

FUNDING PROPOSAL: THE SUNSET STRIP MUSIC ARCHIVE

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Presented to the West Hollywood City Council
8300 Santa Monica Boulevard, West Hollywood, CA 90069

Mission: The Sunset Strip Music Archive collects and preserves audiovisual materials related to the musical history of the Sunset Strip, connecting the past with the present, to educate and inspire researchers, musicians, and scholars.

Although the stretch of Sunset Boulevard between Crescent Heights Boulevard and Sierra Drive is just 1.6 miles, the impact of the Sunset Strip on the L.A. music scene is immeasurable. From the Doors and Black Flag to Tito Puente and Mötley Crüe, Southern California bands of every ilk cut their teeth in clubs such as the Whisky a Go Go, Gazzarri's, and the Key Club before graduating to stages around the world. Due to its rich musical history, cultural significance to the city, and the fact that global artists continue to bring their tours to venues like the Roxy and Viper Room, establishment of the Sunset Strip Music Archive (SSMA) to ensure that future generations have the ability to learn about the Sunset Strip is necessary.

While a private donor has already agreed to cover the SSMF's lease payments for its first 10 years, today I am asking the Council for a start-up budget of \$1 million to establish the archive according to the plan presented in this proposal and a \$200,000 yearly operating budget. With this funding, the Council guarantees the Sunset Strip's musical history is never forgotten.

History

Since the Sunset Strip lies just outside of the Los Angeles Police Department's jurisdiction in between Hollywood and Beverly Hills under the county's provenance, it was legal to gamble in the district, so from its establishment in the 1920s, the Sunset Strip was the scene of

all sorts of debauchery. The boulevard was lined with nightclubs and bars that welcomed jazz players, screen stars, mobsters, and everyone in between.

Swing dancers did the Lindy hop to Louis Jordan at Cafe Trocadero in the 1940s, and the sounds of jazz artists Les McCann and Carla Bley filled Pandora's Box in the '50s. In the '60s, folk-rockers the Byrds got their start at Ciro's, and authorities tried to impose a curfew on the Strip for those under 18, resulting in confrontations between police and youth at Pandora's Box. The club was eventually bulldozed, but not before these protest became immortalized in *Riot on the Strip* and Buffalo Springfield's "For What It's Worth."

The Whisky a Go Go opened its doors in 1964, ushering in a new era for the Strip. Go-go girls clad in white boots and miniskirts danced in cages as house band the Doors played whenever locals like the Byrds and Love or out-of-town acts such as the Who, the Kinks, Led Zeppelin, AC/DC and Jimi Hendrix weren't set to perform. Punk and new wave bands (Circle Jerks, the Quick, the New York Dolls, and Venus and the Razorblades) injected new life into the Strip in the '70s. The Roxy opened for business in 1973 and hosted shows by David Bowie, Bruce Springsteen, Neil Young, and Prince.

Glam metal ruled the Strip in the '80s with Mötley Crüe, Guns N' Roses, Ratt, and L.A. Guns wreaking havoc on stage at Gazzarri's and off at Rainbow Bar and Grill, Sunset Strip Tattoo, and Gil Turner's liquor store, while Orgy, Red Hot Chili Peppers, and Jane's Addiction were fixtures in the '90s. Incubus, Linkin Park, and Metal Shop headlined the Strip in the early 2000s, and from 2008-2015 the annual Sunset Strip Music Festival paid tribute to the iconic boulevard.

Music Clubs of the Sunset Strip

8117 Sunset Boulevard	Coconut Teaszer
8118 Sunset Boulevard	Pandora's Box
8433 Sunset Boulevard	Club Seville, Ciro's, Crazy Horse, Kaleidoscope, It's Boss, Ciro's Le Disco, Art Laboe's Oldies But Goodies
8514 Sunset Boulevard	Sea Witch
8610 Sunset Boulevard	Cafe Trocadero
8852 Sunset Boulevard	The Melody Room, The Central, Viper Room
8901 Sunset Boulevard	Whisky a Go-Go
8907 Sunset Boulevard	The Unicorn, Sneaky Pete's, Duke's Coffee Shop
8919 Sunset Boulevard	London Fog
9009 Sunset Boulevard	The Roxy Theatre (second story: Largo Burlesque, On the Rox)
9039 Sunset Boulevard	Gazzarri's, The Key Club, 1OAK LA

Audience

The SSMA is for researchers, musicians, and scholars interested in the history of the vibrant music scene of the L.A. area known as the Sunset Strip.

