

MAC midwest archives
conference

Des Moines 2024

Sowing Seeds of Change

S703

Finding Aids for Finding Collections: Using New Description to Intellectually Reunite
Traditionally Split Collections

Using Description to Unify School of Music Recordings and Programs

Ruth Bryan and Treshani Perera
University of Kentucky Libraries

Midwest Archives Conference, May 4, 2024



[Presentation delivered by Treshani Perera]

In this presentation, we will discuss our approach to unifying University of Kentucky School of Music concert recordings and programs housed in the University Archives (part of the Special Collections Research Center) and Fine Arts Library.

Ruth is the university archivist and Treshani is a cataloger and project manager for the collection housed in the Fine Arts Library. The recordings and programs in the two units are arranged, described, and accessed differently but they are intellectually part of the same collection. They ended up in two different units because of the Libraries' various relationships with School of Music personnel at various times. Physically merging holdings is managerially and politically complicated, and we've decided not to do that. However, patrons need to know how to request copies of recordings. We decided to create an archival collection guide and a collection-level MARC record to facilitate multiple access pathways to the collection.

Presentation Outline

- University and Libraries context
- Motivation for the project
- Preparing the inventories
 - University Archives
 - Fine Arts Library
- Preparing the collection guide
- Preparing the MARC record
- How patron access will work
- Unresolved issues and questions
- Reflections



In this presentation, we will briefly describe the university and Libraries, as well as the motivation for this project. Then, we will demonstrate some of the details of preparing the inventories, the collection guide, and the MARC record. We will discuss how we think patron access will work and end with issues we still need to work through and a few reflections.

University of Kentucky (UK) and UK Libraries

UK:

- Established: 1865
- Enrollment: 33,885
- Colleges: 18
- Majors: 200+
- Budget: \$6.8B

UK Libraries:

- Branches: 7
- Budget: \$25M
- Employees: 115 regular FTE



The wildcat mascot in front of the main library, the William T. Young Library.



The University of Kentucky is a research-intensive school founded in 1865. We currently have almost 34K students, 18 colleges, more than 200 majors, and a total operating budget of 6.8 billion dollars. The Libraries overall has 7 branches, 115 employees, and a 25 million dollar budget.

Special Collections Research Center (SCRC)

- Employees: 31 regular FTE
- Collects materials in all formats documenting the social, cultural, economic, and political history of the Commonwealth of Kentucky.
- Hybrid repository (institutional records and personal papers)
- Employees perform all functions



Margaret I King Library,
home of SCRC



The SCRC collects primary source materials in distinctive and local collections in all formats documenting Kentucky's social, cultural, economic, and political history. This includes the University of Kentucky's permanent records. Concert recordings and programs are part of the permanent records.

Lucille Caudill Little Fine Arts Library

- Circulating collections in architecture, art, arts administration, dance, historic preservation, interior design, music, performing arts, photography, and theatre
- Special collections supporting the mission of the John Jacob Niles Center for American Music
- Employees: 7 regular FTE - one physical location with two administrative structures



Lucille Caudill Little Fine Arts Library



The Lucille Caudill Little Fine Arts Library is one of our branch libraries. It is also the home of the John Jacob Niles Center for American Music, and we have several special collections supporting the Niles Center's mission. School of music physical recordings and programs starting in 1980 are housed in the Fine Arts Library Closed Stacks room.

Motivation for unifying description

- March 2021 researcher request
- First planning meeting, April 2021
- Fine Arts student compared the recordings lists
- Moving away from a phone reference request system to a standard request workflow



The process to unify the two collections began in March 2021, when Harry Clarke, a long-time band director at the university, got in touch with Special Collections looking for recordings from 1967-1968. Ruth checked the inventory of recordings in university archives and didn't find any, and then forwarded the request to the Fine Arts Library. This request brought to the forefront the awkwardness of having the same collection in two different physical locations with varying differences in description. Ruth and I first met in April and began developing a plan to unify description. During the same time, the project student assistant - who reports to me - compared the university archives inventory and Fine Arts Library inventory and discovered that there was no duplication.

The inventory for the Fine Arts Library collection was in a complete state at the time, which meant we could explore access to the collection through standard request workflows instead of what the Fine Arts Library has been used to, which was a phone-based reference request system for the collection. As the project manager, I have always advocated for this collection to be treated similar to other university archives collections, and this was a good time to unify the two physical collections into one intellectual collection for discovery and access.

In the next section of slides, we will outline our various arrangement, description, and processing decisions for the physical collections housed in each unit.

Preparing the inventories: university archives

- School of Music recordings, 1950-1988
 - Received between 1986-1991
 - University Archives to Audiovisual Archives (86av01)
 - Back to University Archives and sent off-site (1991ua023)
 - Brought back to onsite (2007ua016)
 - 1212 items, 142 boxes, 66.65 cubic feet
 - FM Pro, early EAD—many problems!



Special Collections has two accessions for School of Music recordings and programs. The reel-to-reel recordings from 1950 to 1988 were received by university archives between 1986 and 1991, but were then transferred under audiovisual archives management and given the accession number 86av01. In 1991, the recordings were re-transferred to university archives and given a different accession number (1991ua023). An accession record and a FileMaker Pro inventory were created. The boxes were sent to off-site storage. Probably in the early 2000s, an EAD item-level inventory and collection-level guide were created from the FileMaker Pro. A MARC catalog record was created from this collection guide.

Sometime between 2005 and 2007, the recordings were brought back on-site and given a new accession number (2007ua016) but the accession records, collection guide, and MARC catalog record were not updated. This is the third accession number for the same accession.

In 2009, all the university archives accession records and EAD collection guides were migrated into Archivists' Toolkit and, in 2015, into ArchivesSpace. Because of all these moves, the description of this accession had a lot of problems that needed to be addressed, and this was a good opportunity for revisions.

Preparing the inventories: university archives, recordings

Recordings problems addressed now:

- Encoding (dates, unspecified level of description, incorrect instance type)

University of Kentucky School of Music theses	Collection			
Organ tape for lecture, 5/11/--	unspecified	mixed materials	Box: 1, item: 43	
Organ processional music, n.d.	unspecified	mixed materials	Box: 1, item: 44	
Nat Patch with Louisville Orchestra, 1950	unspecified	mixed materials	Box: 1, item: 45	
Faculty Recital - Nat Patch, 3/27/1957	unspecified	mixed materials	Box: 1, item: 46	
Musicale - Symphonic Band - Fitzgerald, conductor, Tape 1, 3/30/1958	unspecified	mixed materials	Box: 1, item: 47	
UK Orchestra, 12/9/1951	UK Orchestra	unspecified	mixed materials	Box: 1, item: 48
UK Chorus and Orchestra, Tape 2, Spring, '52	unspecified	mixed materials	Box: 1, item: 49	
UK Orchestra, Tape 2, 1/18/1953	unspecified	mixed materials	Box: 2, item: 50	
UK Orchestra, Tape 3, 1/18/1953	unspecified	mixed materials	Box: 2, item: 51	

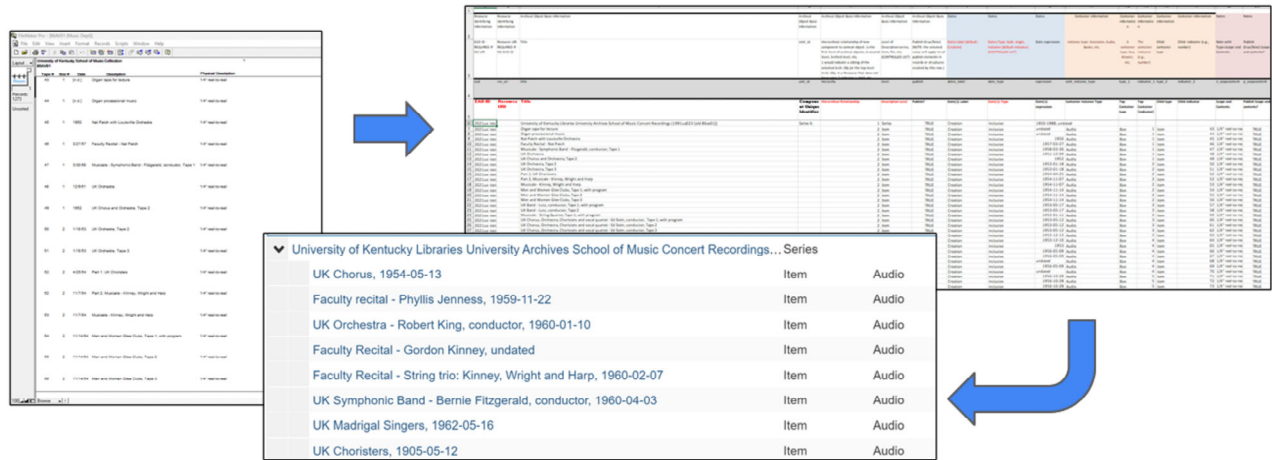


Ruth addressed two major problems with the recordings inventory right away. The first was that the EAD in ArchivesSpace needed fixing. The dates were an incorrect format, the level of description was unspecified, and the instance type was mixed materials rather than audio.

Preparing the inventories: university archives, recordings

Recordings problems addressed now:

- Encoding: FMPro to CSV to import spreadsheet to ArchivesSpace

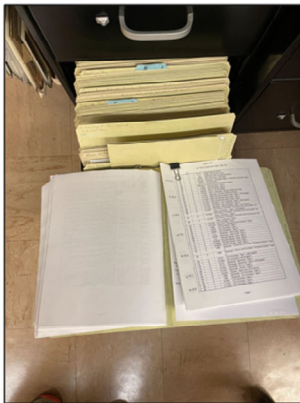


Since Special Collections still had the FileMaker database, Ruth decided to re-export the inventory into a CSV file, and then put it into the ArchivesSpace import spreadsheet format. She also fixed the date format issues at this time.

Preparing the inventories: university archives, recordings

Recordings problems addressed now:

- Incorrect box numbers in inventory; deciding which accession number to use



The second problem was to reconcile the actual box information with the inventory. The box numbers in the FileMaker database did not match the box numbers on the shelf, probably because nothing was updated when the boxes moved back on-site and were renumbered at that time. The accession number on the boxes didn't match the accession information in ArchivesSpace.

