MANAGING INSTITUTIONAL RECORDINGS

Edited by

Beth Thompson and Liza Weisbrod

Co-published by

Music Library Association

and

A-R Editions, Inc.
Middleton, Wisconsin

For my husband Mike Thompson. You believed in me and inspired me to reach for my goals, and also pushed me along the way.—Beth Thompson

To my husband Randall Holmes, for everything.—Liza Weisbrod

ISBN 978-0-89579-907-4 (print)
ISBN 978-0-89579-908-1 (online)

A-R Editions, Inc., Middleton, Wisconsin 53562
© 2023 All rights reserved
Printed in the United States of America

♾ This paper meets the requirements of ANSI/NISO Z39.48–1992
(Permanence of Paper).

CONTENTS

Foreword x
Jonathan Sauceda

Introduction xiii

Part 1: Setting the Stage 1

1. A Historical Perspective of Institutional Recordings: Looking Back and into the Future 3
Beth Thompson

2. Surveying the Landscape: Institutional Recording Collections in 2020 16
Liza Weisbrod

Part 2: Planning for a Collection 33

3. From Library Closet to Content Management System: Preserving and Providing Access to Institutional Music Recordings at the University of Alberta Library 35
Sean Luyk, Sharon Farnel, and Mariana Paredes-Olea

4. Institutional Recordings as Thesis 55
Katie Buehner and Wendy C. Robertson

5. Going Where the Music Takes You: Navigating the Changing World of Digital Institutional Recordings 66
Amy L. Allen, Dylan Hurd, Deb Kulczak, and Lora Lennertz

Part 3: Managing Established Collections 79

6. Documenting the Archives of Traditional Music Noon Concert and Lecture Series: An Intersection of Archiving, Performance, and Scholarship 81
Allison McClanahan and Alan R. Burdette

7. The Evolution of the Music Library Collection of Faculty Events at the University of Toronto 107
James Mason and Rebecca Shaw

8. Managing Institutional Video Recordings at the Rock & Roll Hall of Fame 128
Shannon Erb and Jennie Thomas

Part 4: Cataloging and Metadata 139

9. Preserving Legacies in and through Digital Access 141
Michelle K. Hahn

10. Forensic Cataloging: Managing Institutional Recordings through Changes in Professional and Technical Standards 170
Emily Butler Waters and Peter A. Williams

Part 5: Preservation Strategies 181

11. Preservation Strategies for Sound Recordings 183
David L. Huff

Part 6: Legal Issues 203

12. Managing the Legal Aspects of Institutional Recordings 205
Nazareth A. Pantaloni, III

Selected Resources 219

About the Authors and Editors 222

Index 223

FOREWORD

Deep-freezing in the dank chambers of the University of North Texas's Music Library, I didn't immediately make the connection between Aristotle and myself that I do now. Popping another compact disc into the computer tray, I clicked through the software's menus to begin ripping. My work as a graduate assistant coupled with my doctoral student research meant I would spend seven days a week on that fourth floor. Yet somehow even after having lived through decades of Texas summers and its buildings' vigorous HVAC systems plunging temperatures into the low 60s, I remained woefully unprepared and underdressed. The variety of my work provided some distraction from my physical discomfort. On any given day I could be copying audio of a Toscanini performance, a 1940s radio comedy, or John Gilliland's Pop Chronicles for UNT's institutional repository.

The typical rip, however, was of the College of Music recordings. It's still hard for me to grasp the scope and sheer number of annual performances at one of the largest schools of music in the world. The audio could be of a jazz guitar ensemble called the Zebras, obscure medieval conducti by the Collegium Musicum, or equally obscure avant-garde music by the contemporary ensemble, Spectrum.