Collection Details

The bulk of the materials housed at the SSMA are sound recordings obtained from L.A. musicians or their families and management teams, fans who attended shows, show promoters,

or club owners. In addition to bootleg recordings, there are oral histories of musicians, personalities such as Rodney Bingenheimer, journalists, talent buyers and promoters like Dayle Gloria, club staff, and club owners like Lou Adler, as well as commercial LP recordings (Otis Redding's *Live on the Sunset Strip 1966*, X's *Live at the Whisky a Go Go on the Fabulous Sunset Strip*).

Audiovisual materials include promotional spots and bootleg footage on videotape, and commercially released documentaries such as *Lemmy* and *Mayor of the Sunset Strip* on DVD. The SSMA also gathers concert and candid photographs, promotional materials (billboards, posters, flyers, stickers) and books like Robert Landau's *Rock 'n' Roll Billboards of the Sunset Strip*. The unpublished audiovisual recordings in the collection especially "hold historical, sociocultural, aesthetic, and personal or family content that may well be irreplaceable. ... Their content may be unique; they are often made on the least stable of recording formats; and many were recorded under less-than-ideal conditions by amateur recordists."¹ Thus, the need to preserve and protect these materials is monumental.

Collection Development Policy

The Sunset Strip Music Archive collects audiovisual recordings relating to the musical history of the Sunset Strip in the following formats:

1. Unpublished, noncommercial audio and audiovisual recordings of live music performances that took place in venues along the Sunset Strip on grooved disc (lacquer), magnetic tape (open reel, cassette, videotape), compact disc, film (16 mm, 8 mm, Super 8), and digital media.

¹ Curtis Peoples and Marsha Maguire, "Preserving Audio," in *ARSC Guide to Audio Preservation*, ed. Sam Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith (Eugene, OR and Washington, DC: Association for Recorded Sound Collections, 2015), 8.

2. Unpublished, noncommercial audio and audiovisual recordings of oral histories of musicians, journalists, personalities, talent buyers/promoters, club staff, and club owners associated with the Sunset Strip on grooved disc (lacquer), magnetic tape (open reel, cassettes, videocassette), compact disc, film (16 mm, 8 mm, Super 8), and digital media.
3. Published, commercial audio and audiovisual recordings of promotional spots and interviews to promote Sunset Strip concerts, as well as the actual live music performances that took place in venues along the Sunset Strip on wax cylinder (Blue Amberol), grooved disc (shellac, diamond, lacquer, LP), magnetic (wire, open reel, cartridge, cassette, videocassette), compact disc, film (16 mm, 8 mm, Super 8), and digital media.
4. Other non-audiovisual formats, both published and unpublished, that are relevant to the musical history of the Sunset Strip.

Commercial recordings are purchased with funds provided by the West Hollywood City Council. The SSMA also accepts gifts of audiovisual materials relevant to the musical history of the Sunset Strip. See Appendix A for the SSMA Donor Agreement.

Appraisal Process

Since the bulk of the SSMA's collection is comprised of extremely rare, unpublished sound recordings, they are of the utmost priority when it comes to preservation and digitization. Hence, they – and their playback equipment – are the most expensive to maintain and to provide access to. Their relevance to the musical history of the Sunset Strip is the very first thing to consider since their costs of retention are so high.

The condition of the recordings is the next aspect to consider. Say, for instance, there are signs of sticky-shed syndrome evident in a reel of polyester-backed magnetic tape. Is the damage minimal enough that the tape can be reconditioned by baking it? Making sure that the carriers are in good enough condition to create user copies from so that scholars and researchers will actually be able to access their contents is essential.

Confirming there is accompanying documentation to these legacy carriers is also very important. “Because of the machine-readable nature of the materials, those that are unlabeled or poorly described when they arrive at an archive are more difficult and costly to appraise and process.”² Since the exact contents of these items are unknown until they are played, proper labeling can go a long way to helping assess their potential value to the archive.

Cataloging, Metadata, and Intellectual Access

After accepting an item into the collection, it is labelled with a barcode, which becomes its item number. The next step would be to take inventory of all its pertinent details. All of this information is known as the ‘metadata’ associated with the item. Selecting the best method for the SSMA to catalogue and organize metadata for each item is essential to effectively arranging, describing, tracking, and enhancing researchers’ access to materials.³

A good system enables our archivist to know exactly what shelf an item sits on, and it also helps users discover that it is in the archive. There are three main types of metadata: descriptive (for finding or understanding a resource), administrative (information related to its creation that is needed for management purposes: technical, preservation, and rights details), and structural (relationships of parts of resources to one another).⁴

The SSMA’s item-level collection inventory is going to be created in a Microsoft Excel spreadsheet using the Dublin Core Metadata Element Set because it is linear and makes it easier

² Christopher Ann Paton, “Appraisal of Sound Recordings for Textual Archivists,” *Archival Issues* 22, no. 2 (1997): 125-126.

