

# **HIDDEN YEARS MUSIC PROJECT**

**(HYMAP)**

**PROPOSAL TO THE  
NATIONAL RESEARCH FOUNDATION**

**INDIGENOUS KNOWLEDGE SYSTEMS  
FOCUS AREA**

**SUBMITTED BY DAVID MARKS, 3<sup>rd</sup> Ear Music and HYMAP  
PROJECT COMMITTEE UNIVERSITY OF KWAZULU-NATAL  
UPDATED MARCH 2005 – for 2 Years – Copy March 2008**

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## **EXECUTIVE SUMMARY**

The Hidden Years Music Archives represents a valuable resource of indigenous knowledge comprising 'alternative' South African words & music events, live performance & studio productions; a music mix of commercial & cultural, traditional, contemporary & community recordings in words & music, photos, programmes & posters; from coffee bars & concerts to shebeens, festivals & mine hostels; from City Folk & Township Jazz to Country Rock and Maskandi minstrels.

Independent music archives currently lack the infrastructure to preserve their collective hidden history. An immediate concern is the deterioration of analogue tapes, records, and other obsolete media on which much of this material is stored. Another pressing concern is the fading memories and sheer mortality of all those involved in an important era of the creative life of South Africa. There is an urgent need to catalogue, digitise and restore those hidden years, as a resource for future research.

The digital conversion of the Hidden Years Music Archive will provide a valuable research resource for postgraduate study and will undoubtedly find wider popular interest.

The project is envisaged as an initial two year process, to sort and catalogue the available material, to prioritise the digitisation of areas of the collection, to run 3-5 digitisation pilots to test technical options, and to set up a website to make the catalogue valuable to the national and international research community. These activities are expected to involve postgraduate studies in appropriate departments, and will also involve student interns. The outcome of this phase will form the basis of a national workshop to identify critical research themes in the archives around which research proposals can be developed in a subsequent phase of the project.

The initial phase is expected to cost R 4,617,801.00  
([The 4 Year Grant – updated March 2005 divided over 2 Years](#))

## 1. INTRODUCTION

### Background to the HYMAP project

Much of South Africa's music heritage, like that of our political past, is hard to access. Just as people & books were banned & censored – no reasons given – so too were some musicians & their music. The indigenous knowledge captured in this project represents elements of the social and political climate of the recent past that were either suppressed or difficult to access. Nowhere has the history of popular music existed in quite so bizarre a climate as that of South Africa during its *internal exile* & its *international isolation* - its hidden years.

Initially the project will focus on 3<sup>rd</sup> Ear Music, a company officially formed by the Chairperson of the *South African Folk Music Association* (SAFMA) **Ben Segal** & music publisher **Audrey Smith** in 1969. The aim of this company was to protect, promote & produce South African live music performances that could not be heard within the mainstream record & broadcast industries. In 1971 David Marks was appointed Director of 3<sup>rd</sup> Ear Music, and developed the company, in the face of increasing resistance from mainstream record companies and broadcasters. Much of the material recorded was considered politically sensitive or subversive.

In 1990, David Marks formed the Hidden Years Music Archive project, with the view to making this suppressed material accessible. This has resulted in a collection that is an eclectic music mix of commercial & cultural, traditional, contemporary & community recordings in words & music, photos, programmes & posters – recorded in coffee bars & concert, shebeens, festivals & even a few mine hostel performances; from City Folk & Township Jazz to Country Rock & Maskandi Minstrels.

### Project Partners

The Hidden Years Music Archive Project (HYMAP) will develop a collaboration between 3<sup>rd</sup> Ear Music Company, and the School of Music at the University of KwaZulu-Natal. The School of Music at UKZN, a leading institution in Africa in popular music studies, will be the lead partner in the collaboration.

Other partners include Digital Imaging South Africa (DISA) and the Dept of English, and the Dept. of Library and Information Studies at the University of KwaZulu-Natal, and the International Library of African Music (ILAM), at Rhodes University (RU).

Future collaboration is envisaged with other indigenous music collections, music publishers and independent labels, such as the Shifty Legacy Archive Project, the Lumko African Music from Southern Africa project and others.

## **Vision and Mission**

The creation of an online resource on indigenous South African music and associated cultural heritage, to promote multidisciplinary research into the field of popular music.

The development of a national resource will require the survey of potential collaborators and institutions that work in similar domains, in order to both learn from and share knowledge and resources.

