be hired. This Audio Digitization and Metadata Specialist will be trained in transfer procedures and will participate in the set-

up consultation. In addition, metadata capture software and methods will be updated. Batch conversion software and additional server space will be purchased.

Digital files are to be stored in-house on CMF's dedicated Nexsan SAN network. The server will be backed up to a second server, on site but in a different location, and third copy back up files will be created on LTO tape and stored off-site.

A new Apple MAC computer station will be purchased. Audio interface hardware purchases will include hardware from RME Fireface. Software purchases will include Bias Peak Studio recording software and Barabatch 4 batch conversion software. All purchases will be aimed at optimizing the transfer process.

Although CMF has a Technics SP10-MKII turntable that can handle sixteen-inch discs, new stylus assemblies and a new photo preamp will be purchased to enhance the current set-up and ensure the highest quality preservation recordings. A professional archival disc cleaner also will be purchased. Only discs that have been vigilantly inspected will be machine-cleaned to avoid prospective damage. Using disc cleaner will greatly improve the efficiency of the daily workflow by allowing one disc to be cleaned while another is simultaneously being transferred.

Production Formats

High definition master archival WAV digital files will be created from the original disc sources. These files will be dual mono 96 kHz/24 bit BWF files. From these Hi Def digital files, 48kHz/24 bit production files will be created. These production files can be processed and edited to allow numerous surrogate digital files to be provided as needed. In addition, lower resolution mp3 access files will be created from these production files.

Methods for enhancing discoverability

Metadata records for the audio materials being digitized will be made available to researchers through CMF's CONTENTdm digital asset management system. Digitization of these discs will make their content available for research, museum exhibition, and public programs. When copyright of the original material is known and cleared, metadata records can be made available on the CMF website via a portal to CMF's CONTENTdm. The mp3 files will be accessible for researchers using the CMF library reading room via the CONTENTdm digital asset management system.

Metadata capture will be compatible with METS. This metadata will be associated with the audio file in the CONTENTdm digital asset management system. The audio materials preserved in this project will be cataloged with consistent metadata fields according to best practices and defined institutional needs for the purpose of description, technical information capture, administrative control, access, and researcher interest and use. The primary goal of our cataloging work is to provide accurate descriptive and technical information for current and future staff and non-staff researchers. Descriptive cataloging will be based on the Dublin Core element set. Along with other audio technical metadata and administrative metadata, descriptive and technical information will be captured in a METS record to be associated with the digital objects in our digital asset management system.

Conservation

Transferred and cleaned discs will be re-housed in new acid-free sleeves purchased for this project, and then placed in customized, stable shelving in climate-controlled storage. Catalog entry into the CONTENTdm digital management system will be created using accepted cataloging standards based on Dublin Core, with additional fields pertinent to audio collections and CMF institutional needs.

All activities are to be completed in accordance with recognized standards for conservation and preservation of recorded sound collections as well as compliance with standards for digitizing archival recorded material for electronic access. Digitization will allow full access to the content without risking damage to the original artifact. Once the artifact is cleaned, transferred, and properly stored in a clean environment, it will rarely need to be accessed or handled, thus extending its life.

A full assessment of intellectual property rights issues related to the transcriptions must await the transfers, since the content of many cannot be fully known until the transfers are completed.

Moving Image—Archival Processing, Cataloging, and Digitization

Portions of the *Bobby Bare and Friends* collection are stored at Iron Mountain, an off-site archival storage facility. Tapes stored off-site will be brought to CMF for digitization, and then returned to Iron Mountain until the completion of CMF's new climate-controlled vaults, which are currently under construction and scheduled for completion in 2014.

Materials in the *Bobby Bare and Friends* one-inch tape collection fall into three categories of cataloging:

1. Catalog record exists in Past Perfect (the archive's accessioning software).
2. Catalog record exists in a rogue catalog or spreadsheet only.
3. No catalog entry exists for item.