Preparing the inventories: university archives, recordings

Recordings problems addressed now:

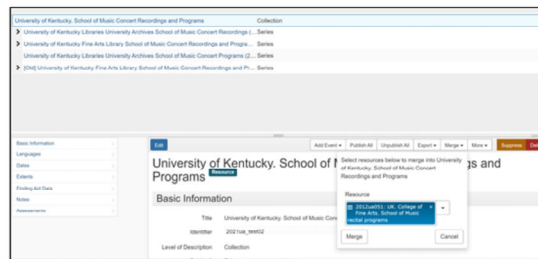
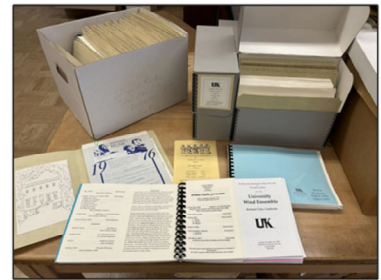
- Used paper inventory and photographs of boxes to correct box numbers
- Import new version of import spreadsheet.
- Decided to retain all accession numbers in collection guide.

reaction	inclusive	undated	Audio	Box	5	item	43 1/4" reel-to-reel	TRUE
reaction	inclusive	undated	Audio	Box	1	item	44 1/4" reel-to-reel	TRUE
reaction	inclusive	undated	1950 Audio	Box	1	item	45 1/4" reel-to-reel	TRUE
reaction	inclusive	1957-03-27	Audio	Box	1	item	46 1/4" reel-to-reel	TRUE
reaction	inclusive	1958-03-30	Audio	Box	1	item	47 1/4" reel-to-reel	TRUE
reaction	inclusive	1951-12-09	Audio	Box	1	item	48 1/4" reel-to-reel	TRUE
reaction	inclusive	1952	Audio	Box	1	item	49 1/4" reel-to-reel	TRUE
reaction	inclusive	1953-01-18	Audio	Box	2	item	50 1/4" reel-to-reel	TRUE
reaction	inclusive	1953-01-18	Audio	Box	2	item	51 1/4" reel-to-reel	TRUE

Luckily, there was a paper list of off-site box numbers in the accession file. Using a photocopy of that list and photographs of the boxes, Ruth corrected the box numbers in the import spreadsheet and reimported it into ArchivesSpace. Ruth decided to retain all three accession numbers in the collection guide; more on that later.

Preparing the inventories: university archives

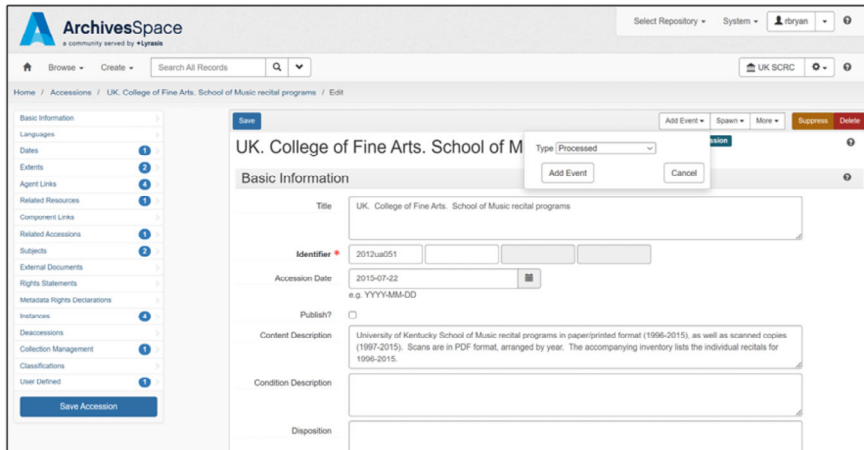
- School of Music programs, 1932-2012
 - Received 2012 with additions to the present (2012ua051)
 - 3.45 cubic feet, 8 boxes and
 - 244 MB, 20 files
 - EAD–no cleanup; merge into new AS resource record



The second university archives accession, 3.45 cubic feet and 244 Megabytes of School of Music programs from 1932-2012, was originally received from the School of Music in 2012. Because the programs were received relatively recently, there is no clean up work to be done. Ruth merged the resource record (or collection guide) for this accession with the new resource record (or collection guide) for the unified collection.

Preparing the inventories, university archives, last step

- Revise/update accession records



The screenshot displays the ArchivesSpace web interface. At the top, the logo 'ArchivesSpace' is visible, along with navigation options like 'Browse', 'Create', and a search bar. The breadcrumb trail indicates the current record is 'UK. College of Fine Arts. School of Music recital programs'. The main content area is titled 'Basic Information' and contains several fields: 'Title' (UK. College of Fine Arts. School of Music recital programs), 'Identifier' (2012ua051), 'Accession Date' (2015-07-22), 'Publish?' (checkbox), 'Content Description' (University of Kentucky School of Music recital programs in paper/printed format (1996-2015), as well as scanned copies (1997-2015). Scans are in PDF format, arranged by year. The accompanying inventory lists the individual recitals for 1996-2015.), 'Condition Description', and 'Disposition'. A 'Save Accession' button is located at the bottom left of the form.

The final step is to make sure all accession records are up-to-date following local procedures, including linking all the accession and collection guides together, adding processed events and updating collection management fields, and making sure that extents and date ranges are accurate.

Treatment of SOM in FAL

Changes to collection processing and description activities starting in January 2018

September 2018-December 2019: backlog processing and inventorying

Starting Spring 2021: timely processing of accessions

Basic inventory expanded during COVID-19 remote work (more on this later)

For more information: Treshani Perera. Project Management Strategies for Managing Metadata in Institutional Recordings Collections – A Case Study. *Music Reference Services Quarterly* 26, 1 (2023): 15–36.

<https://doi.org/10.1080/10588167.2022.2091403>



Switching gears now: I'm going to talk about how the Fine Arts collection is arranged and described. Prior to my hiring, item-level description was done in a different Filemaker database, with the end goal of converting rows to item-level MARC records at some point. When I took over as the project manager in January 2018, I changed the direction for collection processing and description. I had prior experience creating inventories for audio-visual archival collections, I decided to treat this as a non-circulating archival collection with a collection-level catalog record and an inventory. There was a significant processing and description backlog due to item-level work, and a basic inventory would help us figure out gaps in collection and begin to think about patron access to metadata. I hired a part-time project student assistant in September 2018 to process and created an inventory for the backlog. We began with a very basic inventory spreadsheet, and expanded it to include granular metadata during the COVID-19 pandemic, when we needed remote work for students. I'll show examples in the next few slides.

In early 2020 I created a collection level catalog record to accompany the inventory spreadsheet. When I realized that our Integrated Library System or ILS did not support linking of a spreadsheet in the catalog record, I began to explore a different method of access for inventory data. You've already heard this, but in Spring of 2021, Ruth and I met and began exploring a collection finding aid and container list for the Fine Arts collection in addition to the existing catalog record. We already had an inventory spreadsheet to import into ArchivesSpace, so we started to actively plan for a unified collection guide while navigating uncertainty during a pandemic.

I talk more about my process with this collection in the listed article. We'll make slides available in Sched after the presentation.

Version 1



Inventory Number	CD	DAT	Program Date	Name	Other Names	Instrument	Title	Notes
2010-001	X	X	2010-01-22	Sara Birnbaum	Rebecca Wilt, Piano	Cello	DMA Recital	
2010-003	X	X	2010-01-25	Casey Huggins	Cliff Jackson, Piano; Geoffrey Hershberge	Soprano	DMA Chamber Recital	
2010-011	X	X	2010-02-20	Sarah Ramsey	Tedrin Lindsay, Piano	Clarinete	Senior Recital	
2010-013	X	X	2010-02-25	Vincent Davis		Tenor	DMA Recital	
2010-014	X	X	2010-02-26	Bradley Willard	Nan McSwain, Piano; Nathan Jasinski, Cel	Bass Voice	DMA Recital	
2010-015	X	X	2010-03-02	Clad Floyd		Percussion	DMA Lecture Recital: The Performance Style of Dave Weckl	
2010-023	X	X	2010-03-29	Martha Prewitt	Tedrin Lindsay, Piano	Mezzo-soprano	Senior Recital: Touring Europe through Song	
2010-024	X	X	2010-04-01	Claire Wornack	William Cooper, Piano; Jessica Miskelly, Y	Clarinete	Masters Recital	
2010-025	X	X	2010-04-01	Will Stafford				
2010-031	X	X	2010-04-14	Dieter Rice				
2010-034	X	X	2010-04-18	Hironi Sasaki	Ryan Pagels, Piano; Daniel Read, Piano	Saxophone	DMA Recital	
2010-036-1	X	X	2010-04-19	Cheryl Amstutz	Nan McSwain, Piano	Horn	Masters Recital	2 CDs
2010-036-2	X	X	2010-04-19	Cheryl Amstutz	Nan McSwain, Piano	Horn	Masters Recital	2 CDs
2010-037	X	X	2010-04-21	John Flanery			DMA Lecture Recital	
2010-039	X	X	2010-04-25	David Baker	Deborah Endean, Piano	Baritone	DMA Recital	
2010-042	X	X	2010-04-29	Douise Graham-hill	Tedrin Lindsay, Piano	Piano	DMA Recital	
2010-043	X	X	2010-05-01	Chris Bettler	Rob Vanover, Piano	Tuba	DMA Recital	
2010-044	X	X	2010-05-02	Lubitz Braikova		Viola	DMA Recital	
2010-045	X	X	2010-05-02	Leah Hagel		Cello	DMA Recital	
2010-046	X	X	2010-05-03	Megan McConley				
2010-047	X	X	2010-06-27	Catherine Nardolillo	Cliff Jackson, Piano	Voice	20 Years of Romantic Art Song	
2010-048	X	X	2010-09-18	Amanda Baltrop	Nan McSwain, Piano	Voice	Shakespeare in Song	
2010-054	X	X	2010-10-10	Austin Bralley	William Cooper, Piano	Bass Trombone	Senior Recital	
2010-064	X	X	2010-11-05	J. D. Salas	Tedrin Lindsay, Piano	Tuba	DMA Recital	
2010-065	X	X	2010-11-06	Ben Stiers	Kyle Forsthoff, Percussion; Dieter Rice, S	Percussion	DMA Recital	
2010-066	X	X	2010-11-06	Nicholas Provenzale	Cliff Jackson, Piano	Baritone	DMA Recital	
2010-068	X	X	2010-11-09	Jonathan Holmes	Rebecca Wilt, Piano; UK Mega Sax	Saxophone	Senior Recital	
2010-071	X	X	2010-11-20	Corey Tarbell	Ryan Pagels, Piano	Horn	Senior Recital	
2010-072	X	X	2010-11-21	Seunghee Lee		Piano	Carnegie Hall Preview Recital	
			2010-11-21	Laura Fallen	Jerram John, Piano	Violin	Senior Recital	
			2010-12-09	Iralda Rodrigues	Higo Rodrigues, Piano; Tedrin Lindsay, Pii	Voice	DMA Recital	
2010-077	X	X	2010-12-12	Matthew Jordan Williams		Percussion	Senior Recital	
2011-003	X	X	2011-01-23	Rachel Sterrenberg		Voice	Junior Recital	
2011-009	X	X	2011-02-13	Dione Johnson	Cliff Jackson, Piano	Soprano	DMA Recital	CD says 2/14/11
2011-011	X	X	2011-02-17	Stacy Simpson	Rebecca Wilt, Piano	Trumpet	DMA Recital	
2011-014	X	X	2011-02-19	Ru Li and Raleigh Dailey				
2011-017	X	X	2011-03-02	Lubitz Braikova	Rebecca Wilt, Piano	Viola	DMA Recital	
2011-018	X	X	2011-03-03	Geoffrey Hershberger	Cliff Jackson, Piano	Cello	DMA Recital	
2011-020	X	X	2011-03-04	Susan Rahmsdorff	Cliff Jackson, Piano	Voice	DMA Lecture Recital : Saints and Spirits	
2011-021	X	X	2011-03-05	Rebecca Farley		Voice	Junior Recital	
2011-023	X	X	2011-03-06	Irina Kagan	Tedrin Lindsay, Piano	Violin	Masters Recital	
2011-024	X	X	2011-03-08	Christine Johnson	Nan McSwain, Piano	Voice	Masters Recital	
2011-026	X	X	2011-03-08	Mike McMahon	Tedrin Lindsay, Piano	Tuba	Senior Recital	Program is with CD
2011-028	X	X	2011-03-10	Megan McCauley	Ricardo Saeb, Guitar; Kristin Kline, Violin;	Soprano	Voices of Terezin	
2011-029	X	X	2011-03-10	Ela Weissberger		Voice	Brundibar	
2011-030	X	X	2011-03-10	Jeremy Popkov		Voice	Brundibar	
2011-035	X	X	2011-03-13	Megan McCauley		Soprano	Brundibar Recital	
2011-037	X	X	2011-03-26	Marita Deibbar	William Cooper, Piano	Clarinete	Senior Recital	
2011-040	X	X	2011-03-27	Taylor Corvill	Nan McSwain, Piano	Voice	Senior Recital: Dream With Me	Some residue from tape remains on disc
2011-041	X	X	2011-03-27	Brittany Lewis-Williams		Mezzo-soprano	Junior Recital	Some residue from tape remains on disc
2011-043	X	X	2011-04-01	Melanie Erena	Rebecca Wilt, Piano	Horn	Senior Recital	
2011-044	X	X	2011-04-02	Lisa Clark	Cliff Jackson, Piano	Soprano	DMA Recital	
2011-046	X	X	2011-04-03	Jessica Long	Nan McSwain, Piano	Horn	Senior Recital	
2011-047	X	X	2011-04-04	Dannica Burson	Tedrin Lindsay, Piano	Voice	DMA Lecture Recital: An Exploration of Aria Form	