The project will network with South African collectors to gather, preserve, and make accessible through electronic services South African indigenous music in digital form for research, teaching, and learning. This will engage academic research with other systems of knowledge, expanding research capacity in the field of indigenous knowledge in South Africa.

## **2. PROJECT OUTLINE**

### **Awareness of Global Information Trends**

This project takes cognisance of the growing emphasis on research outputs and collaboration, on distance, flexible, and online learning. It is designed to take advantage of online access enabled by information technology to support the research activity of the academic community as well as promote popular access.

### **Role and Legal Status of Body to whom Grant is made**

The grant funds will be managed by the Research Office of the University of KwaZulu-Natal.

### **Governance**

The project will be managed by a project committee representing the identified partners. Current representatives include:

Professor Chris Ballantine	Music, UKZN
Mr David Marks	3 <sup>rd</sup> Ear Music
Dr Dale Peters	DISA, UKZN
Professor Michael Green	English, UKZN
Mr Wayne Williams	ILAM, RU
Professor Jürgen Bräuninger	Music, UKZN
Dr Patrick Ngulube	LIS, UKZN

### 3. NEEDS ASSESSMENT

The **Hidden Years Music Archive** needs to be made available to a wider mainstream audience and the research community.

Independent music archives currently lack the infrastructure to preserve their collective hidden history. An immediate concern is the deterioration of analogue tapes, records, and other obsolete media on which much of this material is stored. Another pressing concern is the fading memories and sheer mortality of all those involved in an important era of the creative life of South Africa. There is an urgent need to catalogue, digitise and restore those hidden years, as a resource for future research.

There are no known short cuts. South African music roots and history does not lie solely in the Gallo archives, the SABC crypts, or the EMI factory vaults. Neither is it buried just in the 3<sup>rd</sup> Ear tapes. It lies in many private collections, including the Shifty Records tapes, Ben Segal's Lounge Collections, Dave Dargie's Lumko recordings, the Tracey family's ILAM at Rhodes University, Des & Dawn Lindbergh's museum, Rupert Mellor garage, Ellinor Herrman's Malopoets collection; the *Talking Drum*, published by Betsy Oehrle, the Making Music community organisation, the Mayibuye Centre at UWC, and the UKZN's Culture and Working Life project, housed at the Campbell Collections.

This proposal is therefore seen as the initial phase in a broad-based intercommunity and interdisciplinary project to identify structure and preserve various strands of indigenous knowledge that could otherwise easily be overlooked because of their diversity and ephemeral nature.

There is a distinct need to apply information technology to these archives to make available electronically the music recordings, biographical notes, concert programmes, photographs and other ephemera in an integrated online multimedia resource.

The South African research community is moving rapidly towards electronic research methodologies, and this project is expected to meet the changing needs of the user community. In addition, current legislation regarding local content in the media is hampered by a history of dismissal that this project will work towards addressing. A greater public awareness of this hidden material will be one outcome of this project, as will the increased availability of cultural material for educational use and life-long learning.

#### 4. RESEARCH INTEREST

The following areas of research interest have been identified, with the potential for inter- and multidisciplinary research.

- MA's, PhD's & Post Doctoral degrees
  - LIS
    - Metadata
    - Web delivery
    - Intellectual property management
    - Knowledge management of indigenous knowledge systems
    - Digital library technology in online IKS research
  - Law
    - Intellectual property rights
    - Copyright
  - English
    - Literary critical analysis,
    - Surveying and anthologising song lyrics,
    - Comparative analysis of song lyrics and other genres
    - Performance of poetry
  - History
    - Oral tradition
    - Historical reference in song lyrics
    - Contextualising performance experience
  - Politics
    - The role of music in creative resistance
    - Political allegiances within South African song lyric mode
  - Music
    - Jazz in the Hidden Years (Brett Pyper)
  - Education
    - Use of music within the Further Education sector (cadet bands, therapy, textbooks, etc.)

A number of researchers and co-investigators have been identified with related research interest, with Professor Chris Ballantine, an NRF rated researcher, as Principal Investigator. Researchers are listed in Appendix A.

Potential reviewers of this project are suggested, namely:

Prof Michael Chapman, UKZN

Dr Ingrid Beyerly, Duke University, USA

Prof Heather Edwards, National Council for Library and Information Services

**Submitted by David Marks 3<sup>rd</sup> Ear Music Hidden Years Music Archive Project**  
**Tel: (031) 205-2743 / (083) 359-5610 / Fax (086) 648-1743**

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Mr Dennis Maake, National Film, Video, and Sound Archives

## **5. IMPLEMENTATION PLAN**

### **Agreements**

A collaboration agreement will be drawn between the UKZN and 3<sup>rd</sup>Ear Music to establish comparative benchmarking of digital conversion to international archival standards, production workflow, performance management and quality control.