All tapes will receive the following basic fields, recorded on the original tape as well as in the catalog entry:

1. Title
2. Unique Identifier
3. Location Number
4. Original container annotations
5. Any known associated dates and date qualifiers
6. Names of primary guests on the program
7. Any known technical metadata related to the original object and newly-created files

No known original source for content information of *Bobby Bare and Friends* exists. This project will gather only essential content metadata in order to focus on the technical challenges of the analog-to-digital capture and the maintenance of newly-created files.

Digitization

Digitizing such complex formats as one-inch video always presents a variety of expected and unexpected challenges. In order to lay a foundation for current and future projects, at the outset of this project all legacy analog equipment will be reviewed, evaluated, calibrated, and repaired by local technician Tom Hoffman. Mr. Hoffman has been chosen due to his decades of experience with the one-inch open-reel video equipment, and his geographic proximity to the CMF archive. Also at the start of the project, BMS/Chace will consult with the Moving Image Digitization and Metadata Specialist, Curator of Moving Images, and Project Director on the technical workflow (analog-to-digital conversion, batch processing, and technical troubleshooting), as well as consulting on metadata extraction, capture, and migration. BMS/Chace has been chosen for this company's experience in archival moving image transfers and metadata management, as well as its geographic proximity to the CMF archive.

Tapes will be prepared and visually checked for signs of physical or chemical decay, damage, or contamination, all of which may cause problems during the transfer process. Tapes showing warning signs of plasticizer breakdown or obvious tears may be considered candidates for special treatment such as baking or splicing in order to improve chances of safe playback. Chroma, luminance, and black levels will be set by the Moving Image Digitization and Metadata Specialist for every tape before transfer in order to ensure that the new file reflects the visual properties of the original image as closely as possible.

Once a preservation file is created, the Moving Image Digitization and Metadata Specialist will check the beginning, middle, and end of the new file for the completeness of the file, and any technical/quality issues in the file. The Moving Image Digitization and Metadata Specialist will also confirm basic that the content of the file matches the catalog record and the annotations on the original container.

Preservation files will be created and stored with minimal manipulation in order to reflect the original intent of the creators of the footage. Mezzanine, or intermediary, files will be created using Quicktime Pro 7 editing software and will contain head and tail “clean-up” edits so that the files will be ready for access. During editing, long blank “slugs” in the footage used as advertisement placeholders will also be removed.

Mezzanine files will be batch processed overnight using CatDV software to create reference files. All files will be stored on a CMF server. CMF servers are backed with a second server array on site, but in a different physical location. A third back-up copy will be stored on LTO tape, which will be stored off-site.

At the end of the project, CMF may discover that duplicate titles exist in the digitized collection. In keeping with the moving image collection’s current duplicate policy, the best quality master tape and derivative files of exact duplicates will be retained by CMF. All other copies of duplicate one-inch tapes (along with corresponding digital files) will be offered to the Library of Congress. By de-accessioning and donating duplicate copies, CMF builds relationships with other archives, saves space in its vaults for incoming material, and strengthens preservation efforts through geographical dissemination.

Conservation

After transfer, tapes will be returned to temporary storage with unique identifiers and location numbers affixed to each object and noted in the catalog. Upon the completion of CMF’s temperature- and humidity-controlled vaults (scheduled for 2014), the tapes will be stored at a proposed 55 degrees F/40 percent RH, according to Image Permanence Institute recommendations for maximum longevity of the original materials. Tapes will be stored upright on metal shelving.

Hardware and Software

A Sony BVH 2000 VTR (video tape recorder) will be used for playback of the one-inch tapes. The BVH 2000 has been chosen because of its durability, and because CMF is fortunate to have a working machine in-house, though maintenance and calibration will be required before a major digitization project is begun. Machine breakdown is often a large hurdle in the digitization of legacy analog video formats, and spare parts for this machine are no longer manufactured by Sony. In order to prepare for breakdown and wear on equipment, CMF actively seeks and accepts donations of relevant analog equipment for use as parts.