Thankfully the metadata I entered were simple, nothing beyond what appeared on the accompanying program. Creating the metadata (and then painstakingly editing them when Digital Projects pointed out my disastrously faulty macros) was repetitive and straightforward. With my signature absent-mindedness, at some point, I started to daydream that I was a little like the scribes who had copied the writings of Plato or Aristotle in all seasons with little to no climate control other than a roof, four walls, and (if they were luckier than I) a window. Like them I would be ensuring the preservation and dissemination of unique material, whose value at the time I did not fully appreciate and that even now I cannot anticipate.

When I took my first professional position at Rutgers-New Brunswick, I was surprised there was not a similar process regarding institutional recordings there. With the smug, amused self-confidence of a novice I resolved to design one for my new university, but as Aristotle notes, "amusement does not go with learning—learning is a painful process."[1]

Finding myself in different chambers—no less dank and now coupled with decaying rodent corpses and mold outbreaks—I faced an even more challenging environment than, shall we say, my environment. I would discover just how much I had been spared at UNT from the myriad of administrative tasks necessary to begin the process of preserving these recordings, tasks not necessarily included in the responsibilities listed on my contract. Any problems I'd had as a student worker following the rules set by the Digital Projects department were minor compared to establishing and negotiating complex new workflows with data management, access, information technology, copyright, and other units at the libraries, issues my old boss, Andrew Justice,

1. Aristotle, *Politics*, trans. H. Rackham (Cambridge, MA: Harvard University Press, 1944), 651.

INTRODUCTION

My first brush with institutional recordings came one day in the early 2000s when I was visiting our music department. I was picking up some CD donations (remember when those were valuable?) for the library and I happened to open a closet where I thought the CDs were stored. The small room had no CDs but was full of reel-to-reel tape boxes. As the door opened, the labels on the boxes gently rained down like snow on the floor. These were recital tapes from the 1960s and 1970s, apparently stored in the closet since that time, and those labels were the only clue to the identity of the event and performers.

A few years later, an adjunct professor brought a shoe box full of recital CDs to me in the library and asked me to take care of them. He said he wished they were online so the performers could listen to them. Since I had no budget, storage space, or staff time, nor any idea how copyright worked with these, I quickly dismissed this idea. I had to do something with them, though, so I called Jim Farrington at the Sibley Library and asked, "What do you do with your recital recordings?" Jim was very kind and gave me some reassuring guidance about cataloging, storing, and making institutional recordings available.

This book is the result of these experiences and others. Beth and I noted an uptick in the number of messages posted to MLA-L in the last few years asking about how to handle different aspects of institutional recording collections, including preservation, copyright, cataloging, and storage. The listserv posters often wanted to know how other libraries maintained their collection (maybe someone had figured this out!) and seemed to want some reassurance that they weren't too far off from the norm. We also noticed conversations and discussions happening at MLA conferences. These were brought up as side conversations such as "what does your library do?" and "does your administration provide staff and funding to digitize these?" Libraries with stronger support and greater funding shared in conference presentations how they were able to develop software to stream these recordings on their campus. Librarians without funding or support from their administration wanted to know how to achieve this on a smaller scale.

As part of a conference presentation sponsored by the MLA Education Committee, we sent out a survey over MLA-L in late 2019 asking how libraries managed their institutional recording collections. We received an interesting overview from many different libraries and presented our findings at the 2020 Music Library Association annual conference on a panel with several other speakers who addressed different aspects of institutional recording collections. Despite having an expert panel of presenters, we felt like we only scratched the surface of what people wanted to know:

- How do we get started?
- How should we preserve different formats?
- What's the best content management system?
- How does copyright apply to these collections?
- How do we provide access?