It is essential to the success of this project that intellectual property rights of artists, composers, arrangers and producers of tapes, photos and recordings are established and that the necessary permissions are secured for each item digitized. DISA contracts on behalf of UKZN with 3<sup>rd</sup>Ear Music Company to establish IP rights and consent to access and use historical materials. See Appendix C.

All assets acquired through University contracts, including technical equipment and digital data, will be deemed to vest in the University of KwaZulu-Natal.

### **Timeframes**

The volume of the archive is estimated at 175,000 document records, describing : 6,000 audio hours and 200 video hours.

The volume of information is estimated at 175,000 items, contained in 6,000 audio hours and 200 video hours. Details of the various media are outlined in Appendix D.

Capture estimates based on one workstation of 6 audio hours in an 8 hour working day result in a project estimate of 8 years to capture the entire archive. To hasten the conversion process, a second capture workstation is included in the budget. Since the project will rely on part-time student assistants to effect digital conversion, the production rate will be reduced, and the digital conversion period of the complete archive is expected to extend to five years duration.

The initial phase of the project is therefore expected to run from April 2005 April 2007 , with a preliminary digital conversion phase developing focus into a postgraduate research service. Relevant research components, such as Library and Information Studies, will contribute to the initial digital conversion process to achieve a critical mass of material available for research within the first two years. At the end of the two year preliminary period, a national workshop will be held to inform the research community of the full potential of this resource. It is envisaged that a subsequent three year phase the project will be separately funded to focus on interpretive and analytical research processes and the development of research support services.

## **Operational Plan**

The budget prepared for this project is based on an operational plan, including operational, organisation, technical and capital costs.

The operational plan is based in remote capture on the premises of 3<sup>rd</sup>Ear Music Company, and supervised by Mr David Marks, in terms of the collaboration agreement.

Technical equipment required for this procedure is outlined in the budget, and will be loaned to 3<sup>rd</sup>Ear as standard university assets. Regular transfer of digital files to the central DISA server located at the Campbell Collections of the UKZN will afford online access. Storage media is also outlined in the budget.

## **Organisational Structure**

The project will be managed by a project committee comprising the persons listed in Governance above. This committee will act as an advisory board to oversee the project management, including content selection, technical conversion and scholarly research components.

A working team will co-ordinate the conversion phase, as follows:

- Mr David Marks will act as a consultant to provide metadata, advise on data structuring, and link contextual information to the relevant material.
- Mrs Fran Marks will act as a consultant to clear intellectual property rights, and assist in researching metadata information.
- Technical manager, Mr Wayne Williams from ILAM at RU, will be contracted to conduct technical training, establish production workflows and to ensure that production targets are met to international standards.
- Dr Dale Peters of the DISA project, will take responsibility for project management and administration and the DISA project will manage the content for web delivery of the digital product.
- Student assistants registered towards a related postgraduate degree will be employed part-time in the production workflow.
- The researchers and co-investigators listed above will devise and supervise research into the cultural, social, political and historical aspects of the project. The lead researcher and primary grant holder, Prof Chris Ballantine, an NRF rated researcher, will assume responsibility to oversee the scholarly research dimensions of the project.

### **Anticipated difficulties, contingencies**

The relocation of the Hidden Years Archive to a suitable site must be achieved timeously for this project to begin in January 2005. The NRF has already addressed this issue separately.

Further difficulties that may have to be addressed include the following:

Sourcing and delivery of necessary equipment may delay implementation.

Co-ordination of academic research and technical processes may affect production by student assistants.

Selection and designation of students may not always be appropriate.

Deterioration of primary source material may hinder digital conversion.

Legalities around intellectual property rights may have to be resolved.

## **6. TECHNICAL INFRASTRUCTURE**

The project will initially make available electronically, selected music recordings, biographical notes, concert programmes, photographs and other ephemera in a multimedia resources based on individual artists or groups of artists. The need to preserve the information by conversion to digital media is a matter of urgency, and is seen as a priority in selecting items for digitization.