A Blackmagicdesign Decklink analog-to-digital converter card will be used to convert the analog audio and video signal to a digital signal. Blackmagicdesign’s capture software, Blackmagic Express, will be used to create the digital file. Blackmagic Express has been chosen for its simplicity in capture, and the technical advantage of using software specifically designed to work with analog-to-digital converters. Waveform monitors and a vector scope, embedded in a JVC monitor, will be used to measure chrome, luminance, and black levels. A processing amp will be used to adjust these levels in order to ensure that transfer levels are as close to the original source material as possible. An external time base corrector will be used to stabilize the video signal. Files will be stored on CMF servers. A Mac pro will be used for file ingest, and to conduct any cataloging duties and editing of mezzanine files.

Production formats (e.g., TIFF, JPEG, and WAV), levels of resolution, compression, image enhancement, and accuracy of textual conversion or transcription; system(s) used to manage and present digital content, including pertinent technical specifications:

For each title digitized, CMF will create one preservation file and two derivative files for access.

- Preservation File
Use: Best quality master preservation file.
10 bit uncompressed Quicktime.wav file
- Mezzanine File
Use: Basic access file for exhibit and display. (Contains basic edits and clean-up.)

MPEG-2 High Profile 4:2:2 I-frame 50 Mb/s.

- Reference File
Use: Small access file for streaming and digital sharing. (Contains basic edits and clean-up.)
H.264 MPEG-4 AVC

Methods for enhancing discoverability

Original materials and files will be documented consistently in CMF's CONTENTdm digital asset management system, thus greatly increasing the ability of CMF staff to research and locate material requested by staff and non-staff researchers. In order to aid researchers wishing to access the collection, metadata records of the *Bobby Bare and Friends* collection and guest performers will be published on the CMF website (countrymusichalloffame.org) at the end of the project, made available via a portal to the CMF CONTENTdm digital access management system. CMF currently has no comprehensive, online catalog available to the public, and those wishing to research the collection do so via CMF staff assistance. Readily available files open the collection to countless new access opportunities, including re-use in on-site exhibits and public programs. Footage will also be available for research, licensing, and screening by scholars, producers of TV documentaries, filmmakers, and the general public.

CMF currently owns 25 percent of the rights to license *Bobby Bare and Friends*. Country Music Television (CMT) owns 50 percent of the rights, and show producer Steven Greil owns 25 percent of the rights.

Photo Collection—Archival Processing, Cataloging, and Digitization

The Fabry Collection is currently contained in the original work order folders from the photo studio, and stored in metal filing cabinets in the on-site archives. The film negatives, prints and accompanying paperwork will be removed from the folders, digitized, and then transferred to individual archival sleeves and placed in archival boxes.

Key project deliverables supported by this grant will include the digitization and cataloging of 6,340 negatives and 2,286 prints in this collection, for a total of 8626 files, taking two years (2013–2015):

Hiring a Photo Digitization and Metadata Specialist will take place after the Digital Asset Management system is put into place by CMF. This employee will work under the supervision of the Photo Collection Manager, Curator of Collections, Curator of Special Collections, and the Registrar. The Photo Digitization and Metadata Specialist will be carefully selected based on applicant resumes and skill sets. Once selected, the employee will undergo training prior to working with the Fabry collection. CMF staff will train the employee on the use of the CONTENTdm digital asset management system, and develop a digitization workflow. Cataloging of the collection will take into account past preservation work and condition reporting, with the employee incorporating this information into our system. The Photo Digitization and Metadata Specialist will work on this project full-time for eighteen-months.

Hardware and Software

The project will require the purchase of a scanner, and a computer workstation. All Fabry Collection items will be scanned to create high resolution loss-less preservation files. The Photo Digitization and Metadata Specialist will use Photoshop to ensure de-skewing, proper resolution, and other image clean-up for the highest quality digital representation of the negatives. All digital image files will receive auto-exposure by Photoshop scanning software, and then fine-tuned exposure by the Photo Digitization and Metadata Specialist. Emphasis will be placed on capturing all detail of the photo rather than getting the best-looking scan.

