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Laura Starratt
Emory University

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If You Describe It, They Will Come: Processing Guidelines for Audiovisual Materials at the Stuart A. Rose Library
Laura Starratt

Introduction

Collections held in archives and special collections are not composed solely of paper, and archivists can no longer pretend that is the case. The addition of audiovisual media, born digital materials, photographs, and artwork can cause confusion about best practices for arrangement and description. Users only rarely consider the wealth of research found in sound or video recordings, materials considered afterthoughts or "B-roll" information to those conducting research. There are many underlying reasons for this, but the one issue that archivists can reasonably solve is making these materials accessible to the researcher. Too often, archivists overlook audiovisual materials, whether we feel that the time and effort to identify an unlabeled audiocassette or the cost of creating a digital surrogate or preservation/access copy would not offer the same benefit as organizing a full linear foot of paper material. Perhaps the recordings are a collection of "mix tapes" or other commercial recordings the creator organized that your institution would not make available due to copyright restrictions. Regardless of why these materials do not constitute a priority, the lack of attention means that researchers use these materials less frequently.

That audiovisual materials are overlooked is not just a problem in the archives profession; people in many fields do not know how to use them in their research, how to preserve them, or, in some cases, understand their value.[1] At best, audiovisual materials are relegated to separate series that researchers use only after reviewing paper or digital materials series. Additionally, with the increased interest from both researchers and special collections libraries in born digital materials, many archivists may deprioritize audiovisual materials in favor projects related to other formats.[2] The

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[1] Luis Felipe Toledo, Cheryl Tipp, and Rafael Márquez, "Letters to the Editor," *Science* 347, Issue 6221 (January 30, 2015): 484, http://science.sciencemag.org/content/347/6221/484.2.

[2] Because of the primarily text-based nature of born-digital materials (those that tend to be either Word files or email) and the fragile nature of CDs, projects using born-digital materials tend to be more desirable than digitization projects using

Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University (Rose Library or "we") recently revised our outdated processing manual and decided that it was also time to review our procedures for working with audiovisual materials. We reviewed how we accession, process, and provide access to audiovisual materials and determined that there were better, more efficient ways to make them available to researchers. We agreed that the increased use of these materials is important to us and we will actively engage with audiovisual content to see that it is used. This article will illustrate these procedures and policies in a way that can, hopefully, be useful to other organizations.

In reviewing the processing guides of peer organizations, the focus—when describing processing guidelines for audiovisual—was primarily on the handling of the materials (i.e. how the materials are arranged in boxes and the subsequent digitization procedures). Therefore, when looking to the intellectual arrangement of the materials in the processing of Rose Library collections, I primarily referred to two resources: the white paper created by the Archives of American Art grant project and *Arranging and Describing Archives and Manuscripts* by Kathleen Roe. [3] Using these sources as a guide, the arrangement and description of audiovisual materials is straightforward; we are using content to direct arrangement. Because this decision represents a major shift in how Rose Library processes audiovisual materials; however, much of this article will be a review of our procedures, explaining the rationale we used and noting, when possible, research we used in making these decisions. While it is standard to process materials by content, audiovisual processing at the Rose Library does have deviations from the standard. Because the Library views access as a key component to the act of processing audiovisual materials, collections containing audiovisual items are not considered "finished" until digital surrogates and access points

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audiovisual which tend to have more secure magnetic tape based formats and unwieldy audio and video components.

[3] Archives of American Art, *Guidelines for Processing Collections with Audiovisual Material* (2015), https://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material; Kathleen Roe, *Arranging and Describing Archives and Manuscripts* (Chicago: Society of American Archivists, 2015).

are created in the finding aid. This requires us to include the creation of digital access objects as part of our processing procedures whereas digitization of paper materials is a special project to be undertaken when funding is present and special access to these materials is required due to an exhibit or digital project. Digitization of audiovisual materials requires item-level processing to add digital access objects, and this, too, is a deviation from common arrangement and descriptive standards.