This is the original version of the inventory spreadsheet in Excel format. This was a file saved on the student workstation. This format was used from the start of project work through December 2019. The physical collection is arranged chronologically, and organized in inventory number order. Intellectually, we split the recitals into two groups and tabs: solo recitals and ensemble recitals, which is what you see at the bottom of the screenshot. This screenshot is for solo recitals from 2010-2018. Each tab is for a decade of recitals. You combine the solo tab and ensembles tab to get the complete list of recordings for that decade.

Inventory number is tracked for physical items only. As an example: there is a gap in the first column about halfway through the screenshot to indicate that the two rows contain recitals with no physical recordings but programs only.

We have columns to indicate physical format details: do we have a cassette, DAT, or CD for the recording? Do we have a program for the recital? An x is placed in the appropriate cell.

Data is transcribed from recital programs. If there's no program, we use the label on the physical recording for data entry.

The name column contains the name of the primary performer. Other names contain names of other performers, and they are typically listed in recital programs.

Same for instruments and titles.

The notes field is used for administrative metadata: for processing students to include details about the physical format.

Version 2

Inventory Number	CD	Program	Date	Name 1	Name 2	Name 3	Name 4	Instruments	Title	Notes	Title / Composer	Title / Composer	Title / Composer	Title / Composer	Title / Composer	Title / Composer	
2010-001	X	X	2010-01-22	Sara Birnbaum	Rebecca Wilt			Piano, Cello	DMA Recital		Sonata No. 2 in D Major for Cello and Piano, Op. 58 / Felix Mendelssohn (1809-1847)	Cello Concerto No. 1 in E-flat Major, Op. 107 / Dmitri Shostakovich (1906-1975)					
2010-003	X	X	2010-01-25	Casey Huggins	Cliff Jackson	Geoffrey Hersh	Aaron Sexton; V	Soprano, Piano,	DMA Chamber R		Letters from Abigail / John Carbon (1951-)	Dear Youth / Aaron Aris Hagen (1961-)	The Letter of Sullivan Ballou / John Kaeder (1927-)	Selections from Letters from Composers / Dominick Argento (1927-)	Deux Letters d'Enfants (pour renvoyer d'un envoi de jouets) / Jacques de Menasse (1905-1960)		
2010-004	X	X	2010-01-28	Miles Osland	Raleigh Dailey	Danny Cecil	John Willmarth	Saxophones, Bar	Osland/ Dailey		U Station Blues / Raleigh Dailey	Jules Verne / Raleigh Dailey	Jehanne / Raleigh Dailey	Dawn Treader / Raleigh Dailey	Habiro / Raleigh Dailey	Nuangola 671 / Raleigh Dailey	
2010-011	X	X	2010-02-20	Sarah Ramey	Tedrin Lindsay			Clarinet, Piano	Senior Recital		Sonata in f minor, Opus 120 No. 1 / Johannes Brahms (1833-1897)	Grand Duo Concertant, Opus 48 / Carl Maria von Weber (1786-1826)	Bulgarian Bat Site / Mike Curtis (b.1970)				
2010-013	X		2010-02-25	Vincent Davis				Tenor	DMA Recital		Five Arias from Solo Cantatas (Cantata No. 203) / J.S. Bach (1678-1741)	Amore traditore (Cantata No. 203) / J.S. Bach (1678-1741)	Si, tra i ceppi / G. F. Handel (1685-1759)	Praline and Fudge / Robert X. Rodriguez (b. 1946)			
2010-014	X	X	2010-02-26	Bradley Willard	Nan McSwain	Nathan Jasinski		Bass Voice, Piano	DMA Recital		7th Sense, The Dave Weckl Band (Album: Perpetual Multiplicity, 2005)	What It Is, The Dave Weckl Band (Album: Multiplicity, 2005)	Big B little b, The Dave Weckl Band (Album: Rhythm of the Soul, 1998)				
2010-015	X	X	2010-03-02	Chad Floyd				Percussion	DMA Lecture Recital: The Perform								
2010-023	X	X	2010-03-29	Martha Previtt	Tedrin Lindsay	Josh Hall		Mezzo-soprano,	Senior Recital: Touring Europe th		Vieni, vieni o mio diletto / Antonio Vivaldi (1678-1741)	Di due rai / Antonio Vivaldi (1678-1741)	Dille c'ill viver mio / Antonio Vivaldi (1678-1741)	Selections from Romances / Pyotr Ilyich Tchaikovsky (1840-1893)	A selection from 16 Songs of Children / Pyotr Ilyich Tchaikovsky (1840-1893)	Rote Abendvoiken / Johannes Brahms (1833-1897)	
2010-024	X	X	2010-04-01	Claire Womack	William Cooper	Jessica Miskelly		Clarinet, Piano,	Masters Recital		Sonatina / Carl Maria von Weber (1786-1826)	Melodie et Scherzetto, Op. 68 / Arthur Coquard Cluster (1846-1910)	Fantasy-Sonata / John Ireland (1879-1962)	For an Actor: Monologue for Clarinet (in A) / Shulamit Ran (b. 1949)	Trio for Clarinet (or Viola), Violin, and Piano / Aram Khachaturian (1903-1978)		
2010-025	X		2010-04-01	Will Stafford							Concertino pour saxophone alto et orchestre / Eugene Bozza (1905-1922)	Hard / Christian Lauba (1952-)	Presence / Dieter Wolfgang Rice (1973-)	The Decif's Rag / Jean Mattha (1953-)	Fuzzy Bird Sonata / Takashi Yoshimatsu (1938-)	Concerto Suite for E-Flat Alto Saxophone and Band / William Bolcom (1938-)	
2010-031	X	X	2010-04-14	Dieter Rice	Ryan Pagels	Daniel Read		Saxophone, Piano	DMA Recital								
2010-034	X		2010-04-18	Hiroimi Sasaki													



This is the COVID remote work version, or Version 2 of the inventory spreadsheet. In the Spring of 2020, when we moved to remote work during the COVID-19 pandemic, I moved the spreadsheet into google sheets so that multiple student assistants could do remote work simultaneously. Compared to the previous version: this version has several name columns - we're now recording one name per column. The main difference here is the Title/Composer columns at the end. This data was omitted in the brief inventory for efficient inventorying, but we decided to go back and add this data to create a remote work project for Fine Arts Library student assistants during the COVID remote work period. That workflow is a presentation for another time! This is the current version of the inventory. We were able to add title/composer data for all our recordings during COVID years, so we've continued with that format. However, we decided to drop these extra columns in the ArchivesSpace import spreadsheet. More on that later.

Version 3

A	B	C	D	E
Inventory Number	Date	DACS Date	Title / Description	
2010-001	2010-01-22	2010 January 22	Sara Birnbaum, Rebecca Wilt; Instruments:Piano, Cello; DMA Recital.	
2010-002	2010-01-23	2010 January 23	UK Men's Chorus, Men's Chorus Day.	
2010-003	2010-01-25	2010 January 25	Casey Huggins, Cliff Jackson, Geoffrey Hershberger, Aaron Sexton, Michael Fogler; Instruments:Soprano, Pia	
2010-004	2010-01-28	2010 January 28	Miles Osland, Raleigh Dailey, Danny Cecil, John Willmarth; Instruments:Saxophones, Bass, Piano; Osland/ D	
2010-005	2010-02-10	2010 February 10	Paws and Listen and Acoustikats, Valentine's Day Concert.	
2010-006	2010-02-11	2010 February 11	UK Lab Band and UK Jazz Ensemble.	
2010-007	2010-02-13	2010 February 13	UK Wind Ensemble.	
2010-008	2010-02-14	2010 February 14	UK HS Honors Wind Ensemble.	
2010-009	2010-02-18	2010 February 18	UK Choristers, Night on Broadway.	
2010-010	2010-02-20	2010 February 20	UK Symphony Orchestra.	
2010-011	2010-02-20	2010 February 20	Sarah Ramey, Tedrin Lindsay; Instruments:Clarinet, Piano; Senior Recital.	
2010-012	2010-02-21	2010 February 21	UK Symphony Band.	
2010-013	2010-02-25	2010 February 25	Vincent Davis; Instruments:Tenor; DMA Recital.	
2010-014	2010-02-26	2010 February 26	Bradley Williard, Nan McSwain, Nathan Jasinski; Instruments:Bass Voice, Piano, Cello; DMA Recital.	
2010-015	2010-03-02	2010 March 2	Chad Floyd; Instruments:Percussion; DMA Lecture Recital: The Performance Style of Dave Weckl.	
2010-016	2010-03-10	2010 March 10	UK Wind Ensemble, 2010 HS Invitational Concert Band Festival.	
2010-017	2010-03-11	2010 March 11	UK Percussion Group.	

I will call this the pre-ArchivesSpace version, or Version 3.

A couple of big changes:

Library inventories tend to use the ISO 8601 date (YYYY-MM-DD), which is what we had in place. I converted the existing date into a DACS date using a formula in Excel.

I used the CONCATENATE function in Excel to merge several columns into a single Title/Description column.

In our brainstorming meetings, Ruth and I talked about keeping the container list simple. The primary reason was to simplify manual data conversion processes - we wanted to get the data cleaned up quickly for testing in ArchiveSpace.

I was so focused on data cleanup that I accidentally left out the columns for tracking the physical items from the previous version, which ended up creating more manual work later. We went from this version to....