Images will be scanned using an Epson Expression 10000XL Photo Scanner, which will allow for the digitization of large format negatives. Silverfast scan software will be used to ensure that the highest quality image will be archived from the hardcopies. The photos will be scanned as RGB TIFF files with the resolution

of 8000 pixels at their largest side. The digital storage space needed to achieve this will be approximately one terabyte.

Digital Asset Management best practices and standards will be followed consistently in the activities described below:

Cataloging

All negatives, images, and supporting materials will receive the following metadata fields in the catalog record. The fields are based on VRA Core, with consideration for institutional and researcher needs:

Agent (name)

1. Creator
2. Description
3. Date
4. Material
5. Measurement
6. Rights
7. Location
8. Source
9. Accession number

Digitization File specifications and scan settings:

Preservation File format: TIFF

- 800ppi for 8x10 images (or as close to 8000px for any sized image)
- 24-bit color minimum
- RGB for all images regardless of color

Access File Format: Compressed, glossy JPEG

- 300ppi
- 16-bit color

File name

All files will receive a consistent naming convention to ensure responsible long term identification and management. The file naming convention is composed of the following elements:

- Collection abbreviation
- Pictured artist name (last name first) or name of object
- Number

Example: Fabry_WilliamsHank_2.TIFFf

Methods for enhancing discoverability

The preservation TIFF files will be imported into CMF's CONTENTdm digital asset management system. CONTENTdm access features will be leveraged to allow for automatic storing of the TIFF file on the server, but will provide a compressed, low resolution access viewing JPEG for researcher access.

Original materials and files will be documented consistently in CONTENTdm, thus significantly increasing the ability of CMF staff to research and locate material requested by staff and external researchers. In order to aid researchers wishing to access the collection, metadata records of the Fabry Collection and performers on radio programs and on *Bobby Bare and Friends* television shows will be published on the CMF website at the end of the project, made available via a portal to the CONTENTdm.

Conservation

Upon the completion of CMF's climate-controlled vaults (scheduled for 2014), the negatives will be stored at a proposed 55 degrees F/ 40 percent RH, according to Image Permanence Institute recommendations for maximum longevity of the original materials. Negatives and prints will be stored in acid-free preservation envelopes in archival boxes.

SUSTAINABILITY OF PROJECT OUTCOMES AND DIGITAL CONTENT

Sustainability of project outcomes and goals

CMF is perfectly positioned to ensure the sustained success of this project. This is the opportune time for the Country Music Foundation to partner with NEH to ensure the highest quality preservation of and access to these three rare, fragile, culturally significant, and educational A/V collections.

CMF is currently involved in a major Digital Collections Initiative. A committee led by the Curator of Special Collections and composed of the Registrar, Curator of Recorded Sound, Curator of Moving Images, Photo Collections Manager, and Cataloging Librarian. The committee has been meeting for eight months to develop the institutional infrastructure and culture to support and sustain our digitization initiative as we move forward. This committee also includes adjunct members: CMF's Vice President for Museum Programs, Director of Education and Public Programming, Museum Editor, Senior Director of Marketing, Senior Historian, System Administrator, Exhibits Manager, and Curatorial Director. The committee has adopted a Digital Collections mission statement:

In direct support of the mission statement of the Country Music Foundation, the Digital Collections mission is to preserve and protect CMF's collections, using best practices and available and emerging technologies to provide appropriate access to these collections.

The committee also established a digital collections policy:

Digital Collections Policy:

Collections will be digitized according to, and in direct support of, the Digital Projects Mission stated above. An annual work plan provides details of the materials to be digitized each year under the routine digitization program and according to defined workflows and best practices.

Why we digitize:

- To preserve the content of our collections for future generations;
- To improve accessibility for internal staff, outside researchers, public programs, and exhibitions;
- To conserve the physical materials in collections;
- To preserve rare and fragile collections and those at risk of format obsolescence, while also improving access to content by providing digital surrogates of items for use;
- To build a critical mass of digital content relating to country music's heritage and CMF's commitment to support research, education, publishing, and exhibition programs; and
- To maximize storage capacity.