³ Majella Breen, Gila Flam et al, eds, “Metadata,” in *Task Force to Establish Selection Criteria of Analogue and Digital Audio Contents for Transfers to Data Formats for Preservation Purposes* (South Africa: IASA, 2003), 17.

⁴ Jenn Riley, *Understanding Metadata: What is Metadata, and What is it For?: A Primer* (Baltimore, MD: National Information Standards Organization, 2017), 6.

to separate the information into specific categories. First, the Title of the recording should be noted. If it's an unpublished recording without an official name, a devised title would need to be established. Then its Creator, the Date it became part of the collection, Publisher (if applicable), Location in the archive (e.g. row 2, shelf 5), Format (type of medium, size dimensions, and recording speed), Description (condition), Rights, and Identifier (barcode number from a label we have affixed to its container) are noted.

The spreadsheet listing all of the archive's inventory that is available to researchers would then be exported in XML (EXtensible Markup Language) format to be displayed online at SunsetStripMusicArchive.com using Omeka. I have chosen this web publishing tool since, using a special add-on, Omeka allows users to see certain metadata in PBCore schema, which was chosen because it is specifically for audiovisual media, that is relevant to their query. Once a researcher finds an item or items via our website that they would like to study at our archive, they can call or email to make an appointment for access. If they would like to view a clip of a filmed performance before making the appointment, a link to stream the short video can be sent to them upon request.

If they would like to listen to or view one of the SSMA's recordings, they are able to play a compact disc or DVD access copy in our dedicated listening/viewing room. These access copies have been made from their original grooved, magnetic, and film formats by our archivist. Cylinders are sent to an outside vendor to be digitized since the initial price of purchasing an archeophone or a vintage cylinder phonograph, as well as the projected maintenance costs for these legacy players, would be too much of a cost to bear. The SSMA does not provide any

researchers with copies to take outside of the listening/viewing room. Patrons are able to ask for a link to stream audio materials only.

Archival Research and Reference; Ethics, Copyright, and Contracts; Licensing

In determining the appropriate ways in which users of the SSMA can access materials for research, there are several issues that need to be discussed. “The ethics of giving access to sound and audiovisual documents have legal and technical aspects. The main technical aspects are that access should not do any harm to the physical integrity of the document and, on the other hand, the user should be given the possibility to access all the content relevant for the document.”⁵

The first topic that needs be broached is copyright. Since many of the performance recordings in the archive are bootlegs, researchers are only allowed to view access copies in our facility. No copies of bootleg footage are to be circulated or sold. Performances recorded by a venue with the musical artists’ permission are to be treated the same way: viewable only within the confines of SSMA. Three preservation copies of these unpublished works can be made by SSMA since they constitute fair use. In all of the above cases, the archive will approach the performers to seek their authorization for educational use in the archive.

Commercial recordings of live shows not in the public domain, as well as oral histories SSMA obtains from journalists or interviewees, are also to be listened to only in the archive’s listening room. Researchers can request a link to stream an oral history the archive conducted for addition to the collection, however, since our interviewer is to obtain permission and copyright transfer from the subject of each recording before the interview takes place.

⁵ Ilse Assmann et al., “Ethical Principles for Sound and Audiovisual Archives,” in *IASA Special Publication No. 6* (South Africa: International Association of Sound and Audiovisual Archives, 2010), section 2.3.