The digital conversion process and online publication is achieved under the DISA project, a non-profit collaborative research digitization project located at the Campbell Collections of the University of KwaZulu-Natal, and funded by the Andrew W Mellon Foundation. The technical infrastructure envisaged is based on the following principles :

- i. The digital conversion of fourteen identified original sound formats. These include analogue reels, compact cassettes, DAT tapes. Shellac disks, Vinyl disks, VHS & BETA video tapes, magnetic disks and others, many of which are considered obsolete, and the playback equipment required is difficult to locate in South Africa. If necessary such equipment will be sourced internationally.

- ii. DISA will collaborate with ILAM (International Library of African Music) to establish digital conversion parameters to international standards, and workflow procedures.
- iii. DISA will establish production benchmarks and workflow procedures, to be conducted on the premises of the 3<sup>rd</sup>Ear Music Company; monitor the output of digital conversion, host the search interface to the online product and provide a digital repository service to store the electronic resources.
- iv. DISA will work with David Marks to locate a suitable repository, for the deposit, storage and preservation of the physical collection, comprising 40 linear meters of storage at environmental conditions of 35%RH and 0-5 degrees Celsius.
- v. DISA will deliver a sub set of the electronic data to the South African Struggles for Freedom Site at <http://disa.nu.ac.za>, and establish multi-institutional agreements for the representation of further sets or subsets of the data to expose the indigenous knowledge represented in the resource. (e.g. ILAM may wish to represent the traditional music component). Such electronic linking in no way constitutes a change in ownership in the collection.

## 7. PROJECT FUNDING

This revised budget is submitted the National Research Foundation in March 2005 response to the letter dated 16 February from Dr Tessa Marcus to Prof Chris Ballantine. Based on the recommendations made therein, the revised budget outlines areas of support for student grant funding, project running costs and technical equipment for the two year period 2005-2007.

### Student Grant Funding

Grants applications based on NRF Conditions for the Award of NRF Grant-holder linked bursaries, student assistantships, and fellowships in the focus area programmes for 2005.

Final Year Undergraduate	20 @R6,000	120,000
Honours	20 @R8,000	160,000
MA	6 @ R20,000/2 yrs	240,000
PhD	3 @ R40,000/3 yrs	360,000
Post Doctoral	2 @R60,000/2yrs	240,000
<b>Total Student Grants</b>		<b>1,120,000</b>

### Annual Breakdown of Student Development

Indicates first year of registration as new and following years as continued study. Years 2+1 and 2+2 reflect NRF funding cycles.

	Undergrad	Honours	MA		PhD		Post Doc		Amount
			New	Cont.	New	Cont.	New	Cont.	
Year 1	10	10	3		1		1		300,000
Year 2	10	10	3	3	2	1	1	1	500,000
Yr 2+1				3		3		1	240,000
Yr 2+2						2			80,000
<b>Total</b>	20	20	6		3		2		<b>1,120,000</b>

**Running Costs**

Operational			
	Materials	100 x DVD discs/ annum x 2 R20.00	4,000
		600 CD-R/annum x2 R4.00each	4,800
		W820 LASER TONER 3 per annum R500each /2	3,000
		100 reams A4 paper per annum R30 per ream	6,000
	Administration	Telephone, fax, courier, stationery, catering, etc	16,000
	Office equipment (Year 1)	3 workstations	15,000
	Conference attendance	7x annual national @R5,000 7 x biannual international @R15,000	70,000
			105,000
	National research workshop (2 days) (Year 2)	20 people @ R2,500 each	50,000
	Climate controlled archival storage	R15,000 per month/24 months	360,000
	Marketing & publicity	R12,000 per annum	24,000
Technical services			
	Digital Conversion Services  Mr Wayne Williams	-Installation and maintenance of digital hardware and software. -Establish digital conversion workflow and capture parameters. -Co-ordinate production by student assistants. -Conduct quality control on digital capture to international archival standards.	282,428

R11, 767.83 PM  
(Over 2 Years)

(Over 2 Years)	DISA Technical Services	-Ingest remote production to online publication -Systems administration -Financial administration. -Project management.  See Appendix B for schedule of DISA technical services  <b>Revised to achieve digitisation of 85,000 items</b>	1,006,172
Research services  R19, 869.50 PM (Over 2 Years)	Research Consult  Mr David Marks	-Identification of content information on photos, tapes records & musicians. -Compilation of biographical notes and events. -Maintenance and use of analogue equipment.	476,868
R11, 767.83 PM (Over 2 Years)	Collections Development  Mrs Fran Marks	-Sourcing information on events, dates, times, performers, titles, composers, arrangers and producers of tapes, photos, recordings. -Establish copyright ownership and secure deed of assignments. -Co-ordinate Dublin Core metadata production by student assistants.	282,428
	Research field work costs	R60,000 per annum	120,000
<b>Total Running Costs</b>			<b>2,825,696</b>