1

A HISTORICAL PERSPECTIVE OF INSTITUTIONAL RECORDINGS: LOOKING BACK AND INTO THE FUTURE

Beth Thompson

INTRODUCTION

Institutional recordings are collections of faculty, student, and guest artist performances affiliated with a single organization. These collections provide a history of an institution's creative output and depending on the programs of study, may contain large and small ensemble concerts, opera productions, faculty and student recitals, doctoral degree lectures, as well as guest-artist performances. You may also find recordings of first performances, newly composed works, or performances of newly discovered pieces. These collections are a treasure trove. Jonathan Sauceda stated that "institutional recordings are a vital part of the university record—which some librarians viewed as important to world heritage; a pedagogical resource; a key expansion of library services; a source for alumni fundraising; and their preservation is crucial to demonstrate disciplinary equality."[1]

Collections of institutional recordings are similar yet distinct from an institute's institutional repository (IR). Corrie Marsha, Dillon Wackerman, and Jennifer A. W. Stubbs state that "The institutional repository (IR) can be a dynamic, online collection of research, writing, and projects conducted by a university's faculty and students. IRs are also important tools that allow a library to create a connection with faculty and students."[2] Bedford et al. from the University of Washington shared that one of the reasons for having an institutional recording collection is,

> Just as dissertations are a requirement for most PhD programs, culminating recitals are a degree requirement for students in the University of Washington School of Music Doctor of Musical Arts (DMA) in Performance program. They represent significant contributions to UW's creative and scholarly output, and the UW Music Library collected CD recordings of these recitals for many years.[3]

1. Jonathan Sauceda, "Library Practices Regarding School of Music Recordings: A Survey of Big Ten Institutions," *Music Reference Services Quarterly* 23, no. 2 (April 2020): 57, doi:10.1080/10588167.2020.1764283.

2. Corrie Marsh, Dillon Wackerman, and Jennifer A. W. Stubbs, "Creating an Institutional Repository: Elements for Success!" *Serials Librarian* 72, nos. 1–4 (January 2017): 3, doi:10.1080/0361526X.2017.1297587.

3. Elizabeth Bedford et al., "Variation on a Theme: A Pilot to Collect Electronic Recordings of Degree-Culminating Student Recitals." (Poster, United States Electronic Thesis and Dissertation Association annual conference, Charleston, SC, 26 September 2019), https://hcommons.org/deposits/item/hc:27073/.

6

DOCUMENTING THE ARCHIVES OF TRADITIONAL MUSIC NOON CONCERT AND LECTURE SERIES: AN INTERSECTION OF ARCHIVING, PERFORMANCE, AND SCHOLARSHIP

Allison McClanahan and Alan R. Burdette

INTRODUCTION

The Archives of Traditional Music (ATM) at Indiana University is one of the largest and most prominent ethnographic media collections in the United States, holding more than 120,000 field, broadcast, and commercial recordings made between 1893 and the present. The core of the archives are ethnographic and linguistic recordings from around the world, but it also holds a large number of early jazz and international commercial popular music recordings. One of the outstanding holdings of the ATM is the collection of songwriter and musician Hoagy Carmichael. In 1986, the Hoagy Carmichael Room was created as an exhibit and gathering space within the ATM and the archive has since used this space to host a Noon Concert and Lecture Series (NCLS). Events have included performers and scholars from around the world with expertise in traditional, popular, and non-western classical musics; among them numerous award-winning and world-renowned artists, as well as many community and student performers. The series is central to the outreach, education, and publicity efforts of the ATM, and documents the community and educational engagement happening at the intersection of archiving, performance, and scholarship. At the ATM we have documented, catalogued, and made accessible the recordings of these events since the series began in 1987. Our documentation and audiovisual preservation strategies, our use of collection-level bibliographic records for discoverability, and our work to make the recordings accessible to the Indiana University community and beyond—using the university's Media Collections Online (MCO) platform—add ongoing value to ATM's outreach efforts and to a growing body of research materials.