Title	Component Unique Identifier	Hierarchical Relationship	Description Level
University of Kentucky Fine Arts Library School of Music Concert Recordings and Programs (FA-SOM)	Series I.		1 Series
2020-2021 (Subseries E: 2020-2029)	Subseries A.		2 Sub-Series
Jeremy Kelly, Nan McSwain; Instruments:Voice, piano; DMA Recital.			3 Item
Hugo Pinheiro, Jacob Coleman, Bradley Kerns, Jenny Kellogg, Michael DeSousa; Instruments:Trombone, piano; DMA Recital.			3 Item
UK Wind Symphony, Come Sunday.			3 Item
UK Honors Concert Band, Honors Band Weekend.			3 Item
Clinton McCanless, Krista Wallace-Boaz, Matt Hightower; Instruments:Tuba, piano; Guest Recital.			3 Item
Miroslav Hristov, Chih-Long Hu; Instruments:Violin, piano; Guest Recital: Beethoven's 250th.			3 Item

Date(1) expression	Container Instance Type	Top Container type	Top Container [indicator]	Child type	IP Scope and Contents	Publish Scope and contents?
1980s-2021						
2020-2021						
2020 January 24	Mixed materials	item	FA-SOM-2020-program		Includes program only	
2020 January 27	Mixed materials	item	FA-SOM-2020-program		Includes program only	
2020 February 1	Audio	item	FA-SOM-2020-001		Includes recording and program	
2020 February 2	Audio	item	FA-SOM-2020-002		Includes recording and program	
2020 February 4	Mixed materials	item	FA-SOM-2020-program		Includes program only	
2020 February 7	Mixed materials	item	FA-SOM-2020-program		Includes program only	
2020 February 13	Audio	item	FA-SOM-2020-003		Includes recording and program	



These are close ups of the import spreadsheet.

We established the series and subseries arrangement. The title and description came from the pre-import version, or Version 3.

We have two labels in the Container Instance Type field: we're using "mixed materials" if we have recital program only. We are using "audio" when we have a recording. If it's a complete intellectual object: meaning we have both the recording and the program, we are still keeping the instance type as "audio" since this is the primary format of interest for a patron request. The assumption here is that patrons are interested in receiving a copy of the recording and not the program.

Instead of boxes and folders, we are using unique identifiers for recordings, and standard container IDs for programs in binders. The printed programs are stored in three-ring binders. The container ID matches the label on the respective three-ring binder.

The inventory number on the physical audio format is retained as a unique identifier when we have the recording + program.

When we have only a program, we're including a standard container ID that points to the binder in which the program is stored.

The FA-SOM prefix is the accession number for the series housed in the Fine Arts Library.

Job Status

- Basic Information
- Log

The job has completed.

[Refresh Page](#)

Job Status

Status: **Running**

Time Submitted: 2024-04-29 14:16:05 -0400

Time Started: 2024-04-29 14:16:06 -0400

Basic Information

Repository: UK SCRC

Owner: rbryan

Load via Spreadsheet: 2021ua_test_sample_as_import_spreadsheet_working_v1.xlsx

Load Type: Archival Object Load

Spreadsheet type: Excel Spreadsheet

Created by rbryan 2024-04-29 14:16:05 -0400 | Last Modified by rbryan 2024-04-29 14:16:05 -0400 | URI: /repositories/2/jobs/2374

Log Follow Log

```
Start new bulk import for job: 2374
=====
2021ua_test_sample_as_import_spreadsheet_working_v1.xlsx
=====
Row 6: Created Archival Object 'University of Kentucky Fine Arts Library School of Music Concert Recordings and Programs (FA-SOM), 1980s-2021' /
Row 7: Created Archival Object '2020-2021 (Subseries E: 2020-2025), 2020-2021' /repositories/2/archival_objects/982245_4614e472bd3e6d03528458bd0
Row 8: Created Archival Object 'Jeremy Kelly, Nan McSwain; Instruments:Voice, piano; DMA Recital., 2020 January 24' /repositories/2/archival_obj
Row 8: Top Container [Item FA-SOM-2020-program] created: /repositories/2/top_containers/100948
Row 9: Created Archival Object 'Hugo Pinheiro, Jacob Coleman, Bradley Kerns, Jenny Kelllogg, Michael DeSouza; Instruments:Trombone, piano; DMA Re
Row 10: Created Archival Object 'UK Wind Symphony, Come Sunday., 2020 February 1' /repositories/2/archival_objects/982248_520a5424b0b82695a90bd0
Row 10: Top Container [Item FA-SOM-2020-001] created: /repositories/2/top_containers/100949
```



Example of successful import.

ArchivesSpace
a community served by Lyraalis

Select Repository System ibryan

Browse Create Search All Records UK SCRC

Home / Resources / University of Kentucky School of Music Concert Recordings and Programs / Edit

Enable Recorder Mode Auto-Expand All Collapse Tree Add Child Add Sibling Load via Spreadsheet Transfer Rapid Data Entry Close Rec

University of Kentucky School of Music Concert Recordings and Programs Collection

University of Kentucky Fine Arts Library School of Music Concert Recordings and Programs (FA-SOM), 1980s-2... Series

2020-2021 (Subseries E: 2020-2029), 2020-2021 Sub-Series

Item	Material	Item
Jeremy Kelly, Nan McSwain, Instruments Voice, piano, DMA Recital, 2020 January 24	Mixed materials	item: FA-SOM-2020-program
Hugo Pinheiro, Jacob Coleman, Bradley Kerns, Jenny Kellogg, Michael DeSousa, Instruments Trombon...	Mixed materials	item: FA-SOM-2020-program
UK Wind Symphony, Come Sunday, 2020 February 1	Audio	item: FA-SOM-2020-001
UK Honors Concert Band, Honors Band Weekend, 2020 February 2	Audio	item: FA-SOM-2020-002
Clinton McCannless, Krista Wallace-Boaz, Matt Hightower, Instruments Tuba, piano, Guest Recital, 2020...	Mixed materials	item: FA-SOM-2020-program
Miroslav Hristov, Chih-Long Hu, Instruments Violin, piano, Guest Recital, Beethoven's 250th, 2020 Febr...	Mixed materials	item: FA-SOM-2020-program
UK Lab Band, 2020 February 13	Audio	item: FA-SOM-2020-003
UK Symphony Orchestra, Valentine's Day Concert, 2020 February 14	Audio	item: FA-SOM-2020-004
Jeffrey Oakman, Tedrin Blair Lindsay, Instruments Voice, piano, Senior Recital, 2020 February 16	Mixed materials	item: FA-SOM-2020-program
Ashby-Lee Foutch, Karina Johnson, Amy Kate Smith, Bailey Tillery, Instruments Voice, piano, Junior Rec...	Mixed materials	item: FA-SOM-2020-program
Xiaohang Yu, Olivia Zhang, Instruments Cello, piano, DMA Lecture Recital, 2020 February 23	Mixed materials	item: FA-SOM-2020-program
UK Men's Chorus, Voices: Choral Concert Series 2019-2020, 2020 February 23	Audio	item: FA-SOM-2020-005
Gi Yeon Koh, Inyoung Kim, Instruments Violin, viola, piano, Faculty Recital, 2020 February 24	Mixed materials	item: FA-SOM-2020-program
Dee White, Blake Brooks, Matthew Noll, Luciano Medina, Emily Jones, Jacob Davidson, Instruments Per...	Mixed materials	item: FA-SOM-2020-program

This is a screenshot of the test collection guide item-level description

Preparing the collection guide

- Each accession/collection is a series
 - Series I. University of Kentucky Fine Arts Library School of Music Concert Recordings and Programs (FA-SOM)
 - Series II. University of Kentucky Libraries University Archives School of Music Concert Recordings (2007ua016 [old 1991ua023/86av01])
 - Series III. University of Kentucky Libraries University Archives School of Music Concert Programs (2012ua051)

A screenshot of the ArchivesSpace web interface. The header shows the ArchivesSpace logo and the text 'a community served by Lyris'. Below the header is a navigation bar with 'Browse', 'Create', and a search box labeled 'Search All Records'. The main content area shows a breadcrumb trail: 'Home / Resources / University of Kentucky. School of Music Concert Recordings and Programs / Edit'. Below this is a toolbar with buttons for 'Enable Reorder Mode', 'Auto-Expand All', 'Collapse Tree', 'Add Child', 'Add Sibling', 'Load via Spreadsheet', 'Transfer', and 'Rapid Data Entry'. The main content area displays a table with the following data:

University of Kentucky. School of Music Concert Recordings and Programs		Collection
>	University of Kentucky Fine Arts Library School of Music Concert Recordings and Programs (FA-SOM), 1980s-2021	Series
>	University of Kentucky Libraries University Archives School of Music Concert Recordings (2007ua016 [old 1991ua023/86av...]	Series
>	University of Kentucky Libraries University Archives School of Music Concert Programs (2012ua051), 1932-2022	Series

In the unified collection guide, each group of materials in Special Collections and the Fine Arts Library is treated as a series. The series title includes the library name, the title of the accession/collection, and the accession number or collection abbreviation. Ruth decided to include all three of the accession numbers for the second series, which is the recordings in Special Collections.

Preparing the collection guide

- Collection-level description includes all the series



Summary Information

Repository:	University of Kentucky Special Collections Research Center
Title:	University of Kentucky. School of Music Concert Recordings and Programs
ID:	2021ua_test03
ID [aspace_uri]:	/repositories/2/resources/4306
Date [inclusive]:	1932-2023 May
Physical Description:	3908 items 3908 items (FA-SOM)
Physical Description:	69.1 Cubic Feet 144 document boxes, 6 record storage cartons (2007ua016, 2012ua051)
Physical Description:	244 Megabytes 20 files (2012ua051)
Language of the Material:	English , French , German .
Abstract:	The University of Kentucky. School of Music Concert Recordings and Programs (dated 1932-2023 May; 69.1 cubic feet, 150 boxes and 244 Gigabytes, 20 files in University Archives and 3908 items in Fine Arts Library) comprise programs and audio recordings that document University of Kentucky School of Music faculty, student and guest instrumental and vocal recitals and ensemble concerts.

The unified collection guide includes elements of description from the catalog records and the original collection guide. We have multiple extent statements because the Fine Arts and University Archives extent measurements are different.

The scope and content note is also for the unified collection, which takes into account physical and born-digital content in the collection.

The abstract is the first sentence of the collection scope and contents note.

Preparing the collection guide

- Collection-level description includes all the series

Controlled Access Headings

- Programs.
- Concert programs.

- Page 5-

University of Kentucky. School of Music Concert Recordings and Programs, 1932-2023 May

- Electronic records
- Music in universities and colleges -- Kentucky -- Lexington
- Music -- Instruction and study -- Kentucky -- Lexington.
- Concerts -- Kentucky -- Lexington.
- Live sound recordings
- Musicians -- Kentucky
- Sound recordings
- Music ensembles -- Kentucky -- Lexington
- Lexington (Ky.)
- University of Kentucky. School of Music--Performances
- University of Kentucky. School of Music--History



The controlled vocabulary terms for agents and subjects include both school of music terms, genre form terms, and topical and occupation terms.

Preparing the collection guide

- Historical note needs more work

Historical Note

[Historical information about the University of Kentucky School of Music.]

- Page 3-

University of Kentucky. School of Music Concert Recordings and Programs, 1932-2023 May

Music performances by faculty are considered the research equivalent of publishing books and papers by faculty in other disciplines. The recitals of applied faculty members are crucial to their development and promotion. Thus, there is a very busy schedule of faculty recitals each semester, with performances both on and off campus. Student solo recitals in either the junior or senior year (or in the case of applied students in both years) are required. Most of these are performed, as are the faculty recitals, in the Recital Hall of the Singletary Center for the Arts. The Concert Hall in the Singletary Center accommodates all of the large ensemble concerts.

