

**Music OCLC Users' Group (MOUG) Annual Meeting
February 21-22, 2006
Preconference Workshop on Digitizing Music
February 22, 2006
Music Library Association (MLA) Annual Meeting
February 22-26, 2006**

Memphis, Tennessee

Report submitted by John Andrus, 3/1/2006

Summary statement on Digitization Issues dealt with in the three meetings

There is certainly a very great interest (even fixation) on digitization in all aspects relating to music librarianship (formats, carrier migration, access, preservation, etc.). There is also a high level of awareness of the problems associated with keeping up with, making the best use of, and avoiding the possible deleterious effects of, the fast-emerging technologies.

Pre-conference: Music OCLC Users' Group (MOUG)

Plenary session Panel: Focus on Sound Recordings

Going Digital: Some Challenges Presented by Digital Audio. Presented by Jenn Riley, Metadata Librarian, Indiana University Digital Library Program

An ex. of a digitization project which deals with the type of material which makes the most sense for digital preservation/access is that at UCSB, which deals with cylinder recordings.

New methods of user access

Various file formats (MP3, QuickTime, RealAudio, Windows Media)

Various delivery methods (Downloading, Streaming, and Physical media (CD-Rs))

New methods of intellectual access

Possibility: relying on vendor for cataloging

Classical Music Library of Alexander Street Press
Variations2 at Indiana University

New types of metadata to record

Technical metadata, AES schema (used to help interpret data after much time has passed)

Structural metadata showing relationship of original to digital version (ex. from Variations2 of the 4 tracks of a Beethoven symphony presented in an outline as subheadings under the title of the symphony—instead of as 4 unrelated tracks)

Trend: more people become involved (in addition to catalogers)

Additional Resources

Technical metadata: Forthcoming schema from Audio Engineering Society

Structural metadata: METS <http://www.oclc.org/research/projects/pmwg/>

Cataloging issues. Presented by Jay Weitz

AACR2 rules derived from those for books. 3.42% of recordings on WorldCat are sound recordings.

Desperate rush to catch up with recording industry's technical advance.

Difference between a musical and a non-musical sound recording (coded “j” and “i” respectively)

Use of 006 for issues containing two formats (e.g. a CD and a CD-Rom)

007 field running out of available letters for codes. Who uses it anyway?

Problems of 028 field (for publishers' nos.) and 024 field (UPN has been borrowed by various publishers for their publishers' nos.)

Chief source issues (cover of CD container can be the cover of the inserted booklet)

Dates: complications are increasing exponentially (as, for example, with the MP3 streaming of a digital version of an analog recording).

Pre-conference: MLA Continuing Education Workshop on Digitizing Music

1. Planning Your Digitization Project. Presented by Amy Maroso-Hatcher, Project Coordinator, Illinois Digitization Institute, Univ. of Ill. At Urbana-Champaign

The Illinois Digitization Institute – What Digitization is – The Big Thing: Access – Three Keys to Successful Digital Projects – Planning: Main Questions to Ask – A Critical Look at Your Collection – Planning Intellectual Property – Doing the Work: In-house – Doing the Work: Outsourcing – Planning: Timeline – Planning: Access – How Much Will It Cost? – Equipment Needs: Computer – Equipment: Scanners – Buying a Flatbed Scanner – Specialized Scanners (film-slide, large-format, and planetary) – Equipment: Digital Cameras – Equipment: Software – Best Practices for Image Scanning – Western States Digital Standards Group (WSDSG) – UIUC Library – Cornell University Library – Recordable CDs – Displaying Images – The Power of 3 (Master, Access, Thumbnail images) – Database Design – Metadata (role of) – Metadata: Which Scheme? – Keys to Good Metadata – Shareable Metadata (definition and best practices) – Final Thoughts – Contact Info.

2. Report on Collection Evaluation systems: (1) by need to preserve content (on account of its “resource value”: deemphasized in this session), and (2) by need to preserve recording itself—using Field Audio Collection Evaluation Tool (FACET) (emphasized here). Presented by Mike Casey, Archives of Traditional Music Indiana University].

FACET Scale

0.0-1.9: Collection is in very good shape and there is little or no risk to it at the present time

2.0-2.9: Collection is in good shape but there is a small risk to it at the present time

3.0-3.9: Collection is in decent shape but is at some risk

4.0-4.9: Collection is in deteriorating or poor shape and/or is carried on a format that is nearly obsolete and is at moderate to severe risk

5+: Collection is in very poor shape or is rapidly deteriorating, has extensive damage and/or significant deteriorative forces at work. It is at serious risk and requires attention soon.

Points are added for such factors as age, inherent preservation problems of type of carrier, and signs of problems such as sticky shed, vinegar syndrome, etc.; they are subtracted for positive features of storage.

3. Test-Driving the Technology. Presented by Brandon Goff, Rhodes College

Converting an LP to a CD (or other digital format)

Materials Needed – Make the Connections – Land of Conversion – Edit and Burn.