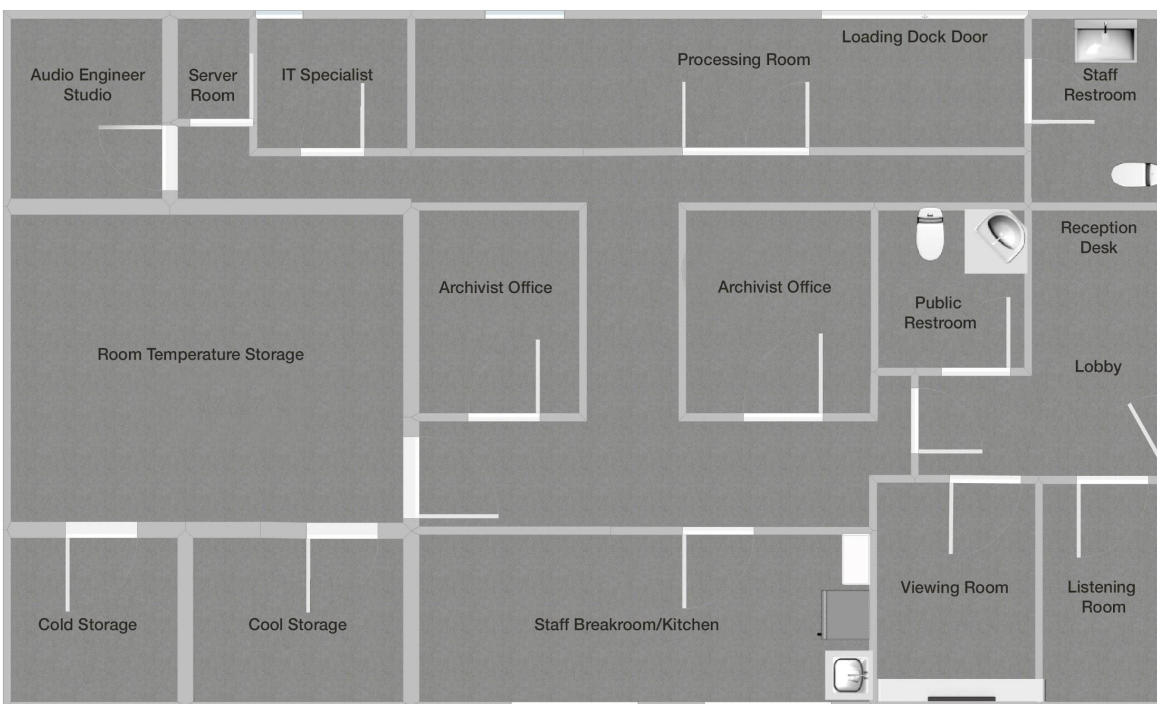
The archive does not grant permission for any of its audio or audiovisual recordings to be used in films of any kind.

Care and Maintenance

A key component in ensuring all of the materials housed in the SSMA are adequately cared for and maintained is proper staff training. Not only should each employee know how to identify all of the formats in the archive, the archivist should show them how to handle media carriers, detect signs of deterioration in them, and aid in the cleaning of them and their playback equipment. Whether it's mold on a wax cylinder, acid exudation on a lacquer disc, vinegar syndrome on a reel of 16mm film, or sticky-shed syndrome on an open-reel tape, being able to recognize these problems as close to their onset as possible is integral to the overall health of the archive. Once materials are acquired from donors, they are cleaned. They are also cleaned when they are being prepared for digitization. Playback equipment is cleaned and maintained on a regular basis – the tape guides and heads on our reel-to-reel players are cleaned and demagnetized daily.

Physical Environments

The SSMA has three storage vaults, each kept at a different temperature: room temperature for CDs, cassettes, grooved discs, wire recordings, photographs, and DVDs; cool (68 degrees Fahrenheit; 30-50% relative humidity) for wax cylinders and film; and cold (46-53 degrees Fahrenheit; 25-35% relative humidity) for open-reel tapes per standards set forth in the



ARSC Guide to Audio Preservation.⁶ One corner of the cool vault also acts as a staging area for materials being taken out of the cold vault to slowly be acclimatized to cool and eventually to regular for preservation or access purposes. The doors of each storage vault are tightly sealed, and the rooms have no windows.

The floor of the entire SSMA consists of sealed concrete to avoid dust and electromagnetic pulses. Filters for removing dust and other particulate matter are placed within the air conditioning system. Food and drink are only permitted in the staff kitchen, and smoking is not allowed in any areas. Patrons are only allowed in the lobby, public restroom, and the viewing and listening rooms.

Security, Storage, Conservation, and Disaster Preparedness

⁶ Carla Arton, "Care and Maintenance," in *ARSC Guide to Audio Preservation*, ed. Sam Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith, (Eugene, OR and Washington, DC: Association for Recorded Sound Collections, 2015), 69.

By keeping a digital inventory and a printed/laminated copy of the SSMA's entire inventory in the archivist's office at the archive as well as in her home office, it makes it easier to provide this necessary documentation to insurance companies. A hard drive with digital copies of the SSMF's unique and irreplaceable recordings is kept at the archivist's home to maintain some geographic separation.

All carriers are stored upright and grouped according to format and size on compact, mobile, metal shelving units. Cylinders are kept in individual archival boxes, shellac records in acid-free paper sleeves, LPs in 10-point folder-stock sleeves in their original sleeves that are placed in 1.5 mil polypropylene sleeve covers, and cassettes in their original plastic cases.

Since the SSMA is located in the heart of Los Angeles, the two main disasters to be prepared for are wildfires and earthquakes. Shelves are constructed with special braces and straps to allow for minimal disruption to the carriers during an earthquake. In addition to a fire detection system, there will be a low-oxygen system in place for fire suppression. To avoid damage from water leaks in the building, the vaults are not located beneath a kitchen or restroom, and shelving begins 6-inches off the ground.