The School of Music concert recordings held in the University Archives were received between 1986 and 1991. Since the early 1990s, concert recordings have been held in the Fine Arts Library. The School of Music concert programs held in the University Archives were primarily received in 2012 and non-recital programs continue to be transferred to the University Archives. School of Music recital programs are held in the Fine Arts Library.



We will need to expand the historical note to include details about the history of the School of Music.

Preparing the collection guide

- Add locations

Update Locations: Single Location

Choose a Location for all selected containers. Leave this blank to remove the current value without replacing it with another value.

- Box 1, 2021ua_test02, University of Kentucky, School of Music Concert Recordings and Programs, Series Series II.
- Box 2, 2021ua_test02, University of Kentucky, School of Music Concert Recordings and Programs, Series Series II.
- Box 3, 2021ua_test02, University of Kentucky, School of Music Concert Recordings and Programs, Series Series II.

Location

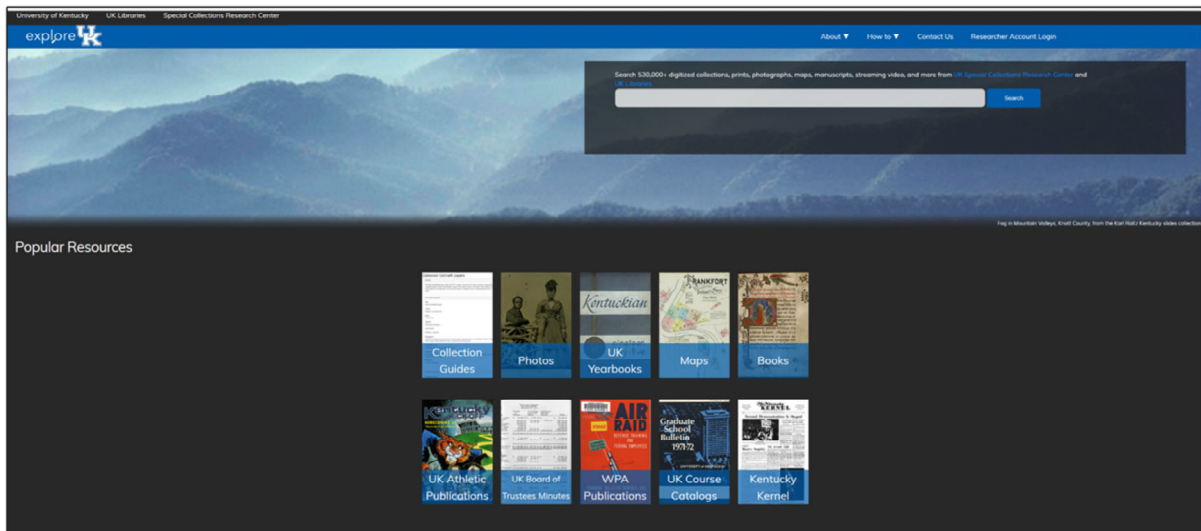
Lucile Caudill Little Fine Arts Library, Basement, 019, Compact Shelving [Aisle IV 3: a, Section: 7, Shelf: 3]

Update 3 records



One final step for the collection guide is to make sure all the top containers in the university archives holdings have associated shelf locations.

Preparing the collection guide



Once the collection guide is finalized, it will be uploaded to our digital library, ExploreUK.

We had two collection-level catalog records....

SCRC collection record

University of Kentucky School of Music collection, 1920-1988.
University of Kentucky. School of Music. >
University of Kentucky School of Music -- History >
University of Kentucky -- Orchestras >
Music in universities and colleges -- Kentucky -- Lexington >
Music -- Instruction and study -- Kentucky -- Lexington >
Concerts -- Kentucky -- Lexington >
Choral music >
Musicians -- Kentucky >
Sound recordings >
Lexington (Ky.) >
Music ensembles -- Kentucky -- Lexington >
Collection consists of 901 open-reel tapes. User copies have been generated through duplication on audio cassette. The recitals and concerts include faculty instrumental and vocal recitals and a variety of ensembles from trios to full orchestra and choral concerts and opera performances. The solo instruments recorded included piano, violin, cello, organ, harp, guitar, flute, clarinet, oboe, bassoon, trumpet, trombone and tuba.
1950 - 1988
72.5 cu. ft. 141 boxes 1235 items.
English
Library Catalog
OCLC : (OCoLC)ocn213415111
OCLC : (OCoLC)213415111
Music performances by the faculty are considered the research equivalent of publishing books and papers by faculty in other disciplines, the recitals of applied faculty members are crucial to their development and promotion. Thus, there is a very busy schedule of faculty recitals each semester, with performances both on and off campus. Student solo recitals in either the junior or senior year (or in the case of applied students in both years) are required. Most of these are given, as are the faculty recitals, in the Recital Hall of the Singletary Center for the Arts. The Concert Hall in the Singletary Center accommodates all of the large ensemble concerts. All of the conductors of the large ensembles also teach private lessons on their principal instruments to undergraduate and graduate students.
All recitals and concerts by students and faculty of the School of Music are recorded and kept on file in the Listening Center in the Fine Arts Library. The recordings are on either open-reel or cassette analog tapes, though many of the open-reel tapes have been copied to cassettes to enable more convenient use and filing. Planning for the future includes recording only on digital tape with transfer to CDs for filing.

Fine Arts collection record

University of Kentucky School of Music Concert Recordings, 1980-.
University of Kentucky. School of Music. >
University of Kentucky. Fine Arts Library, host institution. >
University of Kentucky School of Music -- Performances >
Music in universities and colleges -- Kentucky -- Lexington >
Music -- Instruction and study -- Kentucky -- Lexington >
Concerts -- Kentucky -- Lexington >
Live sound recordings >
Audio collection contains recordings of faculty, student, and guest instrumental and vocal recitals and a variety of ensemble concerts: chamber music, large instrumental ensembles, choirs and other vocal ensembles, and opera performances.
University of Kentucky School of Music Recital Recordings
UK School of Music Concert Recordings
UK SOM Recitals
Lexington, Kentucky : University of Kentucky
1980-
audiocassettes : analog, 1 7/8 ips ; 3 7/8 x 2 1/2 in., 1/8 in. tape.
audiocassettes : digital, 1 5/16 ips ; 2 7/8 x 2 1/8 in., 1/8 in. tape.
audio discs : digital ; 4 3/4 in.
No linguistic content
Library Catalog
OCLC : (OCoLC)1294313512
OCLC : (OCoLC)on1294313512
Contains cassette tapes, digital audio tapes (DAT), and compact discs.
Recorded at the University of Kentucky, Lexington Kentucky.
Various University of Kentucky School of Music student, faculty, ensemble, and guest performers.
Music performances by faculty are considered the research equivalent of publishing books and papers by faculty in other disciplines. The recitals of applied faculty members are crucial to their development and promotion. Thus, there is a very busy schedule of faculty recitals each semester, with performances both on and off campus. Student solo recitals in either the junior or senior year (or in the case of applied students in both years) are required. Most of these are performed, as are the faculty recitals, in the Recital Hall of the Singletary Center for the Arts. The Concert Hall in the Singletary Center accommodates all of the large ensemble concerts.



Onto the catalog record for the unified collection:

We had two collection level catalog records with overlapping content and location-specific details. Typically, our practice is to create the collection guide and then generate the MARC record from the collection guide. In this case, the two description formats were created independently of each other but carefully reviewed to have the same information. Our goal was to provide two different methods of access to the collection, based on where the patron began their search process.

We went from this....

...now combined to reflect the unified collection!

Scope and Content: Audio collection contains recordings of faculty, student, and guest instrumental and vocal recitals and a variety of ensemble concerts: chamber music, large instrumental ensembles, choirs and other vocal ensembles, and opera performances.

\$3 SCRC \$a Collection consists of 901 open-reel tapes. User copies have been generated through duplication on audio cassette.

\$3 FA \$a Collection consists of over 3900 cassette tapes, digital audio tapes (DAT), and compact discs.

Historical note: Music performances by faculty are considered the research equivalent of publishing books and papers by faculty in other disciplines. The recitals of applied faculty members are crucial to their development and promotion. Thus, there is a very busy schedule of faculty recitals each semester, with performances both on and off campus. Student solo recitals in either the junior or senior year (or in the case of applied students in both years) are required. Most of these are performed, as are the faculty recitals, in the Recital Hall of the Singletary Center for the Arts. The Concert Hall in the Singletary Center accommodates all of the large ensemble concerts.

Holding records:

Special Collections Research Center
 Available, Archival Collections ; 2007ua016
 Summary holdings: 1920-1988

Fine Arts Library
 May be available, Closed Stacks

Summary holdings:
 1980-

Notes:
 Submit access request to falib@email.uky.edu ; provide title and date of recording in your email.

University of Kentucky School of Music Concert Recordings, 1920-
 University of Kentucky. School of Music. >
 University of Kentucky School of Music -- History >
 Music in universities and colleges -- Kentucky -- Lexington >
 Music -- Instruction and study -- Kentucky -- Lexington >
 Concerts -- Kentucky -- Lexington >
 Musicians -- Kentucky >
 Music ensembles -- Kentucky -- Lexington >
 University of Kentucky School of Music -- Performances >
 Live sound recordings >

Collection consists of 901 open-reel tapes. User copies have been generated through duplication on audio cassette.

Audio collection contains recordings of faculty, student, and guest instrumental and vocal recitals and a variety of ensemble concerts: chamber music, large instrumental ensembles, choirs and other vocal ensembles, and opera performances.

Collection consists of over 3900 cassette tapes, digital audio tapes (DAT), and compact discs.

University of Kentucky School of Music Recital Recordings
 UK School of Music Concert Recordings
 UK School of Music Recital Recordings
 UK SOM Recitals
 Lexington, Kentucky : University of Kentucky
 1980-
 72.5 cu. ft. 141 boxes 1235 items.
 audiocassettes : analog, 1 7/8 ips ; 3 7/8 x 2 1/2 in., 1/8 in. tape.
 audiocassettes : digital, 1 5/16 ips ; 2 7/8 x 2 1/8 in., 1/8 in. tape.
 audio discs : digital ; 4 3/4 in.
 No linguistic content
 Library Catalog
 OCLC : (OCoLC)ocn213415111
 OCLC : (OCoLC)213415111
 OCLC : (OCoLC)1294313512
 OCLC : (OCoLC)on1294313512
 Recorded at the University of Kentucky, Lexington Kentucky.
 Various University of Kentucky School of Music student, faculty, ensemble, and guest performers.

Music performances by faculty are considered the research equivalent of publishing books and papers by faculty in other disciplines. The recitals of applied faculty members are crucial to their development and promotion. Thus, there is a very busy schedule of faculty recitals each semester, with performances both on and off campus. Student solo recitals in either the junior or senior year (or in the case of applied students in both years) are required. Most of these are performed, as are the faculty recitals, in the Recital Hall of the Singletary Center for the Arts. The Concert Hall in the Singletary Center accommodates all of the large ensemble concerts.

... to this, a unified collection catalog record.