It is also important to understand the resources available at Rose Library may not be available to other organizations. We are fortunate to have multiple staff in our library whose roles entail working directly with audiovisual materials, including two Manuscript Archivists who are responsible for accessioning and processing collections (and identifying collections that contain audiovisual materials); an Audiovisual Liaison; and an in-house Audiovisual Conservator who digitizes material and adds technical metadata to the digital repository. [4] In addition, a Research Services staff member works with the public to identify materials to digitize.

Finally, this article is primarily a case study of the best practices of Rose Library, created after a major revision of the processing guidelines, but I have added the resources we based those revision on to give some background in explaining our decisions. [5] Much of this article documents an ideal workflow that we at the Rose Library hope to achieve, to cut back on the reactionary policy of digitization by researcher request. In the last five years—since we started tracking the use of these materials—we found that the more granularly described (and digitally accessible) audiovisual was, the

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[4] One of the two Manuscript Archivists at the Rose Library holds the role of Audiovisual Liaison. This role entails choosing material for digitization, coordinating with the audiovisual conservator, and encoding and cataloging any changes, including the addition of rights statements and digital access objects. The position has, in the past, also included working with patrons to identify materials. It is important to note that this role is estimated—according to Human Resources paperwork—to take five percent of the Manuscript Archivist's time.

[5] Because of this recent revision, I will often refer to the procedures that the Rose Library used before 2016 to contrast the current procedures to explain and highlight the changes.

more it was used by our researchers.[6] Simply, when the material is clearly identified, researchers are more likely to request it. This article's structure follows the path materials flow in our new procedure, so it starts with the point of accessioning, moves through arrangement and description, and finally the digitization and addition of access points. In addition, I have added information about how we at the Rose Library are looking at copyright and identifying how we can best offer access to our collections within the restrictions of current law. The goal of this article is to offer a view into what works for the Rose Library, so other organizations can better prepare—and make accessible—their own audiovisual holdings.

Step 1: Accessioning

Rose Library has long held that we make collections available upon accessioning. We do this by creating high-level description finding aids—with at least box-level inventories—at the point of accessioning.[7] Before we began revising our processing manual in 2016, our procedures virtually ignored audiovisual material during accessioning, identifying boxes containing audiovisual items as "audiovisual materials, undated." This lack of description placed an undue burden on users and especially on the Research Services staff who worked with them. Onsite researchers required staff members to retrieve boxes simply to determine if there was anything useful to the researcher's work. This often caused frustration when users spent extra time only to find there was nothing relevant to their topic. At best, researchers had the item's original

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[6] 2014-2016 annual reports from the Rose Library Research Services department along with the annual digitization statistics—tracking patron requests—show a significant increase in use and requests for access to these identified materials.

[7] Christine Weideman, "Accessioning as Processing," *American Archivist* 29 (2006): 274-283, http://www.archivists.org/prof-education/pre-readings/IMPLP/Weideman_AA69.pdf. In Weideman's article, she explains the need for more processing at the point of accessioning since the traditional, file-level processing often gets pushed back due to the increase of procedures associated with processing (e.g. encoding finding aids, digitization, etc.). At the Rose Library, collections are processed at a minimal level—most often the box-level—as part of the accessioning process, which allows access to these materials. More granular processing is done once the collection is added to a priority list compiled by the Leadership committee (administration, curators, and heads of the Collection and Research Services departments).

label—which often used a shorthand title or was unclear, if there even was a label—to pinpoint items they were interested in viewing. Once items were identified, the two-week turn around for digitization was particularly hard on researchers who had traveled to Atlanta. The Rose Library's audiovisual access policy is to create a digital surrogate to preserve the original from degradation due to use. Even though we note this restriction in the finding aid, researchers are often disappointed when told that materials could take several weeks to access. This lack of descriptive granularity also put a greater workload on the Audiovisual Liaison who, upon request from researchers, would create an inventory of the audiovisual component of the collection based on those same item labels.[8]

While offering an item-level list at the point of accessioning is an ideal, we know that limited staff and time make that a lofty goal. A full inventory is not feasible for collections with a large number of audiovisual components, though creating the inventory saves resources in the long run, as it does not need to be created on demand due to user request. For organizations where digitization of a whole collection is not feasible, item-level description creates necessary access points for researchers.