The archivist has formulated a written disaster preparedness plan, clearly identifying priority materials in the archive for evacuation and recovery and assigning specific roles to each staff member in case of emergency. Quarterly drills and recovery training workshops are held to keep the information fresh in employee's minds. The archivist keeps an emergency kit that is full of supplies to care for employees and archival holdings in her car and inside the staff kitchen's supply closet along with a portable humidifier. In case of power outage, the archive possesses two stand-by generators to maintain a stable temperature in the storage vaults.

Physical Access

Researchers are able to listen or watch access copies on CD and DVD in the SSMA's dedicated listening and viewing rooms. The listening room is equipped with a CD player and amplifier speakers, and the viewing room has a 32-inch LED TV, DVD player, and surround sound speakers.

Preservation Reformatting of AV Content

While the transfer of the SSMA's wax cylinders is to be outsourced to vendors due to the high cost of archeophone phonographs, the preservation reformatting of the other formats in the collection is going to take place within the archive. The main areas to be discussed in regards to content transfer are: personnel and equipment.

Aside from the archivist, the personnel involved in the preservation process include a part-time audio engineer, who oversees the reformatting procedure and maintains playback equipment, and part-time information technology specialist, who manages digital storage systems. The audio engineer needs a dedicated space for reformatting that is as acoustically isolated from the rest of the archive as possible. "The room should not distort the frequency spectrum of interest, the accuracy of the sonic images, the sense of space, or the timing of the audio content."⁷

The playback equipment necessary for in-house transfers is as follows: one reel-to-reel player, two record players with appropriate styli for 78s and LPs, one wire recording player, one CD player, one eight-track player, one DAT player, one cassette deck, one 16 mm digital film converter, one 8 mm and Super 8 digital film converter, and one VHS player. Standalone analog-

⁷ Mike Casey and Bruce Gordon, "Personnel and Equipment for Preservation Transfer," in *Sound Directions: Best Practices for Audio Preservation*, (Indiana: Indiana University, 2007), 10.

to-digital converters that meet the specifications of the audio engineer also need to be purchased. A line item shall be included in the monthly budget for a small cache of supplies for repairs and maintenance of the equipment and carriers.

The audio engineer will create two copies of each reformatted item as Broadcast Wave Format .wav files, with a sampling rate of 96 kHz and a bit depth of 24 bits per channel. Optical discs and DAT formats are to be kept at the sampling rate and bit depth of their originals.

Upon acquisition, the SSMA archivist must be as diligent as possible in documenting each item's administrative metadata (how it was created, its provenance, technical specifications, and any access restrictions⁸) and structural metadata (information about the individual tracks of a recording and their relationships to one another) as she inventories the materials. This is to ensure that the audio engineer has all the pertinent information he/she needs to know in order for the preservation process to run as smoothly and successfully as possible. PBCore is the schema that will be used to document technical metadata and digital provenance, while Metadata Encoding Transmission Standard (METS) will be used for rights management metadata.

In regards to the outsourcing for the digitization of the SSMA's wax cylinders, there are a few options to keep costs at a minimum. One would be to reformat all of the archive's cylinders at the same time to take advantage of any high-volume pricing offered. The SSMA could see if the California Revealed Project would be able to digitize any of the cylinders of California artists. Another option would be to partner with other area institutions, like the Grammy Museum

⁸ William Chase, "Preservation Reformatting," in *ARSC Guide to Audio Preservation*, ed. Brylawski, Sam, Maya Lerman, Robin Pike, and Kathlin Smith (Eugene, OR and Washington, DC: Association for Recorded Sound Collections, 2015), 113.

and the Autry Museum of the American West, to get a group discount from one vendor. The SSMA would also try to apply for as many grants as possible to defray spending in this area.

Grants, Budget, and Staffing

The strategic plan the SSMA's first three years is as follows. Year One: Renovation of the existing office space into an archive; hiring of full- and part-time staff; collection acquisitions begin. Year Two: Inventory, rehousal, and preservation reformatting of materials begin; opening of archive to researchers. Year Three: Aggressive marketing and PR campaign of materials in collection; pursuit of grant funding.

The \$1 million budget provided by the West Hollywood City Council to get the archiving off and running will be implemented in the following ways.

Renovations (including vaults, fire suppression)	\$350,000
Furnishings (including compact shelving)	\$80,000
Equipment (access and preservation)	\$15,000
Staffing	\$325,000
Marketing/Public Relations	\$5,000
Digital File Storage	\$215,000
Software	\$3,000
Archival Storage and Other Supplies	\$7,000
TOTAL	\$1,000,000

The yearly budget for the SSMA can be broken down into 50% staff salaries, benefits, and development; 30% digital storage, software licensing; 12% equipment maintenance; 5% marketing, outreach programs; and 3% supplies.