What we digitize:

The following primary selection criteria are applied:

- Historical and/or culturally significant material in direct support of our mission;
- Uniqueness and/or rarity of material;
- Condition of material;
- High demand for access to material.

The following secondary selection criteria are applied:

- Out-of-copyright status or licensing and/or use rights obtained;

- Restricted access to the material due to its condition, value, vulnerability or location; and
- Adding value through providing online access, such as complementing other collection materials or increasing and supporting research interest in relatively unknown material.

How we digitize:

In compliance with copyright law and other relevant legislation and protocols, we will perform due diligence and make a good faith effort to determine and comply with applicable copyright law. We will fulfill our duty to make copies for preservation. When required, we will use and comply with appropriate licensing restrictions and procedures.

The Country Music Foundation takes a risk management approach in cases in which all reasonable efforts have failed to identify and locate the copyright owner(s). Persons and entities who believe they have copyright ownership of material made available online are encouraged to contact CMF.

Access to Digital Collections

CMF is committed to providing access to its collections through an online digital asset management system, allowing researchers access to our unique, historical, and culturally rich resources. The Country Music Foundation has selected OCLC's CONTENTdm for the system's superior reputation, adherence to museum and library information best practices, the system's ability to support various formats, and the yearly maintenance fee within our budgetary allowance.

The use and reproduction of items in the digital collections will be in accordance with Museum Archives policies on access and use, and will incorporate a requirement that the user attribute the work, acknowledges CMF as the source, and will comply with any copyright or other access restrictions.

Additionally, the committee has identified digital asset best practices relating to:

- Communicating with internal and external users and colleagues
- Clarifying best practices and workflows
- Looking at other institutions' models
- Maintaining high quality preservation files and access files)
- Providing access—an important responsibility
- Using proper equipment and storage servers
- Managing time efficiently
- Planning for and expecting change

The work group has spent time on completing collection inventories; assessing digital asset management system needs; identifying, improving, and refining workflows; refining catalog/metadata records for the various media formats; establishing consistent naming conventions; a thorough DAM system selection process; and prioritizing collections for digitization. Most importantly, the committee identified the three collections described in this proposal as the collections with highest priority for digitization at this time. The Country Music Foundation has a strong commitment to Digital Asset Management as a key component of preserving the large, diverse body of historical and culturally significant materials we offer as educational resources for researchers and scholars worldwide.

The committee is committed to file and DAM system migrations as needed, and anticipates migrating data every five years. Adherence to digital asset management best practices, file naming conventions, metadata schemas, and file standards will ensure maximum preparedness and best positioning for digital asset management flexibility and future migrations. We have strong relationships with area and national institutions and maintain frequent contact to collaborate and share solutions and best practices for Digital Asset Management strategies.

The Country Music Foundation Executive Director has identified the Digital Collections initiative as an institutional priority. Beginning in 2011, CMF began a major renovation project that will more the double the

size of its current facility. After the expanded facility opens in Q1 2014, CMF will have increased the infrastructure and resources to increase its preservation and access activities. In November 2011, the Vice President of Museum Services identified this initiative as a high priority, hiring a Curator of Special Collections to direct the digital collections.

At the conclusion of the grant period, CMF will annually earmark funds for the Digital Collections initiative. We will maintain our CONTENTdm digital asset management system, allowing access to the digital collections catalog. The content that is in the public domain will always be freely available for scholarship, education, and public use.

DISSEMINATION

CMF is committed to the preservation and access of its rare and historical assets, and recognizes the importance of making these digital collections available to a wide audience through exhibits, publications, educational programs, and web resources. In direct support of CMF's mission, access to the digital files will comply with copyright law, and at the completion of the project researchers will be able to access the bibliographic information and catalog records of the digitized collections via a CMF website portal to CONTENTdm, creating a searchable access interface online at no charge.

CMF will leverage CONTENTdm to ensure that these resources are searchable, both intuitively and in more sophisticated ways. To that end, CMF is in the process of hiring a website developer (position to be filled in the summer of 2012) to support the website infrastructure and ensure wise use of social media/mobile channels as marketing and advertising tools. In addition, the website developer will play a critical role in the redesign of a new museum website this year, working closely with our third-party website partner.