Although a minor point, at the point of accessioning we do physically remove the audiovisual materials from the rest of the collection to boxes labeled as "AV Masters."[9] While separating these materials does not, in and of itself, make them available, it makes the transportation of the materials to our digitization lab easier when the materials are designated for reformatting. We do not routinely digitize audiovisual material at the point of accessioning, but we do identify the materials in our *Audiovisual Inventory*, a spreadsheet that serves as a master list of all materials.

The Rose Library now seeks to gain a greater level of intellectual control during our initial contact with audiovisual materials. We modeled our updated audiovisual processing procedures on our paper materials processing procedures, which includes two levels of granularity: *Enhanced* and *Minimal*. For the

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[8] As mentioned, the work of the Audiovisual Liaison is about two hours per week, and the creation of item-level inventories often consumed that entire period.
[9] In addition to giving patrons more granular access, this system gives Research Services staff notification when they need to contact researchers about the limited access.

most part, at accessioning, we will use minimal processing when there is a significant amount of audiovisual material and enhanced procedures when there are just a few audiovisual items.[10]

   Enhanced processing of audiovisual materials requires archivists to create an item-level container list in the finding aid which includes, at a minimum, a title (or identifying information), date, and material type (e.g. VHS, audiocassette, etc.).[11] A file-level scope note is optional, but can include relevant information that further identifies the content, such as names of speakers or locations listed on the item. In addition, paper materials found with the audiovisual item (e.g. slips of paper with notes, album liners, etc.) will be foldered and cross-referenced in the collection inventory along with photocopies of the housing (e.g. notes written on the box) if it contains pertinent information. We (re)house individual items at the point of accessioning (i.e. we put audiocassettes in cases or open reel tapes in appropriate individual boxes) if existing containers are broken, deteriorating, or unsupportive.[12] Original housing that is not broken and does not have acid stains or discoloration is adequate and is generally left alone.

   Minimal processing of audiovisual materials also requires rehousing in an "AV" labeled box, but individual items will not necessarily be listed at the item-level in the container list.[13] Materials may be grouped together by content.[14] In some cases, items

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[10] In this case, I am only discussing the processing of the audiovisual materials to which either enhanced or minimal processing levels can be applied. At the point of accessioning, paper-based materials are usually minimally processed.

[11] The Rose Library policy for enhanced processing at the point of accessioning is based, in part on Chapter 2.4 of the *Guidelines for Processing Collections with Audiovisual Material* (2015), https://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material.

[12] For more information on rehousing materials, you can look to Chapter 3, especially 3.3 for material types used in storage, https://www.aaa.si.edu/documentation/processing-collections-with-audiovisual-material-chapter-3-re-housing-and-storage#3.3.

[13] Minimal processing of audiovisual materials at the Rose Library is based on Chapters 2.1 and 2.2 of the *Guidelines for Processing Collections with Audiovisual Material* (2015), https://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material.

[14] Many items will be unlabeled or be a part of a series, so they can be listed together as one title with a notification of the number of items. For instance, if

may still be listed as unidentified in the container list, but information about the content should be included in the series- or collection-level scope note if possible. Even if there is no identifiable content, the container list will identify the number of items as well as the types of materials. Obviously, we would like to offer more than "unidentified," the number of items, and the format, but we do not have the resources to review each item.[15] Duplicates and originals are housed together (and duplicates are only removed when digital surrogates are created). Related paper materials are not usually removed at this point unless there is an immediate preservation issue.

The decision on which processing level to use at the point of accessioning is left to the archivist, but unless the collection is critical—either of significant importance or in danger due to degradation—the choice is usually based on the number of audiovisual materials in the collection. Collections with greater numbers of audiovisual items are accessioned at the minimal level while those with fewer materials will be accessioned at an enhanced level. We tend to draw our line between the two at the number twenty, but as is usually the case with archival matters, it depends on many factors as to which the archivist decides to use. In any case, processing at the point of accessioning focuses primarily on description and not as much on arrangement, so while the collection is still not considered "fully processed," this action offers researchers the ability to make better decisions in their pre-visit digitization requests. [16]

This change in our accessioning procedures not only creates a clear access point, but also implements a system that automatically

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there are a series of meetings of one group, the title can be listed as "Meetings, (group), dates (# items).