HISTORY AND BACKGROUND OF THE NCLS

The ATM began as many university special collections do—as a large body of research material with a scope defined by the disciplinary foci of a singular scholar-collector, its scale eventually outgrowing their ability to care for it on their own, and subsequent stewardship by an institution which assumed its long-term care and ongoing growth. For the ATM, that scholar was George

8

MANAGING INSTITUTIONAL VIDEO RECORDINGS AT THE ROCK & ROLL HALL OF FAME

Shannon Erb and Jennie Thomas

INTRODUCTION

Rock & roll creates connections. The mission of the Rock & Roll Hall of Fame (Rock Hall) is clear: "to engage, teach and inspire through the power of rock & roll." The Rock Hall shares stories of the people, events, and songs that shape the world through its digital content, innovative exhibits, live music, and engaging programs. The Rock Hall is the world's first museum dedicated to the living, breathing legacy of rock & roll music with an extensive, permanent collection of iconic rock & roll artifacts and a robust range of educational programming for students and research opportunities for fans and serious scholars alike.

Since its inception, the Rock Hall has committed itself to be a cornerstone cultural organization dedicated to the preservation of the artifacts and collections that document rock & roll history. The Rock Hall's artifact collections include thousands of musical instruments, stage outfits and props, album covers, cars and motorcycles, vintage recording devices, and the personal items of musicians and industry professionals spanning every era and genre of rock & roll. In 2009, the Rock Hall established a library and archives to collect, preserve, and provide access to the institution's archival collections, including millions of documents, photographs, ephemera, audio and video recordings, and other materials chronicling the evolution of rock music over seven decades. Its extensive library collection consists of hundreds of books, academic dissertations, and sheet music, nearly 2,000 magazine and journal titles, and over 100,000 commercially released sound and video recordings. Highlights of its archival collections include handwritten lyrics and song manuscripts, correspondence, contracts, photographs, posters, concert recordings, and interviews. The library and archives also manages the institutional records of the Rock Hall, including the audiovisual recordings of thirty-seven years of annual induction ceremonies and twenty-eight years of live and streamed museum events, educational programs, and oral histories.

The Rock Hall's institutional video recordings are among its most valued assets. Footage from the annual Rock & Roll Hall of Fame Induction Ceremonies and Rock Hall Honors concert series is frequently requested by news media and documentarians due to the unique performances by the most significant musicians of our time. Video recordings of the Rock Hall's extensive oral histories, interviews, and live performances—including the Songwriters to Soundmen, Evening With, and Hall of Fame series—are used within museum exhibits to share

INDEX

A

Archives of Traditional Music, Indiana University (case study) 81–106
- access to collection 95–96
- archival role 86–87
- cataloging 88–89
- challenges 97–98
- collection scope 81, 94
- collection size 81
- collection summary form 89–90, 100–101
- constant data template 91, 101–106
- early formats 82, 86
- ethnomusicology 82
- future 127
- Herzog, George 81–82
- history 81–86
- Hoagie Carmichael Room 81–83
- List, George, director 82
- Media Collections Online 91. *See also* software solutions, Avalon
- metadata 90–93
- name change 82
- Noon Concert and Lecture Series 81, 83–106
- outreach 84–86
- preservation 95
- Scholarly Data Archive 93
- scholarship, publishing platform 96–97
- Seeger, Anthony, director 82
- workflow, born digital materials 93–96

B

Big Ten Academic Alliance 19

C

Canadian Music Library Association 114

Canadian Rules for Archival Description 122

cataloging 141–179
- authority control 68–69, 152–153, 175–176
- call numbers 176
- date and place of the event 155
- detailed contents and playing time 154
- Dublin Core 72–76, 78, 173–174, 176
- "good enough" 154
- publication information 151–152
- PURLs 157–158
- related items 157
- sources of information 175
- supporting materials 152
- supporting performers 152
- templates, format-based 163
- title selection 68, 147–150

Code of Best Practices in Fair Use for Academic and Research Libraries (Association of Research Libraries) 210–211

Columbia Broadcasting System 6, 171

copyright 205–207
- categories 205
- duration 207
- fair use 209–211
- ownership 206–207
- rights 206

Copyright Act of 1976 210

Curtis Institute of Music 4
- access to collection 11, 13
- collection size 11
- digital asset management 14
- digitization 8–9, 14
- earliest recordings and formats 5–8
- management of institutional recordings 4–5
- metadata 14
- preservation, need for 8