## Technical Equipment

(Note: \$ prices obtained from suppliers, rounded up/down  
 Exchange rate at R6.20/\$ and R11,85 /£)

Marked items allocated to Phase 2

Item	Model	Motivation	Price US\$	Price R
Portable Minidisk Recorder	Sony MZ-NH1  <b>PHASE 2</b>	Required for the gathering of oral testimony. Records at archival quality 16bit/44kHz. With Hi-MD technology, has extensive battery life, compact design and robustness, ideal for field recording purposes.	500	(3,100)
Audio digital Converter	Hotronic Analog to AES/EBU converter	A dedicated separate AD/DA converter for high quality transfer.  Conforms to 24 bit resolution, 96kHz sampling rate.	2,000	12,400
Digital audio workstations	2x PC's for audio conversion	Pentium IV 3.4 GHz. LGA775 chipset, 1Gb RAM, SCSI raid device, Dual format DVD writer, High-end digital audio interface card Aardvark Q10. Windows XP Professional.  Dedicated use for audio capture in a production environment		80,000
	1xPC for audio editing	Pentium IV 3.4 GHz. LGA775 chipset, 1 Gb RAM, Dual format DVD writer, Digital audio interface card, Windows XP Professional.  Dedicated use for audio editing in a production environment		30,000

	2xPC for metadata workstation	Pentium IV 3.4 GHz. LGA775 chipset, 1 Gb RAM, Dual format DVD writer, Standard audio interface card. Windows XP Professional.  Dedicated use for metadata creation in a production environment		50,000
	2x Sony Vegas / DVD 5 software	For recording and conversion of all video and multi-track audio @ R6000 each		12,000
	3 X Sony SoundForge 7 software	For recording of all two-track audio, as well as editing, restoration and mastering of all audio - @R4000 each		8,000
	1 X CD Architect 5 software	For burning Red Book compliant audio compact discs from editing workstation @ R4000		4,000
Playback equipment	DAT tape player	Sony DAT R-700  XLR balanced and RCA analog input/output; coaxial S/PDIF, xlr AES/EBU and optical digital input/output ; SBM-1 analog-to-digital conversion ; shuttle wheel.  Many live and research recordings are stored in DAT format. Robust high quality playback equipment is essential in production environment.	1,000	6,200
	Cassette	Nakamichi Dragon	1,000	6,200

	deck	Many live and research recordings are stored in standard 4 track cassette format. Robust high quality playback equipment is essential in production environment.		
	2" reel-to-reel deck  <b>PHASE 2</b>	Studer A827 Gold Edition multi-track tape recorder.  Most studio recordings and many live recordings are made on open reel format. Robust high quality playback equipment is essential in production environment.	12,000	(74,400)
	¼" reel-to-reel deck	Studer A812 2 track tape recorder  Most studio recordings and many live recordings are made on open reel format. Robust high quality playback equipment is essential in production environment.	5,000	31,000
	½" head stack  <b>PHASE 2</b>	Studer 8track head stack for A827 recorder  Required to playback ½" format open reels.	2,200	(13,640)
	Video playback  <b>PHASE 2</b>	VHS stereo 6 head Samsung DVD-V3800 DVD/VHS Combination  Playback of video and audio VHS cassettes.		(4,000)
	<b>PHASE 2</b>	Betamax stereo 6 head Sony SL-HF750 Super Betamax Hi-Fi VCR	200	( 1,240)

		Playback of video and audio Betamax cassettes.		
	<b>PHASE 2</b>	U-Matic stereo playback BVU-950  Playback of video and audio U-matic cassettes.	4,000	(24,800)
Turntable	Esoteric Sound Aten	Designed for archival playback and cataloguing of 78, 33 and 45rpm records.	530	3,286
Active near-field monitors	Dynaudio air 15	2-way Active Nearfield (2 Pairs) Monitoring sound quality of original media on recording workstation. Editing digital WAV files on editing workstation.	£3146	37,280
Record cleaning machine	Keith Monks Archivist RCM	Designed specifically for the needs of the archival institution, providing for two separate cleaning systems which can be applied to a "clean/rinse" or two separate chemistries to clean shellac or vinyl based phonograph discs. The separate systems prevent possible contamination when changing from one chemistry to another.	5,875	36,425
Flatbed scanner	Epson 1640XL A3 with transparency adaptor	To scan programmes, photographs, newsclippings		22,000
Server expansion unit	IBM XP300	To house additional disks and attach to existing server		19,000
Storage	SCSI Storage	On-line archival storage of digital files. Audio files		94,000