4. Copyright Issues in a Digital Environment. Presented by Maureen Whalen, Assoc. General Counsel, The J. Paul Getty Trust.

Goals – Things We Are Not Going To Talk About – Things We Are Going to Talk About – Assumptions – Music Copyright Nomenclature – Music Copyright Nomenclature – Copyright Law and Music – Proposed Uses of Digital Copies – Rights Information – Finding Rights Information – Rights Assessments – Proposed Uses of Digital Copies – Rights Information – Finding Rights Information – Rights Assessments – Capturing Rights Information – Translating Rights Metadata into Business Rules – Examples of IP Business Rules (or Values) – Permission or Fair Use – Permission Analysis – When Seeking Permission – Permission Request – Permissions: No Response – Fair Use – Purpose of Use – Transformative Uses & Functional Test – Fair Use: Four Factors – Character of the Use – Nature of Material Used – Amount Used – Effect on Market – Contemporaneous Writings of Fair Use Analysis – Reproductions by Libraries and Archives of Works in Collection – Special Rules for Pre-1972 Sound Recordings – Best Practices and Guidelines – Required Reading.

Required Reading: (1) California Digital Library Project; (2) CLIR Reports; (3) The Patry Copyright Blog; (4) Peter Hirtle's Term of Copyright Chart; (5) University of Texas Crash Course in Copyright.

Useful source of information: Section 108 Study Group. (Exceptions for Libraries in Copyright Law).

MLA (75th Anniversary Meeting)

Plenary Session 1: MLA'ers: Past, Present, and Into Our Future

One of the longest-term members, one in mid-career, and one in the first few years of his career answer the questions: What were the circumstances surrounding your joining MLA? How has technology changed since you began? Etc.

Ten Years of Variations (Music-Streaming-for-Study Program at Indiana University, introduced in 1996). Presented by Philip Ponella (who has been there 1 ½ years)

The program developed within the context of IU's culture of developing software and with the assistance of IBM.

Only 11,000 sound recordings (out of a much larger collection) have been digitized; necessity of reminding students that not everything is available for streaming (yet).

System only went down once (when IU's system went down).

Importance of culture of collaboration

Mac client in addition to Windows.

Variation2 is what they are using now; Variation3, on the way, will represent an attempt to provide a "turnkey" system that other institution can use, and should provide improved searching and browsing capabilities by means of the implementation of a new metadata/cataloging model. There are test sites at New England Conservatory, Ohio State, and the Tri-College consortium (Haverford, Swarthmore, Bryn Mawr).

They have no copyright clearance, but Ponella believes that a model for copyright clearance will be made available in several years.

A member of the audience pointed out that in Finland, they have found that a certain amount of free availability increases demand for more, even if it is for a fee.

Some of the features (such as score annotation, use of timelines, name-UT searches and displays (with incipits), demonstrated.

Annual Meeting of IAML-US (U.S. branch of the International Association of Music Libraries)

Reports from "The 4 'R' projects" (RILM, RISM, RIPM, RIDIM)
Information about the upcoming annual meeting of IAML in Sweden.

Sound Preservation Practices. Presented by Michael T. Casey, Indiana University

Report on Sound Directions: Digital Preservation and Access for Global Audio Heritage, a project representing the collaborative efforts of (1) Indiana University's Archives for Traditional Music, (2) Harvard's Archive of World Music, (3) the Digital Library Program at Indiana University, and (4) the Office for Information Systems at Harvard University.

It's goals are:

- Develop best practices and test emerging standards for audio preservation in the digital domain
- Produce digital audio preservation packages that are interoperable—that can be exchanged and read by each other's preservation repositories—thereby ensuring that true preservation has been achieved
- Establish at each university digital audio preservation systems that will enable this work to be carried into the future
- Preserve critically endangered, highly valuable, unique field recordings that are of extraordinary national interest.

Content: field recordings of unique and irreplaceable materials recorded by anthropologists and others from the 1920s to the present and held in the collections of IU and Harvard.

Funding: NEH

In 1989, in the world of sound archiving, the focus of efforts shifted from preserving the carrier to preserving the content; the former goal was revealed to be impracticable, and it was decided that there was no longer any point in waiting for the perfect carrier to be invented. Instead, storage should allow for migration from carrier to carrier. This principle, and many others, are outlined in documents TC03 and TC04 of the Intl. Assoc. of Sound Archivists (IASA). Cf. <http://www.iasa-web.org/tc04/tc04.htm>

Among the other principles presented in TC04 is one which states that preservation masters should not be "improved" in any way; even silences (unless lasting longer than 20 min.) should be retained. High-resolution digitizing is called for. Methods for preserving the integrity of a file (containing a recording) are prescribed.

The Broadcast wave file, standard in Europe, with "catastrophe metadata" in the header, is prescribed. IU also includes the system no. of the record in their catalog, in order to preserve the link with their metadata on the recorded material in the file.

Harvard is developing a B-wave editor, and plans to release this tool to the public in a year or so.