The catalog record has two holding records to reflect the split physical collection. This is at the bottom of the screen.

How patron access will work

UK Libraries Special Collections Research Center is open **Monday to Friday, 9:00am to 4:00pm**. Appointments are encouraged but not required. [Schedule an appointment here](#).

Researchers must have an SCRC Researcher Account to request materials. [View account set-up and use instructions here](#).

Questions? Contact SCRC via our [Contact Form](#).

Table of Contents

- Abstract
- Descriptive Summary
- Collection Overview
- Preferred Citation
- Restrictions on Access and Use
- Contents of the Collection
 - Awards, Curriculum Vitae, and Personal Files, 1956-2016, undated
 - Administrative Records, 1946-2012
 - Correspondence and Personal Information, 1955-2012, undated
 - Professional Organizations, Conferences, and Grants, 1957-2009, undated
 - Teaching, 1971-2012, undated
 - George Estel Peacey Papers, 1909-1979, undated
 - Research Materials and Notes, 1967-1979, undated
 - Publications, 1954-2010, undated
 - Printed Materials, 1933-2005, undated
 - General Photographs, 1957-2008, undated
 - Frederick Photographs from Nepal/Sikkim/Bhutan, 1954-1963, undated
 - "Then and Now" Photographs of the Himalayas, 1983-2004, undated
 - Slides, 1955-2000, undated
 - Film, Audio, and Special Format Media, 1965-1973, undated
 - Maps, 1946-1963, undated



Because this is a unified collection guide for items in two physical locations with different fulfilment procedures, we need to find a way to direct patron requests from the guide to either the Special Collections research room or Fine Arts circulation.

The usual way that patrons request to see archival material or request a research copy is to click on the "select" button that appears in every collection guide. The "select" button is tied to the most granular EAD <container> tag.

How patron access will work

The image shows two screenshots of a digital library interface. The left screenshot displays the 'Pradyumna P. Karan papers' collection page. It features a 'Contents of the Collection' section with three folders: 'Awards, Curriculum Vitae, and Personal Files, 1956-2016, undated', 'Newspaper clippings about Karan from the Herald-Leader, Courier-Journal, and Kitchener-Waterloo Record, 1957-1988', and 'Newspaper clippings about Karan from the Kentucky Kernel and various campus newsletters/newspapers, 1966-2006'. Each folder has a 'Select' button. A 'Table of Contents' tab is visible at the top right, and a 'Requests' tab is circled in blue. The right screenshot shows the 'Requests' tab, which displays a message: 'UK Libraries Special Collections Research Center is open Monday to Friday, 9:00am to 4:00pm. Appointments are encouraged but not required. Schedule an appointment here.' Below this, it states 'You are requesting 3 items.' and lists the selected items: 'Box 1, folder 1: Newspaper clippings about Karan from the Herald-Leader, Courier...', 'Box 2, folder 33: Reviews of Percy's writings, 1977-1979', and 'Box 12, folder 4: 21. Close-up view of the home shown in 20. Note the Buddha...'. At the bottom, there are buttons for 'Request Retrieval', 'Save for Later', and 'Request Reproductions', and a 'Submit Request' button.

The selections are aggregated under the “Requests” tab at the top right-hand corner.

How patron access will work

The screenshot shows the 'Pradyumna P. Karan papers' collection page. On the left, there are three sections: 'Awards, Curriculum Vitae, and Personal Files, 1956-2016, undated' with 'Box 1, folder 1' selected; 'Newspaper clippings about Karan from the Kentucky Kernel and various campus newsletters/newspapers, 1966-2006' with 'Box 1, folder 2' selected; and 'Personal and professional stationery, undated' with 'Box 1, folder 3' selected. On the right, there is a 'Table of Contents' section with a list of items including 'Abstract', 'Descriptive Summary', 'Collection Overview', 'Preferred Citation', and 'Restrictions on Access and Use'. A yellow banner at the top right provides information about the UK Libraries Special Collections Research Center's opening hours and appointment requirements.

The screenshot shows the 'Requests' page for the Pradyumna P. Karan papers collection. It features a yellow banner with the same opening hours and appointment information as the previous screenshot. Below the banner, there is a 'Requests' section with the heading 'You are requesting 3 items.' and a list of three items: 'Box 1, folder 1: Newspaper clippings about Karan from the Herald-Leader, Courier...', 'Box 2, folder 33: Reviews of Peary's writings, 1977-1979', and 'Box 12, folder 4: 21. Close-up view of the home shown in 20. Note the Buddha!'. A blue circle highlights the 'Special Requests/Questions?' section, which contains a text input field and three buttons: 'Request Retrieval', 'Save for Later', and 'Request Reproductions'. At the bottom, there is a 'Submit Request' button.

The patron then chooses to request retrieval, save for later, or request reproductions.

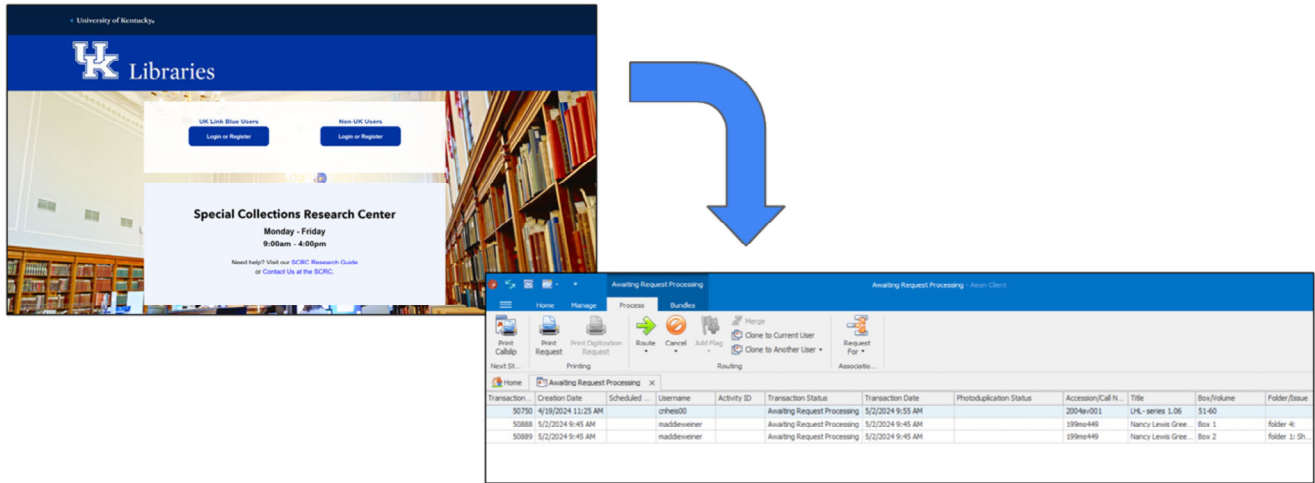
How patron access will work

The screenshot shows the 'Pradyumna P. Karan papers' collection page. On the left, there are three sections for selecting items: 'Awards, Curriculum Vitae, and Personal Files, 1956-2016, undated' with 'Box 1, folder 1' selected; 'Newspaper clippings about Karan from the Kentucky Kernel and various campus newsletters/newspapers, 1966-2006' with 'Box 1, folder 2' selected; and 'Personal and professional stationery, undated' with 'Box 1, folder 3' selected. On the right, there is a 'Table of Contents' section with a list of items including 'Administrative Records, 1946-2012', 'Correspondence and Personal Information, 1955-2012, undated', and 'Professional Organizations, Conferences, and Grants, 1957-2009, undated'. A yellow banner at the top right provides information about the UK Libraries Special Collections Research Center's opening hours and appointment requirements.

The screenshot shows the 'Requests' section of the collection page. It features a yellow banner with the same opening hours and appointment information. Below the banner, there is a 'Requests' section with the text 'You are requesting 3 items.' and a list of selected items: 'Box 1, folder 1: Newspaper clippings about Karan from the Herald-Leader, Courier...', 'Box 2, folder 33: Reviews of Percy's writings, 1977-1979', and 'Box 12, folder 4: 21. Close-up view of the home shown in 20. Note the Buddha!...'. There are buttons for 'Request Retrieval', 'Save for Later', and 'Request Reproductions'. At the bottom, there is a 'Submit Request' button, which is circled in blue.

On clicking the submit button...

How patron access will work



The image shows a transition from a public website to a backend system. On the left is the University of Kentucky Libraries website, featuring the Special Collections Research Center (SCRC) information: "Monday - Friday 9:00am - 4:00pm". A large blue arrow points from this website to the Aeon system interface on the right. The Aeon interface shows a table of transactions with the following data:

Transaction	Creation Date	Scheduled	Username	Activity ID	Transaction Status	Transaction Date	Photoduplication Status	Accession/Call N.	Title	Box/Volume	Folder/Issue
50790	4/18/2024 11:25 AM		crhew50		Awaiting Request Processing	5/2/2024 9:55 AM		2004p301	UK - series 1, 06	1340	
50888	5/2/2024 9:45 AM		maddewiner		Awaiting Request Processing	5/2/2024 9:45 AM		199m449	Nancy Lewis Gree	Box 1	folder 4:
50889	5/2/2024 9:45 AM		maddewiner		Awaiting Request Processing	5/2/2024 9:45 AM		199m449	Nancy Lewis Gree	Box 2	folder 1: Sh



...the patron is prompted to log into their Aeon account. Once that is done, their request(s) become transactions in Aeon.

Special Collections research room staff and students then fulfill the transactions by finding locations, checking restrictions, paging the items, and putting the materials on reserve or scanning them for delivery via Dropbox.

How patron access will work

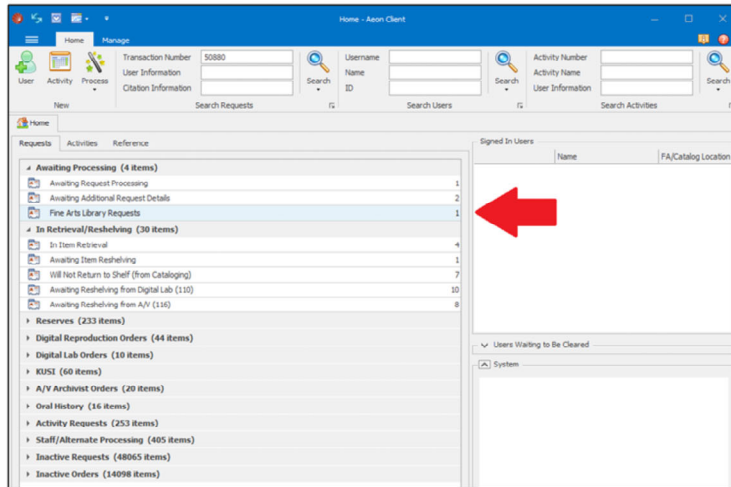
- “FA-SOM” in each <container> tag

Jeremy Kelly, Nan McSwain; Instruments:Voice, piano; DMA Recital., 2020 Janu... Item	mixed materials	item: FA-SOM-2020-program
Hugo Pinheiro, Jacob Coleman, Bradley Kerns, Jenny Kellogg, Michael DeSous... Item	mixed materials	item: FA-SOM-2020-program
UK Wind Symphony, Come Sunday., 2020 February 1 Item	Audio	item: FA-SOM-2020-001
UK Honors Concert Band, Honors Band Weekend., 2020 February 2 Item	Audio	item: FA-SOM-2020-002
Clinton McCannless, Krista Wallace-Boaz, Matt Hightower; Instruments:Tuba, pia... Item	mixed materials	item: FA-SOM-2020-program
Miroslav Hristov, Chih-Long Hu; Instruments:Violin, piano; Guest Recital: Beetho... Item	mixed materials	item: FA-SOM-2020-program
UK Lab Band., 2020 February 13 Item	Audio	item: FA-SOM-2020-003
UK Symphony Orchestra, Valentine's Day Concert., 2020 February 14 Item	Audio	item: FA-SOM-2020-004
Jeffrey Oakman, Tedrin Blair Lindsay; Instruments:Voice, piano; Senior Recital., ... Item	mixed materials	item: FA-SOM-2020-program



Our amazing colleague Jay-Marie Bravent (Bray-vent), who manages our Aeon instance, has developed a script which will use the prefix, "FA-SOM," (which you can see here in this inventory screen shot) to distinguish each <container> tag for requests to be routed to Fine Arts for fulfilment. This way we're using existing workflows for patron access to holdings in the Fine Arts Library.