Additionally, CMF staff will share best practices, workflows, lessons learned, and solutions with other institutions through collaborative partnerships, and presentations and demonstrations at conferences, workshops, and professional society meetings. The museum will also leverage professional listservs including, but not limited to, [DIGLIB](#), [LIBREF-L](#), [ExLibris](#), SLA, AMIA, VRA-L, ARSC, IASA, and TLA, to ensure awareness of these collections. Press releases and articles will be produced for scholarly, historical, cultural, archival, and museum communities.

WORK PLAN

This project, while complex in methodology, is fairly straightforward in the three general phases of the work plan. The work plan will consist of an implementation phase, at which point necessary software and hardware will be purchased, and additional staff will be hired. The second phase is a digitization and metadata capture stage, during which the new staff will digitize the collections and catalog the appropriate metadata in CONTENTdm. The final phase of the project will consist of a public release and dissemination stage, during which reports will be written, workflows and best practices shared, and access to the collections will be made available.

The details of who will perform each task with each of the collections are listed below, followed by a table that provides a graphic of the timeline of the project.

Month One through Two:

- Implementation of CONTENTdm Digital Asset Management System and server infrastructure by Project Director, IT System Administrator, and OCLC.

Audio Collection

Month Two through Three

- IT System Administrator and IT Coordinator installs necessary software and equipment.
- Technical Consultant BMS/Chace services equipment, advises on project workflows.

- Audio Digitization and Metadata Specialist hired by Project Director with Curator of Recorded Sound on Search Committee.

Months Four through Twenty-two

- Audio Digitization and Metadata Specialist begins work.
- Transcription, Cataloging, and Digitization of collection by Audio Digitization and Metadata Specialist under the direction of Project Director and supervision of Curator of Recorded Sound.

Months Twenty-three through Twenty-four

- Project wrap-up and final report written by Audio Digitization and Metadata Specialist, Curator of Recorded Sound, and Project Director and submitted to NEH. Dissemination of outputs (best practices, workflows, online collection) to listservs, press releases, workshops, and conferences.

Moving Image

Months Two through Three

- Project Director and IT System Administrator purchase and install new drives.
- Moving Image Digitization and Metadata Specialist is hired by Project Director with advice from Search Committee that includes Curator of Moving Images.
- Equipment is purchased by Curator of Moving Images, IT, and Project Director.
- Consultant Tom Hoffman calibrates and performs any repairs on equipment.
- BMS/Chace works with Project Director, Curator of Moving Images, and Moving Image Digitization and Metadata Specialist to develop details of workflow.

Months Four through Twenty-two

- Moving Image Digitization and Metadata Specialist begins work.
- Digitization of collection by Moving Image Digitization and Metadata Specialist under the direction of Project Director and the management of the Curator of Moving Images:
 - 300 hours of footage transfer in real time
 - + 1 hour per tape for technical setup
 - + 1 hour per tape for metadata entry
 - + 2 hour per tape for editing, transcoding, and batch processing setup

Months Twenty-three through Twenty-four

- Project wrap-up and report written by Moving Image Digitization and Metadata Specialist, Curator of Moving Images, and Project Director, and submitted to NEH.
- Dissemination of outputs (best practices, workflows, online collection) to listservs, press releases, workshops, and conferences.

Photo Collection

Month Two through Three

- Project Director, Photo Collections Manager, and IT manager purchase scanner that will digitize large format negatives.
- Photo Digitization and Metadata Specialist hired by Project Director with advice from Search Committee that includes Photo Collections Manager.

Month Four through Twenty-Two

- Photo Digitization and Metadata Specialist begins work.
- Photo Digitization and Cataloging Specialist and Photo Collections Manager develop workflow under the direction of Project Director to ensure consistency.
- Photo Digitization and Cataloging Specialist establish workflow for efficiency.

- Project Director, Photo Collections Manager, and Photo Digitization and Metadata Specialist make necessary adjustments.
- Cataloging and Digitization of Collection by Photo Digitization and Metadata Specialist.