Medium	disks 15 x 73GB : 2320GB Total Storage Space	captured at 33Mb per minute at 24bit/96kHz. Total number of audio hours estimated at 6,000 hours, 2,320GB storage. (estimated 500,000 items)  (Video files captured at 13GB per hour, total 200 hours, 2,600GB (estimated 100 items) <b>PHASE 2)</b>  Ephemera (photographs- 40,000; newsclippings- 5,000 , programmes- 4,000p) captured at 8Mb per page, total number of pages 84,000p 6,600GB (estimated 900 items)  Incremental purchase recommended to take advantage of falling prices.		
Removable Media	2 x Iomega SCSI Removeable hard drive 250Gb \$360.00 x 2	Transferral of files between computers at production site to central server. This eliminates the need to transfer large files across the network.	700	4,340
Video capture Card	1 x Video capture card \$600.00 x 1  <b>PHASE 2</b>	To enable the processing of video material	600	(4,000)
CD Printer	1xRimage Prism \$2,265.00 x 1	Used for training aid production	7,899	48,974
Maintenance	24 months	To ensure reliable running		7,000

Contract for Server extension unit	x R3500 per annum	of server		
HP Ultrium 200 GB data cartridges	30/pa @R250	To ensure reliable backup of server		150,000
Contingency				10,000
<b>Total Equipment</b>				<b>672,105</b>

**Total Project Budget**

<b>Student grant funds</b>		<b>1,120,000</b>
<b>Running expenses</b>		<b>2,825,696</b>
<b>Equipment</b>		<b>672,105</b>
<b>Total</b>	<b>R</b>	<b>4,617,801</b>

**Breakdown of Annual Budget**

<b>Year</b>	<b>Item</b>	<b>Amount</b>
1	Student grant funds	300,000
	Running expenses	1,342,848
	Equipment	550,105
		<b>2,192,953</b>
2	Student grant funds	500,000
	Running expenses	1,482,848
	Equipment	122,000
		<b>2,104,848</b>
2 + 1	Student grant funds	240,000
	Running expenses	0
	Equipment	0
		<b>240,000</b>
2 + 2	Student grant funds	80,000
	Running expenses	0
	Equipment	0
		<b>80,000</b>
<b>Total</b>		<b>4,617,801</b>

## Appendix A

### List of Researchers and Co-Investigators

Professor Chris Ballantine	Music, UKZN ( Principal Investigator, NRF Rated Researcher)
Professor Michael Green,	English, UKZN
Professor Jürgen Bräuninger	Music, UKZN
Dr Dale Peters	DISA, UKZN
Dr Patrick Ngulube	LIS, UKZN
Dr Sally Ann Murray	English, UKZN
Professor Duncan Brown	English, UKZN
Mr Kobus Moolman	English, UKZN
Dr Angela Impey	Music, UKZN
Prof Ari Sitas	Industrial Labour Studies, UKZN
Prof Keyan Tomaselli	CCMS, UKZN
Prof Ruth Tomaselli	CCMS, UKZN
Prof Jean-Phillipe Wade	CCMS, UKZN
Prof Lindy Stiebel	English, UKZN
Prof Judith Coullie	English, UKZN
Prof Liz Gunner	Centre for African Literature, UKZN
Ms Caroline van Niekerk	PASMAE, UP
Dr Keith Breckenridge	History, UKZN
Dr Katherine Burns	History, UKZN
Prof Darius Brubeck	Music, UKZN
Prof Larry Strelitz	Journalism, RU
Dr Michael Drewett	Sociology, RU
Prof Garry Baines	History, RU
Prof Gareth Cornwell	English, RU
Dr Lara Allen	Music, Wits
Prof David Copeland	Music, Wits
Ms Katherine Olsen	Music, UKZN
Dr Patricia Opondo	Music, UKZN
Dr George Mugovhani	Music, Venda
Dr Leanne Loodts	Drama, UKZN
Mr Chris Hurst	Drama, UKZN
Prof Gerry Maré	Sociology, UKZN
Prof Peter Mtuze	Research, RU
Dr Michael Titlestad	English, Wits
Prof Christine Lucia	Music, Wits
Mr Nishlyn Ramanna	Music, Wits
Dr Eric Akrofi	Music Education, University of Transkei
Mr Alvin Petersen	Ethnomusicology, UFH
Dr Carol van Wyk	Mayibuye Centre, UWC