[15] At the point of accessioning, we do not play media to identify the content unless the item is degraded to a point where immediate preservation steps need to be taken. In those cases, we use vendors who can view the content without damaging the items.

[16] This is not a term currently used in the Rose Library, but I am using it here to illustrate that any collection not processed at the file-level—and some that have previously been processed at the file-level—is subject to further (or re-) processing. Collections processed at the point of accessioning, especially those that received minimal arrangement and description, are always considered for more detailed processing as researcher interest grows or there becomes a preservation need.

inventories audiovisual materials for digitization. In addition to identifying either the titles and formats (or even just the number and formats), part of the accessioning procedure is adding these numbers to the *Audiovisual Inventory*. Any staff responsible for accessioning can add newly acquired audiovisual documentation to this spreadsheet. The Audiovisual Liaison adds information about these materials to the *AV Conservation List* regularly. This allows us to track audiovisual materials that are chosen for digitized as well as keep statistics on these materials.[17]

Step 2: Processing

Processing includes both the arrangement and description of the materials in a collection. While the arrangement of materials allows for a clear vision of context between items, description creates a representation and explanation of the context and records systems that produced it, as well as the results of these processes. Through processing, archivists work to build trust between users and the organization and ensure equitable access and accessibility for all users.

Step 2a: Identifying the Items

Before we changed our processing procedures involving audiovisual materials, the Manuscript Archivists processed paper components of collections with no significant planning for the digitization of the audiovisual materials. At best, we created item-level description in the finding aid; digitization was done as a separate procedure, either prompted by researcher request or when needed for exhibits or promotion. Collection processing now includes work toward the digitization of its audiovisual components. We process the audiovisual component of the collection—by creating item or file-level descriptions—in conjunction with the

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[17] The AV Conservation document allows the Audiovisual Liaison to track statistics for audiovisual digitization each year and identifies the formats, the number, the request type (patron, backlog, or priority), as well as the length of turnaround time. This is a working document used by the Audiovisual Conservator—and not shared across the department—to identify and prioritize materials for in-house digitization.

paper materials and start the process of digitization.[18] This consists primarily of gathering the information needed for the collection to be added to our digitization queue with a priority status.

Because we may not digitize audiovisual materials immediately, the *AV Conservation List* must include information we can use to further prioritize our collections. The Rose Library has a *Media Guide*—created by the Audiovisual Conservator—that outlines the type of materials we regularly find in our collections along with a description, common names, and photographs of the formats. We use this guide to identify the items, which allows us to both understand the types of materials the creator used and ascertain our digitization needs and decide if digitization can be done onsite or will require an off-site vendor. In our case, vendor intervention usually only occurs when we come across film or rare formats such as two-inch magnetic tape reels. While the Manuscript Archivist identifies the type of material before the processing of the paper materials, the arrangement of the audiovisual materials is actually done after the processing of the papers.

Step 2b: Intellectual and Physical Arrangement

Once we locate and identify the audiovisual items, the Manuscript Archivist arranges the paper material, and enters that information into the finding aid's container list. We used to create an Audiovisual Series for audiovisual items, and while this made it easy to manage collections with audiovisual items, it required researchers to take extra, unnecessary steps to locate the information they sought.[19] In reviewing these procedures, we decided to focus on

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[18] While the materials may not be digitized at the same time the paper materials are being processed, they are added to the AV Conservation list, which ensures that they are prioritized. While I do acknowledge that digitization is not a ready possibility for many smaller organizations, this process does create a procedure whereby the list of materials to digitize is ready should funding be available.

