

ReggaeSunsplashPreservationSociety.org

Archival Science: Creation of Finding Aids / Catalogues for the Reggae Sunsplash Preservation Society

(in conjunction with the DLIS of SJC, CPS, and University Library)

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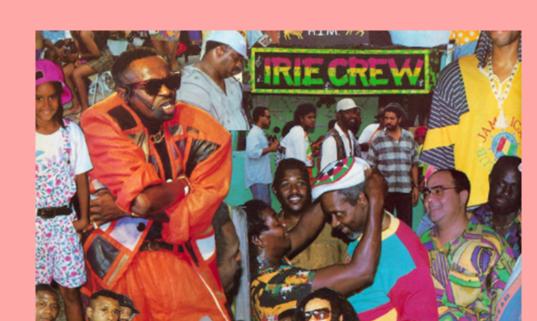
What is the Reggae Sunsplash Festival?

- A music festival located in Jamaica, considered the biggest Reggae festival in the world. It ran from 1978-1994. It is a huge part of Jamaican history, Reggae history, and worldwide music history.
- It was at its heart a music festival, mainly Reggae, but also branched out into other genres of music, as well as into other events such as fashion shows. It featured musicians such as Bob Marley, Peter Tosh, Burning Spear, Marcia Griffiths, and hundreds more.
- The festival itself was organized by five Jamaican entrepreneurs, one of them being Don Green, now a CPS professor at St. Johns and co-founder of the Reggae Sunsplash Preservation Society.









What is the Reggae Sunsplash Preservation Society?

- The Reggae Sunsplash Preservation Society, or RSPS, was created as a not-for-profit organization with the intention of preserving the history and concert film from the festival itself.
- The RSPS has been working on documenting/archiving and later digitizing the tapes available of the festival. There are hundreds of these film cassettes, and they contain approximately 1500 artist performances.
- The RSPS has a grant application with the National
 Historical Publications and Records Commission, as well as
 the Grammy Foundation, and is accepting donations on its
 website: ReggaeSunsplashPreservationSociety.org.

These are the founders of the RSPS:

Don and Cameron

(picture taken during an interview

at the BRIC Arts Media House, in Downtown Brooklyn)





Where does my work fit into the RSPS?

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Oct-18	Jan-19	Apr-19	Jul-19	Oct-19	Jan-20	Apr-20	<u>Jul-20</u>	<u>Nov-20</u>	<u>Feb-21</u>	<u>May-21</u>	<u>Jun-21</u>	<u>Aug-21</u>		
	Films in chronological order in CPS Dean's office workspace/shelfspace: Green, Weber Top 30 performances identified: Kitts, Green													
		Top 30 perfor												
			NARA grant fu											
				Technical Con	sultant engaged	: Weber, Atkins								
					Library digitization lab equipped with state-of-the-art: Atkins, Consultant									
					Metadata protocols identified: Green, Atkins, Consultant									
						AV Digitization	Best Practices N	/lanual complete	d: Atkins, Consu	s, Consultant				
							Best practices	for streaming th	rough Preservat	ion Society webs	ite identified: G	reen, Atkins, Con	sultant	
				Students enga	aged for catalogi	ng and finding aid	ls: Weber, DLIS							
								Cataloging and	l finding aids cor	aids complete: Weber, DLIS				
					Students engaged for website development and social media dissemination: Weber, CPS									
									Digitization an	igitization and streaming of all 30 performances: Green, Atkins				
										TV shows on project results: Weber, Green				
		Project results status dissemination through Popular Culture Association (PCA) meetings: Kitts, Green, Weber												
					PCA meetings and publications results status dissemination: Kitts, Green, Weber									
						, and a second				PCA results status dissemination: Kitts, Green, Weber				
										Results shared with cultural economics association: We				
							Rost Practices	Manual made av	ailable to archiv	chival community: Weber, DLIS				
							best Flactices	ivianuai made av	anable to arthiv	ar community: w	eber, DLIS			
							ti tenes							
te: St. John's	University of De	epartment of Lik	rary and Inform	ation Science (DI	LIS) and College o	of Professional Stu	idies (CPS)							

Above is the general calendar of goals for the project, and the red box is where my own work is.

• My job, as the "archivist" for the project is to document information found on the tapes, into files called "finding aids." This is time consuming and requires a lot of focus. Other than that, it is pretty enjoyable. It is necessary for us to document this information for when the archive is moved to a public host, and we are finished digitizing.

What is a finding aid?

- A finding aid is a document that contains detailed information regarding a specific collection within an archive. Information included depends on the nature of the archived materials and the archive itself.
- Its purpose is to organize and facilitate easy access to the archive, as well as providing access to information within the archive, sometimes without having to look through/handle the contents within.
- One problem I encountered when trying to understand my work was that I couldn't discern the difference between finding aids and catalogues.
- Basically, a finding aid is largely a physical aid: it helps one who is trying to handle the content of the archive locate what they are looking for, and to some extent, decide what parts of the archive they want to access. It gives limited information with the intention to provide necessary insight into the archive. For example, if you want to find what shelf has tapes including Barrington Levy performances, you should use a finding aid.
- A catalog is something that can be used physically or digitally. One can use this to find specific details about
 things within an archive. It is naturally easier to use digitally, as one can search for a specific thing. For example,
 if you want to find which tapes contain a performance that has shots of the crowd cheering, this might be
 found in the catalog.

These are our tape archives, where I currently document information on the tapes and am helping to create the film archive:

This was our prototype finding aid, which I have since expanded to be much larger and more detailed:



What comes after my work?

- After my work, the RSPS will be working on digitizing the tapes. Ideally, the tapes will be able to be streamed online so that anyone can enjoy the recordings of the festival. After they are digitized, metadata will be created, and then the film can be edited and worked with more easily, without the physical tapes. This process is still evolving as a professional archive practice.
- Once we are finished on AV digitization of the concert festival film, we will turn over the source film to a public archive specialized in music such as the Rock N' Roll Hall of Fame museum, the GRAMMY Museum, or the NY Performing Arts Public Library. The catalog and finding aids that I produce will help create this public archive.
- It is unlikely that we will be able to digitize all of the footage, so we will likely completely digitize and stream about a fifth of it.

(This is Kenneth, Cameron, and Don at the digitization lab.)





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