**Appendix B**

**DISA Technical Services**

<b>Material/action</b>	<b>Unit</b>	<b>Items</b>	<b>Hrs</b>	<b>Cost/ R</b>
1. Print directory of hard drive – 256Gb units	10 minute/256Gb	2320Gb	1.5hrs @R98	148
2. Transfer to server	Automated /256Gb	2320Gb		0
4. File integrity check	7.5 hrs / 256Gb	2320Gb	68 @ R98	6,664
6. Populate content management system	1 minute/item	85,000	1417 @R98	138,833
7. Run batch script to create web-ready digital objects	3 min/100 items	85,000	42.5 @R98	4,165
8. OCR per item	3 min/item	950	47.5 @98	4,655
9. Create PDF file	10 min/item	950	158 @R98	15,484
10. Normalise DC metadata	5min/item	85,000	7083 @R98	694,167
11. Run search engine index	5 min/100 items	85,000	70.8 @R98	6,942
12. Create web interface	150 hrs	1	150 @ R135	20,250
13. Manage web site	8 hrs/month	-	192 @R98	18,816
14. Systems administration	3hrs/month	-	72 @R98	7,056
15. Financial administration	12hrs/mnth	-	288 @R57	16,416
16. Production management	12hrs/mnth	-	288 @R252	72,576
<b>Total</b>				<b>1,006,172</b>

**DISA AGREEMENT WITH CUSTODIANS  
AND INTELLECTUAL PROPERTY RIGHTS HOLDERS  
CONSENT TO ACCESS TO AND USE OF HISTORICAL MATERIALS**

This consent relates to projects by the Digital Imaging South Africa initiative of the University of Kwa-Zulu Natal ("**DISA**"), to digitally preserve and make available certain historical documents and other materials described in the attached proposal (the "**Historical Materials**"). DISA intends to create reproductions of the Historical Materials in digital or electronic form (these reproductions, whether they are reproductions of writing, photographs or audiovisual recordings, are referred to as the "**Digital Objects**") and make the Digital Objects available online for scholarly, educational and other non-profit cultural purposes.

**Access to Historical Materials for Digitization.** If you are the custodian of or otherwise in possession of the Historical Materials, you agree to provide DISA and their agents with access to the Historical Materials for the purpose of creating the Digital Objects. Depending on the physical condition of the Historical Materials and other circumstances, DISA may arrange to do the necessary work at your facility and need physical access to the Historical Materials and room in which they and/or their agents may work, or may arrange to send the materials to DISA or a commercial imaging service.

**Custodial Archive.** Subject to obtaining appropriate consents from the Rights Holders in the Historical Materials, DISA will provide you with images of the Historical Materials (the "**Custodial Archive**") for use by you internally for the preservation of these materials and to allow for onsite study of the Historical Materials without damaging the original materials. The Rights Holder may not grant permission, and you understand that in such circumstances you may not use, make available or publicly distribute any part of the Custodial Archive, and that you must strictly adhere to copyright and other applicable laws with respect to the Historical Materials, subject to any principles of "fair use" or "fair dealing" that, under the South African Copyright Act of 1978, may allow for limited non-commercial uses of portions of the Historical Materials and Digital Objects.

**Consent to Use of Historical Materials.** To the extent you are the holder of the copyright and other intellectual property rights (the "**Rights**" and the "**Rights Holder**") with respect to the Historical Materials, you hereby grant to DISA a non-exclusive, worldwide, perpetual, royalty-free license to use the Historical Materials in the following ways:

- Create the Digital Objects as reproductions of the Historical Materials in digital or electronic form,
- Retain the Digital Images in archives maintained by DISA (the "**DISA Archive**") with other materials of historical, educational, scholarly or

other non-profit interest, and supplement the Digital Images with a computer searchable index, metadata and descriptive, historical and other contextual materials (the "**Contextual Materials**"),