[19] Megan McShea, "Putting Audiovisual Media into Context: An Archival Approach to Processing Mixed-Media Manuscript Collections," in *Innovation, Collaboration, and Models: Proceedings of the CLIR Cataloging Hidden Special Collections and Archives Symposium*, ed. Cheryl Oestricher (Washington, DC: Council on Library and Information Resources, 2015), 138-144, https://www.clir.org/pubs/reports/pub169/. McShea discusses the need to keep materials together based on content rather than format. Her stance is that item-level description of audiovisual materials does a poor job of expressing

creating the clearest path to audiovisual materials. Usually, audiovisual items arrive with no clear order, so we mimic the arrangement of the paper component when necessary, allowing for content to be grouped together regardless of format. For example, if we find recordings of board meetings, we arrange them within an administrative record series where we would also file board agendas and minutes. Sometimes, it is necessary to create separate series that will only include audiovisual materials, but the grouping is based on the subject; we will not separate the audiovisual materials solely based on the physical format. A writer or academic may have audiocassettes of their lectures, and we will create a series entitled "Interviews and lectures." Common series titles like "Writings" can also be expanded to "Writings and creative works" or "Printed material" may be expanded to "Printed and performed material."[20]

Because access to audiovisual materials is only available through digital surrogates, the content from one item can be listed in multiple series or sections of the finding aid. For example, if one VHS tape includes a recording of poetry reading and a board meeting, the content can be listed in both the "Printed and performed material" series and the "Administrative records" series.[21]

Unlike the intellectual arrangement done in the finding aid, we physically arrange audiovisual materials separately from the paper component into "AV Masters" boxes in order to better track these materials in our holdings. The Rose Library policy is to arrange audiovisual materials at the box level; while individually described in the finding aid, media is not ordered physically in the box. We also physically separate sound and video recordings to facilitate delivery to our digitization lab.[22] In addition, duplicates are not

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relationships and also gives more weight to the items, but for the purpose of access, the Rose Library has made the decision to continue item-level description and leaves the level of importance to the researcher to discern.

[20] Chapter 4.2 of the *Guidelines for Processing Collections with Audiovisual Material* (2015), https://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material.

[21] File-level notes in the encoded finding aid can explain that these materials are found on a single audiovisual item and once digitized, the digital access objects will link directly to the digital surrogates.

[22] At Emory University, our sound and video digitization labs are in separate rooms, so this is an internal procedure, however, other vendors or organization

weeded from the collection until the point of digitization, so copies of items remain together.[23]

Step 2.c: Description

Once the Manuscript Archivist has identified and arranged the audiovisual items, she turns to the task of description, starting with the extent statement that documents the amount of material in the collection. Audiovisual materials are listed as "AV Masters" in the extent statement, which includes the collection's linear footage as well as the number of boxes or items. We do this—probably more for our statistics than for researcher use—to allow better access to and control of the materials.

An example of the extent statement follows:
Extent: 5 linear feet (10 boxes) and AV Masters: 2 linear feet (1 box, 5 film canisters)

Audiovisual materials in the container list are identified by a "tag" that notes their format. Because the Rose Library's current policy is to arrange audiovisual material by content instead of keeping all audiovisual materials together in a format-based series, this "tag" describes the original format of the material. This is useful context for the researcher who will only have access to the digital surrogate of the content. For example, below is an example of how the container list would look for an open reel tape of a board meeting that took place on April 25, 1985 and is located in the first audiovisual box:

Box   Folder Contents
AV1   -   Board meeting, 1985 April 25
[original: open reel tape]

When the open reel tape is digitized, the information about the copy is removed and a digital access object is added to the encoded

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may also operate this way, so this may be a procedure that can be utilized for grant or external vendor digitization projects.

[23] Chapter 4.5 of the *Guidelines for Processing Collections with Audiovisual Material* (2015), https://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material.

finding aid which shows up in the finding aid as, "[Digital/digitized copy available in the Reading Room: id #]" where the identification would be the persistent identification number associated with that recording.

In some cases, the archivist may decide that additional information is necessary. In these cases, we use a file-level note in our encoded finding aids. Primarily, the Manuscript Archivist will use this when there is added information, given by either the creator or donor, or there are notes on the item that may provide added context to the reader. Commonly, this information may include other identified participants in a conversation, topics of discussion, or provenance information not noted in the title.