The Council will be the primary funding source of the SSMA, but the archive director is also going to pursue various international, federal, and local grants from organizations such as UNESCO World Heritage Centre, the Institute of Museum and Library Services (IMLS), and the National Endowment for the Humanities (NEH) when applicable to projects involving materials within the collection. These grants are a valuable resource not only in the funds they provide the archive, but also in the public relations boost that comes with being awarded highly competitive grants.

Other sources of funding will include private donations, licensing of performance footage when within rights limitations, and the revival of the Sunset Strip Music Festival as an annual fundraiser. Bringing back this summer festival that will take place within the clubs and on the boulevard itself will bring both revenue via ticket sales and awareness to the archive.

The SSMA budget includes the aforementioned maintenance and care of playback equipment, as well as staff training workshops for disaster preparedness and any new technologies incorporated into the archive. Staff development is another line item to include in the budget since building a strong network of local, national, and international archives by having archive staff lecture at institutions and conferences, and be active members of organizations like the International Association of Sound and Audiovisual Archives (IASA), Association for Recorded Sound Collections (ARSC), Audio Engineering Society (AES), and Society of American Archivists (SAA), is essential to the SSMA's growth and development.

The archive staff is to be comprised of two full-time employees, archivists with master's degrees in library and information studies. One is the archive director and acts as the administrative head of the archive (serving on the SSMA Board of Directors), overseeing the rest

of the staff, grant writing and fundraising, rights management, and new acquisitions. The other archivist would be responsible for accessioning, cataloguing, and entering metadata for the archive's materials. Both archivists would also spend time doing reference and outreach work.

In addition to a part-time audio engineer and IT specialist, graduate student interns are also part of the in-house staff. One student would be pursuing their MLIS and would assist both archivists in processing, outreach, and reference. The other intern would be from an ethnomusicology program, helping to record new oral histories and outreach events for the archive. Legal and accounting matters are handled by independent firms based in West Hollywood, while security and maintenance personnel are provided by the building as part of the lease agreement.

Administration and Advocacy

The Sunset Strip Music Archive Board of Directors is the governing body of the archive, and its five members include the archive director, the mayor of West Hollywood, and three L.A. residents who serve three-year terms (that can be renewed once). These three members must have significant ties to the musical history of the Sunset Strip (e.g. Lou Adler, Rodney Bingenheimer, and Dayle Gloria), one of which can be voted on as Chair of the Board by a majority vote among the five members.

It is imperative that the Board keeps the mission statement of the SSMA in mind when creating policies and determining fiscal plans. The Board of Directors can also serve as powerful allies when it comes to rallying for funding or support within the community of Los Angeles. Another important advocacy tool are the survey forms each researcher who utilizes the archive

completes at the end of their visit. These surveys provide valuable statistics for the director to use when preparing grant applications and reports for the Board.

Digital Archives and Digital Collection Management

“Preservation is not a single event, but rather an ongoing process that requires continual maintenance.”⁹ It would be easy to assume that once recordings on legacy formats have been digitized, preservation work is concluded, but there are still several issues that need to be addressed in terms of the management and maintenance of these digital files. After careful consideration of storage system options, the following plan has been laid out for the SSMA.

The SSMA is to use a multi-tier and distributed storage architecture (i.e. a combination of local and outsourced storage). User access copies are going to be stored locally in online spinning disk storage, while access masters are also kept locally but in a nearline data tape library. Preservation masters are stored locally in an offline LTO tape deck housed in the archive’s server room and also on deep cloud storage to maintain geographic separation.

The supplier of the archive’s cloud services must pass a vetting process to ensure that they can be trusted to perform the necessary functions that are in line with the SSMA’s needs. The criteria to be used when selecting a vendor include: fitting in with the archive’s overall storage plan for the near future (three to five years), the satisfaction level of its current users, adherence to basic digital preservation principles, ability to perform checksums, provide system reports, meeting performance requirements, assuring security of materials, strong

⁹ Chris Lacinak, “What to Do After Digitization,” in *ARSC Guide to Audio Preservation*, ed. Sam Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith (Eugene, OR and Washington, DC: Association for Recorded Sound Collections, 2015), 128.

infrastructure, backup, and protection plan in case of disaster, and desirable end-of-service protocols.¹⁰

File Formats, Protocols, and Standards

In order to manage and maintain digital audio files effectively, it's necessary to transform them to a standard data format.¹¹ As noted previously, the SSMA uses BWF as its standard file format. The archive also follows standards set forth in ISO 14721:2012, which details the reference model for an Open Archival Information System (OAIS), and ISO 16363:2012 that describes the organizational infrastructure, digital object management and technology, and technical infrastructure and security maintained by trustworthy digital repositories (TDRs).