- Modify or adapt the Digital Objects without changing the context or substantive content, for example, for preservation, translation, quality control, delivery and other purposes,
- Distribute and otherwise make publicly available copies of the Digital Objects, with accompanying Contextual Materials, to authorized users of the DISA Archive for educational, scholarly and other non-profit cultural purposes. These uses may include allowing users to print out physical copies of the Digital Objects, download and save copies of the Digital Objects, and distribute and make available copies of the Digital Objects for research and teaching purposes, for example, by displaying them on a projection screen or via distance learning or other teaching devices, or by including them in classroom materials.
- Distribute a limited number of the Digital Objects in printed form for the purposes of publicizing, and publicly documenting the history of DISA, the DISA Archive, the UKZN and the NRF.
- Make any copies of the Digital Objects useful or necessary in connection with the above in any format, for example, to protect the DISA Archive from loss of data or to facilitate distribution, and
- Use any technology and means in connection with reproduction, archiving, modification and distribution of the Historical Materials and Digital Objects that is available or that may become available in the future.

It is understood that no royalty payments will be made and that DISA may seek to generate income, such as offering training courses, to help support and maintain the archive.

The consent granted hereby is not exclusive, and does not give DISA any ownership of or rights in the Historical Materials other than the right to use the Historical Materials described in this agreement.

The consent granted hereby may only be transferred to non-profit successor organizations to DISA.

**Identification of Custodian, Author and Rights Holder.** If so requested, DISA will identify you as the custodian, author and/or the Rights Holder, as applicable, with respect to the Historical Materials on the DISA website.

**Confirmation of Rights.** DISA understand that you may not be the Rights Holder or that there may be other Rights Holders with respect to the Historical Materials. If there are any other persons who may be Rights Holders with respect to any of the Historical Materials, or you are aware of any other reasons why the Historical Materials should not be used, please

write such person(s) name or describe these reasons in the space that follows:

If you are signing on behalf of an organization or corporation, the person signing this consent confirms that he or she is duly authorized to grant this consent on behalf of the organization or corporation.

Consented and Agreed,

\_\_\_\_\_  
(signature)

Name (print): \_\_\_\_\_

Organization: \_\_\_\_\_

Date: \_\_\_\_\_, 2004

Acknowledged,

\_\_\_\_\_  
[NAME]

Project Manager, DISA initiative, on behalf of the University of Kwa-Zulu Natal

**HIDDEN YEARS MUSIC ARCHIVE**

**Media Count**

Digitisation of low priority items allocated to Phase 2

<b>Media / Audio Only</b>	<b>Units (reels,tapes,etc.)</b>	<b>Estimated items (songs,etc.) per unit</b>	<b>Total items</b>
10" analogue reels	+ - 500 (3eM) 100 (Ben Segal)	20 20	10,000 2,000
5 & 7" analogue reels	+ - 1500 (3eM) 500 (Ben Segal)	20 30	30,000 15,000
<b>PHASE 2</b> 12" X 2" master reels	+ - 20 (3eM) 20 (MC Studios)	10 10	200 200
Compact Cassettes	+ - 3,000	20	60,000
DAT	+ - 275	20	5,500
CDR	+ - 500	15	7,500
Mini Disk	+ - 100	15	1,500
10"x 78rpm shellac disks	+ - 300	2	600
12"x 78rpm shellac disks	+ - 20	2	40
7"x 45rpm vinyl disks	+ - 300	2	600
12"x 33rpm vinyl LP's	+ - 1000	10	10,000
Multi-track analogue reels - !"	+ - 50 (3eM) 200 (MC Studios)	10 10	500 2,000
VHS & BETA analogue/digital	+ - 350 (3eM) 150 (Donated)	10 10	3,500 15,000
<b>Total audio</b>	<b>8785</b>		<b>164,140</b>

<b>Media / VISUALS to SCAN</b>	<b>Units</b>	<b>Estimated items per unit</b>	
B & W & Colour Negatives	+ - 5000 (3eM) 1000 (Donated)	1 1	5,000 1,000
B & W & Colour Prints	+ - 2500 (3eM) 500 (Donated)	1 1	2,500 500
A-3 A-2 A-0 Posters 3eM & other	+ - 300 (3eM) 100 (Donated)	1 1	300 100
PROGRAMMES - 3eM & Collected	+ - 250	1	250
SHEET MUSIC / BOOKS Collected	+ - 200	1	200
NEWS CUTTINGS, SCRAP BOOKS	+ - 500	1	500
<b>Total visuals</b>	<b>10,350</b>		<b>10,350</b>
<b>Total estimate</b>			<b>174,490</b>