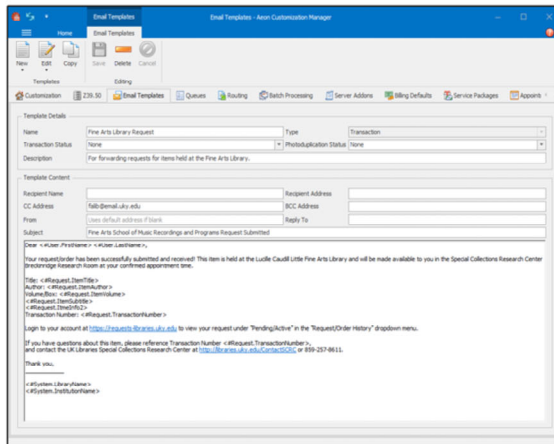
How patron access will work



From the collection guide, selecting one of the FA-SOM containers and going through the request process will then send these requests into a customized Aeon queue, “Fine Arts Library Requests.”

How patron access will work

- Automated email sent to a Fine Arts email address



From the Fine Arts Library requests queue, we would then automatically prompt Aeon to send an email with the patron/request information to the Fine Arts Library to fulfill the reference request.

How patron access will work

- Patron view of request

The screenshot displays the 'UK Libraries SCRC Research Account' interface. At the top, there is a navigation bar with links for 'New Request/Order', 'Request/Order History', 'Dashboard', and 'Logoff'. Below this, a light blue notification box states: 'Request Received. Transaction Number 50881. REMINDER: Planning your research visit is now a two-step process. Remember to submit your materials request *and* schedule an appointment. Oral history orders will be sent electronically and do not require an appointment.' Underneath, the section 'Active/Pending' features a card for 'Fine Arts School of Music Recordings and Programs'. This card includes the transaction number 50881, call number 2021ua_test, and volume/box FA-SOM-test. A table header shows 'Item Status Request Received'. The interface is powered by Atlas Systems, Inc. © 2024 All Rights Reserved.



In their Aeon account, the patron will be able to see and track the status of the request. This request process is still in development, but we are grateful to have J.'s expertise in developing and supporting one single patron access point for materials held in different locations.

Unresolved issues and questions

- For Fine Arts Library:
 - Delivery process for digital files?
 - How digitize audio cassettes?
 - How handle incoming born-digital recordings transfers?
- For both:
 - Will need procedures for updating the collection guide and the MARC record with yearly transfers



The Fine Arts Library currently does not have a policy for digitizing analog recordings for patron access or for delivery of digital files to patrons.

At the same time, we are also exploring future recordings and programs being accessioned as digital files through OneDrive or an external hard drive. The Fine Arts Library does not have a digital preservation infrastructure, but Special Collections does, and we will need to consider additional collaborations for preservation and access to born-digital and digitized content.

For yearly transfers, I plan to create separate inventory excel sheets for importing into the collection guide ArchivesSpace.

Ruth and I plan to create procedures for updating collection-level description for this ongoing collection. The revised collection guide will need to be re-uploaded to ExploreUK periodically. These procedures exist for other university archives collections that are constantly growing, so those can be adapted.

Reflections

- Complex description and access:
 - Different within series/accessions
 - Consistent and unified at collection level
 - Each series/accession was managed differently
- Requires agility, creativity, flexibility
- Requires collaboration, intentional communication, and ongoing engagement
- Requires shared goal
- A rewarding process!



We've been working on this project since spring 2021, and description and access is complex. Each series/accession/individual collection requires or has different approaches to description, but the collection needs a unified approach and consistency in description and access for patron use. The collection will continue to stay in separate units, and collection management will continue to be specific to the location.

To work through this complex situation, we've found we need to be agile, creative, and flexible. We've had lots of brainstorming sessions in person and via email, we tried out a lot of different approaches, and have gone back to the drawing board many times.

Not only does a complex project like this require intentional and ongoing communication and engagement, it also requires willingness to seek out advice and help from others.

We're lucky to have other colleagues who has expertise to support options we've considered at various points. At the same time, we also recognize that we each have strengths and expertise we bring to the project, and we've continued to rely on supporting each others' ideas with that experience and expertise.

Our work and decisions were guided by our shared goal of one point of access for patrons to the School of Music recordings and programs, because we believe that is the best option for our users.

Finally, Ruth and I have a great and respectful working relationship and we enjoy working with each other, which has made this a rewarding process for us.



Thank you.

We look forward to your
questions.

Ruth E. Bryan
University Archivist
ruth.bryan@uky.edu

Treshani Perera
Head of Fine Arts Library Technical
Services
treshani.perera@uky.edu

MAC midwest archives
conference

Des Moines 2024

Sowing Seeds of Change

#s703

Finding Aids for Finding Collections: Using New Description to
Intellectually Reunite Traditionally Split Collections

Lindy: We are going to be talking about a project between LaBudde Special Collections and Marr Sound Archives at the University of Missouri-Kansas City to intellectually reunite collections that have been physically separated by format through ArchivesSpace finding aids.

History and Context

- ▶ LaBudde Special Collections
 - ▶ Rare books and manuscript collections
 - ▶ Music, women's history, LGBTQIA history, western Americana
 - ▶ Began in 1937 with acquisition of Snyder Collection
 - ▶ Formally named Dr. Kenneth J. LaBudde Special Collections September 22, 2022
- ▶ Marr Sound Archives
 - ▶ Audiovisual collections
 - ▶ Music, Kansas City jazz, national radio broadcasts
 - ▶ Established in 1986 under the UMKC Music/Media Library department
 - ▶ Began preserving audio in the 1990s to tape and began digitizing in 2002
 - ▶ Became part of Special Collections in 1998

Lindy: LaBudde Special Collections 1:15

- One of six departments in the Special Collections and Archives Division (others include Marr, University Archives, Cataloging and Resource Management, Digital Projects, and Digital Scholarship Services)
- Home to rare books and non-University Archives manuscript collections
- Major subject areas are music- American classical music and KC jazz, women's history, LGBTQIA history (Gay and Lesbian Archive of MidAmerica), western Americana
- Snyder Collection- purchased from the family of KC businessman Robert McClure Snyder, Jr. (1876-1937) (grocery, real estate speculation, banking, utilities), primary focus on western Americana and British history
- Named after Dr. Kenneth J. LaBudde, long time Director of Libraries (1950-1985)

Derek: Marr 2:00

- Established in 1986 with a foundation collection from communications studies professor Gaylord Marr
- Collection holds over 400,000 a/v items with a focus on American music, Kansas City jazz, and national radio broadcasts.
- The archives holds a/v materials only, no books or papers.
- This history is important to put our presentation into context, as LaBudde and Marr started as separate departments in different library divisions. Marr was solely focused on music collections in the beginning, mainly LPs and 78s of commercially published materials. Over time the collection scope expanding to include unique archival recordings, many of which required

preservation due to degradation of formats and obsolescence issues. Marr developed a significant audio preservation program and expertise in that area, Because of this expertise, some newly accepted archival collections began to be split between Marr and LaBudde if they contained a/v materials, although this splitting was not consistent as LaBudde kept many a/v materials early on, but generally the idea was that Marr would house and preserve a/v materials that came in because it had the means and know how to deal with them.

- Overtime this connection between LaBudde and Marr would be the reason that Marr would move from M/M into Special Collections, but as you'll see there were many inconsistencies and obstacles which resulted in minimal collection management and a confusing and laborious user experience.

Past Practices: Admin and Management Issues

- ▶ Limited adherence to professional standards for arrangement and description
- ▶ Limited Intellectual control of collections
- ▶ Limited documentation and training
- ▶ Inconsistent collection numbers
- ▶ Separate workflows with limited to no communication between departments

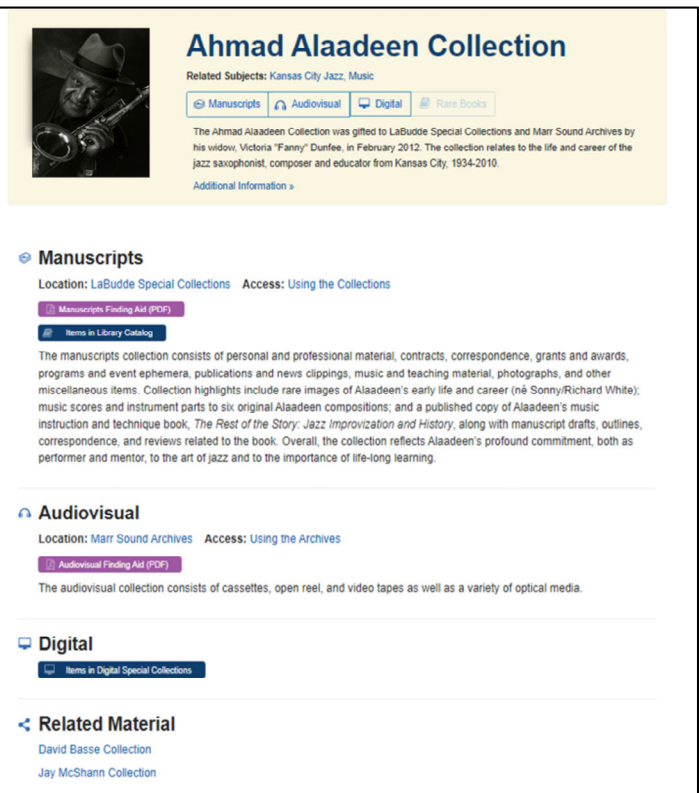
Derek 2:00

- The first major problem area was that there was a wide range of administrative and collection management issues in both departments
- Both departments generally did not follow professional archival standards, including accessioning, documentation, and arrangement and description. In fact, the Marr Sound Archives did not have accession records when I was hired almost 8 years ago. LaBudde Special Collections did have a rudimentary accession log at least, but was not updated as it should have been.
- There was also a lack of Intellectual control.
- Some collections had been sitting around for years with no documentation and the collections that were arranged and described did not have their locations documented.
- There was a heavy reliance on institutional knowledge of just a few individuals, which was true for both departments.
- The departments were siloed and each had their own procedures (or lack thereof) and there was limited communication with one another about policies, procedures, or about the collections they shared.
- Both departments had limited and inconsistent training which caused many inconsistencies that spanned every aspect of archival work in both departments
- Lastly, each department had its own separate system for collection IDs, meaning some numbers overlapped. Give example.