Repertoire should be chosen according to preservation needs (the content-preservation needs mentioned, but not elaborated upon by Casey in his presentation in the Pre-Conference Workshop on Digitizing Music). The example given is Pre-Taliban music in Afghanistan.

At IU, they are interested in getting the Variations program to be able to handle their type of material.

Quality Control system described. (Some of it needs to be done “up front” to prevent repetitive errors.)

Staff and Workflow Issues. Importance of training the sound engineer in archival preservation principles and techniques.

Further information at:

<http://www.dlib.indiana.edu/projects/sounddirections/projectDoc/admin/grant.shtml>

Plenary Session 2: Collaborations: An Interview with Augusta Read Thomas, Maestro David Loebel and MLA’s Don Roberts

The composer Augusta Read Thomas, as recipient of a commission from MLA for a composition to celebrate the organizations’s 75th anniversary, talked about the composition, the compositional process, and her collaboration, as composer-in-residence, with the Chicago Symphony Orchestra ; Maestro Loebel, conductor of the Memphis Symphony Orchestra, which performed the composition in the evening of the same day, talked about his collaboration with the composer.

Aleph-Users Meeting. Led by Grace Fitzgerald, University of Iowa

Nina David Mills, representing North American Aleph Users’ Group (NAAUG), answered questions about the restructuring and name change—to Ex Libris Users of North America (ELUNA). It’s website is at www.elu-na.org.

The suggestions, requests, comments, and other feedback of the Music Aleph Users Group will no longer be communicated to Ex Libris directly, but through the unified users’ group (NAAUG). The environment is now more user-friendly. Nevertheless, Ex Libris is not very forthcoming in providing simple information on what is different in a new version. Why don’t they provide this information to users only (via a login code) on the ELU-NA website?

Users in the meeting are on various versions of Aleph, from 14 to 17.1. SBU is among the few institutions on 17.1.

From AACR2 to RDA (Resource Description and Access): an Evolution. Presented by Kathy Glennan, Univ. of Maryland

Why new cataloging rules? – Why not AACR3? – Naming the new code: RDA – RDA: Big picture concepts – RDA will... – RDA achievements to date – RDA stakeholders – Caveat – RDA organization – RDA will also include – RDA Part I: Chapters – RDA, Pt. 1: Guideline Structure – RDA, Pt. 1: Chapter 2 example – RDA, Pt. 2: Relationships – RDA, Pt. 3: Access point control – RDA timeline – RDA constituency review – RDA: MLA's role – AACR2 vs. RDA – RDA: Mandatory elements – AACR2 vs. RDA – RDA: Issues in tension – RDA: More information – Thanks to... – Questions.

“Netmusik”: Legal Music Download from Danish Libraries. Presented by Ole Bisbjerg, State and University Library, Copenhagen.

Denmark has one of the highest rates of internet access in the world: 83%. The Danish Ministry of Culture has instituted a program providing controlled access to the contents of CD tracks. The types of access include “borrowing”—for 1 or 7 days—and downloading for permanent use. The latter option costs about \$1 per track. The repertoire is limited to Danish music of all genres, classical and popular. One of the goals of the program is to discourage pirating and gain some control over the number of downloads. This service, called “Netmusik”, is made available to the card-holding patrons of libraries around the country. Licensing arrangements are made, through the national offices of the recording companies, with the main office of each (in New York or wherever). Each library buys a license for a certain number of downloads, and it receives a part of the client's \$1 fee back. There are still some “bugs” to be worked out of the system, and there are “huge” problems with digital rights management, but even so, there are 1000 downloads a day.

The site also enables the purchase via downloading of sheetmusic by providing a link to SheetMusicNow.com (linked, in turn, to it's partner Sunhawk.com).

The Ministry of Culture finds that the project demonstrates that the recording industry and libraries can work together successfully—but that there is still a long way to go in developing this type of collaboration. Similar programs have been, or are being, developed in Norway, Sweden, the Netherlands, and Germany.

Bibliotekernes Netmusik is at: <https://www.bibliotekernesnetmusik.dk/netmusik2006/>

Scheduled conversation with colleague on consideration of putting recital recordings online.

A teaching-faculty member at the colleague's institution pointed out that there's a difference between putting a sound recording of a live performance online and putting the (edited) text of a research paper online: there's no opportunity to edit the first. (I would add that the former is essentially a historical document, and archival in nature—as opposed to the online “publication” or “publication-in-process” represented by the latter.)

Problems if the concert is felt not to represent the level at which the performer and/or the Music Department wishes to be represented. Problems if the performer has an agent.

They are considering posting the programs of concerts and recitals—marked up in EAD; linked to a collection-level cataloging record.

They are also considering posting the recordings of a series of concerts by a student instrumental ensemble—not likely to result in copyright problems.

Gist of a comment of a colleague in informal conversation.

There is grant money available for digitization, and it's hard for directors to resist, even if the project doesn't make that much sense.