Naming Schemes and Identifiers

In order for items to be identified and retrieved within system, it's necessary for them to be unambiguously and uniquely named.¹² The SSMA is to utilize the Resource Description Framework (RDF) standard as a reference when labelling files.

Outreach and Repatriation

We can have the most culturally valuable materials in our collection, take the greatest care to preserve them, but all of those efforts are for naught if no one is actually coming to learn

¹⁰ Seth Anderson, "Nine Things to Consider When Assessing Cloud Storage" in *Feet on the Ground: A Practical Approach to the Cloud* (New York: Audiovisual Preservation Solutions, 2014), 1-7.

¹¹ Kevin Bradley, ed., "Preservation Target Formats and Systems," in *IASA-TC 04: Guidelines on the Production and Preservation of Digital Audio Objects* (Auckland Park, South Africa: IASA Technical Committee, 2009), section 6.1.2.1.

¹² Kevin Bradley, ed., "Unique and Persistent Identifiers," in *IASA-TC 04: Guidelines on the Production and Preservation of Digital Audio Objects*, (Auckland Park, South Africa: IASA Technical Committee, 2009), section 4.1.1.

from them. This is why outreach programs are vital to any archive, especially audiovisual archives like the SSMA.

As noted by Anthony Seeger, “When considering the potential impact of audiovisual archives it is absolutely essential to recognize that recordings are more than just sounds. They are sounds to which people attach individual significance that may stem from a specific personal context and/or a more general social process.”¹³ Once a potential patron realizes that they can relive and reconnect to a musical memory through the materials housed in our archive, they will be more inclined to visit and tell others about their experiences here.

Because the SSMA is located on Sunset Boulevard where all of the material in the archive was obtained, it is in an attractive position to reach out to many of the performers, club owners, and promoters – or if they have passed away, their family members/executors of their estates – who were a part of the shows and venues that are captured in our collection to take part in some of our outreach initiatives.

One program to bring attention to the archive would be a monthly screening series. Once all rights holders have given permission, the SSMA would host a screening of performance footage from the archive’s vaults, which would then be followed by a conversation with the artists, promoter, or club owner. If program participants are willing, the Q&A session could be recorded to be streamed online, made viewable via the archive’s YouTube channel, and kept for posterity within the archive. As previously mentioned in this proposal, the SSMA would also work to revitalize the annual Sunset Strip Music Festival as an outreach effort.

¹³ Anthony Seeger, “New Technology Requires New Collaborations: Changing Ourselves to Better Shape the Future,” *Musicology Australia, Journal of the Musicological Society of Australia* 27, (2006): 102.

In both cases, archive-community partnerships are essential. The SSMA could team with the West Hollywood Chamber of Commerce to foster relationships with local businesses as sponsors, the music and ethnomusicology departments at UCLA, LMU, and USC, and institutions like the Grammy Museum. Most importantly, building a rapport and trust with the artists, promoters, and club owners who form the musical community of Los Angeles is key.

Birgitta J. Johnson speaks of an archive's need to dispel any unease and establish good faith within community partners through sustained commitment to them in her documentation of the UCLA Ethnomusicology Archive's 2004 collaboration with the Heritage Music Foundation of LA.¹⁴ Making them sure that the SSMA is dedicated to preserving their performances and oral histories in order for future generations to learn of their significance in the area's musical history is key.

The SSMA can further nurture that bond by repatriating materials back to musicians, club owners, and show promoters (or their families after they've passed on) whenever possible. By repatriation, we mean making "copies of original recordings and return the copies to the culture group of origin, ensuring that ICH [intangible cultural heritage] can be 'transmitted ... from one generation to the the next.'"¹⁵

The first show I ever saw on the Sunset Strip was at Coconut Teaszer in 1994. The venue is now Hyde Sunset Kitchen + Cocktails, and this is just one example of the constantly evolving nature of the Sunset Strip music scene. The West Hollywood City Council can guarantee the

¹⁴ Birgitta J. Johnson, "Gospel Archiving in Los Angeles: A Case of Proactive Archiving and Empowering Collaborations," *Ethnomusicology Forum* 21 (2), (2012): 230.

¹⁵ Maureen Russell, "Knowledge (or Intangible Cultural Heritage) Repatriation," *Ethnomusicology Review*, (2012), accessed March 8, 2018, <https://www.ethnomusicologyreview.ucla.edu/content/archives-and-archiving-knowledge-repatriation>.