Past Practices: Access Issues

- ▶ Separate PDF finding aids in different formats
- ▶ Separate access locations and contact information
- ▶ No collection locations on finding aids

Ahmad Alaadeen Collection page from September 20, 2020.
Capture from *Internet Archive WayBack Machine*.



Ahmad Alaadeen Collection
Related Subjects: Kansas City Jazz, Music

Manuscripts Audiovisual Digital Rare Books

The Ahmad Alaadeen Collection was gifted to LaBudde Special Collections and Marr Sound Archives by his widow, Victoria "Fanny" Dunfee, in February 2012. The collection relates to the life and career of the jazz saxophonist, composer and educator from Kansas City, 1934-2010.

[Additional Information >](#)

Manuscripts

Location: [LaBudde Special Collections](#) Access: [Using the Collections](#)

[Manuscripts Finding Aid \(PDF\)](#)

[Items in Library Catalog](#)

The manuscripts collection consists of personal and professional material, contracts, correspondence, grants and awards, programs and event ephemera, publications and news clippings, music and teaching material, photographs, and other miscellaneous items. Collection highlights include rare images of Alaadeen's early life and career (né Sonny/Richard White); music scores and instrument parts to six original Alaadeen compositions; and a published copy of Alaadeen's music instruction and technique book, *The Rest of the Story: Jazz Improvization and History*, along with manuscript drafts, outlines, correspondence, and reviews related to the book. Overall, the collection reflects Alaadeen's profound commitment, both as performer and mentor, to the art of jazz and to the importance of life-long learning.

Audiovisual

Location: [Marr Sound Archives](#) Access: [Using the Archives](#)

[Audiovisual Finding Aid \(PDF\)](#)

The audiovisual collection consists of cassettes, open reel, and video tapes as well as a variety of optical media.

Digital

[Items in Digital Special Collections](#)

Related Material

[David Basse Collection](#)
[Jay McShann Collection](#)

Derek 2:30

- Because collections were split between two departments that were not following standards or had consistent practices, as well as not communicating with each other, there were access issues that caused user frustration.
- This screen shot on the slide will give you an idea of what users were presented with, which was a PDF manuscript finding aid that LaBudde created with the paper materials in the collection and a PDF audiovisual finding aid that Marr created with any sound recordings or moving images.
- Basically, there were two separate finding aids for the same collection.
- Due to the inconsistent practices, formatting of the finding aids would vary between departments and even within departments. From what we understand, student assistants would be given a collection and a finding aid as an example and told to go forth. I know in Marr in particular some finding aids were created in Word, others in Excel, and the student assistants could format them in a way that made sense to them based on the example they were given. Some would create complex and detailed inventories in a grid, while others created a simple bare bones list.
- To further complicate things, not only did users have to check two separate finding aids for a single collection, they would need to contact different people to make request or if the ask questions about a collection and go to different physical locations to access the same collection if they were interested in both the paper materials and audiovisual materials.
- Finally, finding aids did not have locations, requiring someone with institutional

knowledge to locate them, which is especially frustrating to newer employees and student assistants who are trying to assist a researcher and unable to locate the collection they have requested.

Goals

- ▶ Improve patron experience
- ▶ Improve intellectual control and administrative management
 - ▶ Accessions, locations, etc.
- ▶ Increase collaborative nature of divisional work
- ▶ Improve ease of editing and updating description

Derek 1:00

- We had an overwhelming amount of issues that we were faced with, but we felt we could narrow down a few goals that would guide us.
- Foremost, we wanted to improve the user experience and eliminate some of the discovery and access barriers caused by having 2 parts for 1 collection.
- We needed intellectual control. There was so much undocumented that it was impossible to move forward in creating a better user experience without knowing what we have and where it's located.
- We needed to talk. In the past, decisions would be made about the same collection in two different departments causing inconsistencies, a lack of knowledge about the other department's collection and how to access it, and general frustration with fellow colleagues because of the lack of communication about policies, practices, and shared collections.
- Lastly, previous practices of editing and updating required updating the original document (i.e. Word or Excel document) and then creating the derivatives and manually uploading PDFs to the website because we did not have a management system. A laborious, error prone, process.

Process

- ▶ Implemented a collection management system (ArchivesSpace)
- ▶ Created Archival Management System Implementation Team (collection managers and staff)
- ▶ Migrated content
- ▶ Deduplicated collection numbers
- ▶ Combined collection descriptions into single cohesive finding aids for each split collection (IDs, Dates, Extents, Rights Statements)

Extent

9 Linear Feet (LaBudde: 7 manuscript boxes, 18 photograph boxes.)

6 Linear Feet (Marr: 9 audiovisual boxes.)

Lindy 5:00

- I began working at UMKC in August 2019 and one of the first major projects I was charged with undertaking was the implementation of ArchivesSpace as our archival management system. Derek has already outlined the state of collection management prior to my arrival, so you can probably see that this was an exciting opportunity to have a single more cohesive management system both within and across departments with shared collections.
- We formed a working group whose membership fluctuated over time but consistently included me, Derek, Kelly McEniry, a LaBudde staff member, eventually Becky Briggs Becker, our University Archivist who was hired a couple years into the process, and for shorter periods included Andrew Hansbrough, a former staff member in Marr, and Anthony Rodgers, a former library fellow. The group made collective decisions about locally required/recommended fields in ArchivesSpace, developed workflows for uploading content and overlapping responsibilities, performed quality control, and provided training. Each department worked separately to migrate their own descriptive content using the Harvard spreadsheet upload plugin, which is now part of the core code and was crucial to this project happening on such a tight timeline (the database of all previously available content was launch to the public in July 2022, slightly less than three years after the project began in August 2019). Student workers also did a huge amount of the data migration in the early days of COVID while working remotely.
- When migrating and aggregating content, public facing information was prioritized throughout the process to speed along the launch of the system to

provide a more cohesive patron experience and make it easier to edit, as well as getting rid of hundreds of unnecessary webpages ahead of a website redesign and migration, so we were working with an external deadline. Locations, subjects, and previously unaccessioned content were or are currently being added later.

- One essential step was untangling and deduplicating collection numbers. Collections that were shared between the two have always had consistent MS numbers but other numbers were used by both departments for different collections, which doesn't work in a system where the MS number is a unique identifier. Decisions about what collection to renumber from duplicate pairs was largely decided based on whether either was stored in the robot, our Automated Storage and Retrieval System, due to the difficulty of updating metadata once it's been ingested into the system.
- Once decisions had been made and content was ready to ingest, it was uploaded as a single consistent finding aid with one shared inventory for all collection material. With few exceptions where AV materials are still physically located in LaBudde, location of content was initially clear to staff because all Marr materials are housed in an Audiovisual Series, which is always the last series in a collection. Fields like extent, finding aid author, and finding aid date are formatted to retain information specific to each repository. Rights statements are generally determined in the deed of gift, which covers both parts of the collection. The trickiest fields to combine were notes as each repository had different scope and content notes as well as separate biographical/historical notes. Scope and contents were pretty easy to combine but for biographical and historical notes, the more robust note was generally selected as a temporary placeholder and LaBudde staff member Dr. Anthony LaBat is currently working on wrapping up work on a project begun by practicum student Esther Wenzel way back in 2021 to review and rewrite notes through a more ethical lens, which means using more appropriate and respectful language to describe minoritized identities of all kinds as well as removing valorizing and value based language, which is rampant in past practice- you'd think we were a natural museum based on the number of gems and jewels we allow mere mortals to comprehend. "This collection promises not to disappoint!"

Process

- ▶ Documented practices and workflows
 - ▶ Processing manual
 - ▶ ArchivesSpace manual/workflows
 - ▶ Shared accessioning workflows
- ▶ Added department classifications in ArchivesSpace to distinguish LaBudde and Marr within shared collections
- ▶ Worked with cataloging colleagues to develop subject headings
- ▶ Created SCA Collections Team
- ▶ Conducted feasibility study of consolidated service point

Lindy 3:00

- It was very important for the sake of consistency to carefully document all of our decisions and make that information widely available for workers to refer to. These slides will be available after the conference and include a link to public documentation. It doesn't work off campus temporarily for reasons out of our control, but will hopefully be available later this summer. It includes LaBudde's processing manual, which is primarily for student workers to use as a reference, our ArchivesSpace manual with locally required/recommended/optional fields and formatting as well as workflows for uploading and publishing completed finding aids, and workflows for shared accessioning procedures.
- We made use of the Classification function in ArchivesSpace, which we renamed Departments, to tag collections with relevant departments and collecting initiatives. This makes it easy to pull together a list of all collections with LaBudde content, or all collections with Marr content.
- After all prioritized content was uploaded, work shifted to assigning locations and subject headings. Previously, a couple dozen tags were used in place of subject headings and shared with our digital special collections to allow browsing by topic. Staff in LaBudde, Marr, and University Archives worked together to create a more comprehensive list that included formats, places, and other headings to improve faceted searching and aggregation. Once the list of desired concepts was created, Garth Tardy, the Special Collections Cataloger, went through and matched them to appropriate controlled vocabularies, with FAST as the default, LCSH for geographic headings,

NACO for personal and corporate names, and Homosaurus when there wasn't an acceptable term in FAST.

- To keep lines of communication open after the completion of the project, we formed a group within Special Collections and Archives that we called Collections Team. It was initially made up of the Heads and Curators in LaBudde and Marr with additional folks brought in as necessary. It has grown to include the University Archivist and Head of Digital Projects as more regular attendees. This group shares incoming collections as well as current processing projects, and engages in other related projects like a recent round of updates to departmental collection development policies.
- Finally, in late 2022, after the migration was complete, a group of SCA workers formed a team to conduct a feasibility study for a consolidated service point. There are currently two SCA service points, one shared by LaBudde Special Collections and University Archives and one on another floor for Marr. By consolidating them, the division hoped to work toward the dual goals of streamlining the research process by shifting access to Marr content to the existing share service point for LaBudde and UA and free up some of Marr's time and space to devote to long-term preservation of unique at-risk AV content. The study was completed in September 2023 but due to major renovations happening in collection storages spaces as well as changes in staffing, pilot implementation has been put on hold until next summer at the earliest.
- Which brings me to:

Future

- ▶ Implement pilot of consolidated service point
- ▶ Expand options for Research and Bibliography students
- ▶ Continue to develop similar relationship between Marr and University Archives

Lindy 0:45

- Plans for the future include piloting the consolidated service point when the construction dust has literally settled.
- We regularly work with a required graduate music class in the UMKC Conservatory called Research and Bibliography on a project where they break into groups and each group explores a specific collection. This project has allowed us to provide better access to content from both departments and in the future will increase the number of collections on our list for those projects.
- Marr and University Archives, the other content holding department in the division, have already begun establishing a similar relationship for UA AV content and plan to continue working to implement it as University Archives also works toward making more of their collections accessible via finding aids in ArchivesSpace.

Questions?

- ▶ Derek Long longder@umkc.edu
- ▶ Lindy Smith lindysmith.mls@gmail.com