Months Twenty-three through Twenty-four

- Project wrap-up and report written by Photo Digitization and Metadata Specialist, Photo Collections Manager, and Project Director and submitted to NEH. Dissemination of outputs (best practices, workflows, online collection) to listservs, press releases, workshops, and conferences.

<u>Task</u>	<u>Months 1-3</u>	<u>Month 4</u>	<u>Months 5-22</u>	<u>Months 23-24</u>	<u>Responsibility</u>
Implementation of CONTENTdm Digital Asset Management System and servers infrastructure					Project Director, IT System Administrator, OCLC
New staff hired					Project Director, Curatorial Staff
Purchase and install new drives					IT Systems Administrator, IT Coordinator
Purchase equipment					Project Director, Curatorial Staff
Technician Tom Hoffman calibrates and performs any repairs on moving image digitization equipment					Project Director, Curator of Moving Images
BMS/Chase Consultation					Project Director, Curatorial Staff
New staff begin work					Project Director, Curatorial Staff, Recorded Sound, Moving Image, and Photo Digitization and Metadata Specialists (3)
Development and Refinement of Digital Workflows					Project Director, Curatorial Staff
Digitization of collections					Recorded Sound, Moving Image, and Photo Digitization and Metadata Specialists (3)
Upload of digitized collections to CONTENTdm					Recorded Sound, Moving Image, and Photo Digitization and Metadata Specialists (3)
Cataloging of Collections					Recorded Sound, Moving Image, and Photo Digitization and Metadata Specialists (3)
Beta-test DAMS					Vice President of Museum Programs and Director of Education and Public Programming
Project wrap-up and report written					Project Director, Curatorial Staff
Develop CONTENTdm portal on website					Senior Director of Marketing
Dissemination of outputs (best practices, workflows, online collection) to listservs, press releases, workshops, and conferences.					Project Director, Curatorial Staff

STAFF

Curator of Special Collections Lee Boulie will direct the project and will spend 40 percent of her time on the project.

Vice President of Museum Services Carolyn Tate will serve as the senior staff member overseeing the project and will spend 10 percent of her time on the project.

Curator for Recorded Sound Alan Stoker will manage the recorded sound portion of the work and will spend 40 percent of his time on the project.

Curator of Moving Images Kelli Hix will manage the moving image portion of the work and will spend 40 percent of her time on the project.

Photo Collections Manager Tim Davis will manage the photo portion of work and will spend 40 percent of his time on the project.

Registrar Elek Horvath will spend 5 percent of his time on the project.

Information Technology Manager Vickie Easton will spend 10 percent of her time on the project.

IT Coordinator Steve Collie will spend 10 percent of his time on the project.

Librarian Becky Miley will spend 5 percent of her time on the project.

Vice President for Museum Programs Jay Orr will provide input on institutional access needs and serve as a beta-user for DAMS, spending 2 percent of his time on the project.

Director of Education and Public Programming Ali Tonn will serve as a beta-user for DAMS, spending 2 percent of her time on the project.

Senior Director of Marketing Jeff Schwartzenberg, who oversees CMF's website and online content, will spend 5 percent of his time on the project.

Local technical expert Tom Hoffman will provide local technical repair to and calibration to legacy video equipment as needed. Tom Hoffman is partner in a Hoffman Broadcast Electronic Engineering LLC and has more than thirty years experience as a film and video technician.

Technical set-up consultation will be provided by **BMS/Chace** in Nashville. One of the world's leading companies in developing standardized methodologies for the collection, documentation, and preservation of media assets, BMS/Chace provides services to the entertainment industry, libraries, and institutional archives. Consulting with BMS/Chace will insure that CMF will have proper comprehensive and up-to-date verification, archival migration, and data management of the created digital files. (Further information about BMS/Chace may be found at: <http://bmschace.com/index.php/about>.)

(b) (4)

Hank Williams and the Drifting Cowboys with Minnie Pearl, c. 1951

(b) (4)

Kitty Wells, c. 1966