Sunset Strip's rich musical history is never forgotten by funding the SSMA. While businesses and bands come and go, the spirit of the strip embodied in the music created over the nearly 100 years since the area's establishment can live on through the collections housed at the Sunset Strip Music Archive.

APPENDIX A

Sunset Strip Music Archive Donor Agreement

I (we), _____ (“Donor”) of _____ (address) hereby donates to the SUNSET STRIP MUSIC ARCHIVE (“Institution”) a collection consisting of _____ (“Collection”). The Donor warrants that the Donor is (are) the sole and absolute legal owner(s) with full right, power and authority to transfer the Collection, free and clear of any liens, to the Institution. The Collection is more particularly described on the attached inventory, Attachment A, which is incorporated herein by reference. Any additional materials that the Donor gives the Institution will be governed by the terms of this agreement unless the Donor and the Institution will be governed by the terms of this agreement unless the Donor and the Institution agree upon different terms in a writing made in advance of such additional gift.

1) The Donor hereby irrevocably assigns, transfers, and gives all of his (her, their) right, title, and interest (exclusive of copyrights) in the Collection to THE SUNSET STRIP MUSIC ARCHIVE.

2) For items that the Donor owns the copyrights, the Donor retains all such rights in the Collection unless otherwise noted in Attachment A. However, no term or provision of this instrument shall be interpreted to limit or restrict the fair use rights of THE SUNSET STRIP MUSIC ARCHIVE or users of the Collection as provided by U.S. Copyright Law, Title 17, U.S.C. (“Fair Use Rights”).

3) Notwithstanding the Fair Use Rights, and except otherwise noted in Attachment A, the Donor grants THE SUNSET STRIP MUSIC ARCHIVE a nonexclusive, royalty free, perpetual license:

a) To make copies of the Collection for purposes of preservation and creation of a usable archival copy and to permit others to make copies of the Collection consistent with the Fair Use Rights.

b) To display the Collection in exhibitions, catalogs, publications, or advertisements.

c) To digitize the Collection or use any technological substitute THE SUNSET STRIP MUSIC ARCHIVE deems appropriate to preserve and provide access to the Collection.

d) To provide unrestricted access and use, including Internet or other wireless or digital access to the Collection.

4) The Donor shall indemnify, defend and hold THE SUNSET STRIP MUSIC ARCHIVE harmless from any losses, claims, damages, awards, penalties or injuries incurred, including reasonable attorney's fees, which arise from any claim by any third party of an alleged infringement of copyright or any other property right arising out of the access and use of the Collection.

5) The Donor shall provide THE SUNSET STRIP MUSIC ARCHIVE with all information and documentation regarding the provenance of the Collection, including any information relating to intellectual property rights.

6) The Collection will be organized by THE SUNSET STRIP MUSIC ARCHIVE, and a bibliographic record and/or finding aid will be created to describe the content and arrangement.

7) The Collection will be physically stabilized and preserved by THE SUNSET STRIP MUSIC ARCHIVE including, as appropriate, placing the Collection in non-damaging containers and storing in facilities that provide appropriate temperature and humidity control and security.

8) The Collection will be available to researchers after it has been arranged and described for use.

9) THE SUNSET STRIP MUSIC ARCHIVE is authorized to dispose of any duplicate or other material not relevant to the collection which it determines to have no permanent value or historical interest.

10) In the event that the Donor may hereafter donate additional materials to THE SUNSET STRIP MUSIC ARCHIVE, such gifts shall be set forth in an Addendum to this Agreement and will be governed by the terms and conditions stated above. The Addendum shall include a description of the additional materials so donated and any conditions necessary and pertinent to those specific, newly-donated materials and shall be signed by the Donor and THE SUNSET STRIP MUSIC ARCHIVE.

11) Upon the death of the Donor, the entirety of the Collection shall remain entrusted to THE SUNSET STRIP MUSIC ARCHIVE in perpetuity.

Signed: (Donor) _____
 this _____ day of _____, 20____.

ATTACHMENT A

Donor Information, Materials Description, Rights, and Restrictions

I. Donor Information

Name

Address

Telephone

Email

Website

Other Contact Information (optional)

II. Materials Description

List number, type, and contents

III. Rights and Restrictions

Yes No I give permission for these materials to be made freely accessible (e.g. online)

Yes No I wish to place the following restrictions on the materials:

Archive use only Other:

Yes No I give permission for the materials to be (re)published (otherwise, the SSMA will contact you for all publication requests)

Yes No I hereby transfer any copyrights I own in the materials to THE SUNSET STRIP MUSIC ARCHIVE

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