In addition to the extent and container list, the Manuscript Archivist uses the collection- (or series- or subseries-level) scope note to not only describe the materials physically, but also explain the content and possible context of the materials within the collection as you would do with paper materials. For example, the Nathaniel Mackey papers contain the recordings of "Tanganyika Strut," a weekly radio program Mackey hosted that showcased jazz and world music for KSUP in Santa Cruz, California from 1982-2001. Because this collection is further described at the series level, the KSUP recordings series includes more information about the content of the recordings.[24] In the case of the Ophelia Devore-Mitchell papers, recordings of her cable access television show are filed under the subseries containing the records of Ophelia Devore Associates to show that her work on this show fell under the umbrella of that organization, and file-level notes include guest names and topics as recorded from the tape labels.[25] The Manuscript Archivist can use description to maintain the necessary context that can easily be lost when materials are separated by physical description.

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[24] "Nathaniel Mackey papers," EmoryFindingAids, accessed August 15, 2018, http://pid.emory.edu/ark:/25593/g2b9w.

[25] "Ophelia Devore-Mitchell papers," EmoryFindingAids, accessed August 14, 2018, http://pid.emory.edu/ark:/25593/c9jd9. From the processing note in the finding aid: "The structure of this subseries reflects the administrative structure of the Ophelia DeVore Associates. Files relating to specific subsidiaries of Ophelia DeVore Associates are arranged together under the heading for that company […] Guest names and topics of the television programs in this series were transcribed from tape labels."

Step 3. Access

Once the audiovisual materials are arranged and described, we turn to access to the items. If a researcher can find the content they want, but cannot actually access the information, the archivist has not completed her work. While it is important to create paths to the information, we must also provide modes of access to that content.

Step 3a: Boxing and Barcoding

Technically, the boxing and barcoding of audiovisual materials does not give researchers access to the materials, but I find that taking the time to acknowledge the housing and location system shows the importance of this topic. At the Rose Library, all materials—paper and audiovisual—that can fit into a box are housed in a box. We primarily do this for access and preservation, especially for items that will be stored off-site. If an item is in a box it is easier to locate than individual items on a shelf, and items in boxes are less likely to be dropped, damaged, or lost. While we try to use boxes that fit the individual audiovisual material, we mostly use Paige Miracle boxes for their sturdiness. In addition, using boxes allows us to keep material from a collection together.
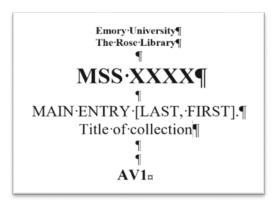

Figure 1: Box labels include the collection creator, collection title, and the box number in addition to repository information.

Because we pull materials for researchers at the box-level, all boxes in the Rose Library holdings are barcoded. This includes oversized, bound, and audiovisual materials. The Rose Library uses a

variety of systems in the description and access of our materials—from the main library's OPAC to the special collections' finding aid database to WorldCat—so the process we follow for barcoding includes a number of steps. Luckily, we are able to use student workers for tasks such as physically labeling the boxes, and there are automated processes in place for transferring the information between our library systems and WorldCat. This might be more than a smaller organization wants to attempt or, in some cases, even needs to attempt, but Rose Library leans toward offering more access through our systems whenever possible.

Step 3b: Digitizing and Accessing the Material

As mentioned earlier, the Rose Library requires researchers to use digital surrogates for access to audiovisual materials. This can be inconvenient for researchers who have not been able to identify items to request before traveling, but while we want to make our materials as accessible as possible, we need to preserve the original materials.[26] Before 2013, the determining factor for digitization was researcher request, but we now take a more proactive approach to digitization so more materials are available and will continue to be made available to researchers. This creates a culture where audiovisual materials are not considered peripheral—something we will work on when we have time—but rather a core component of collections. The Rose Library is developing a system where a collection, including audiovisual and born digital content, is considered processed only when all of the components are accessible. We are not there yet, but the goal and procedures are in place.

The Rose Library is open by appointment—but we allow walk-ins if space is available—so the Research Services staff is usually in contact with users before they come in. Our collection tracking and requesting software AEON allows users to request materials before their appointment. This system allows our staff to interact with researchers to explain the current state of audiovisual

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[26] Digitization is utilized for preservation and access, but I would argue that in the case of audiovisual materials, digital access becomes audiovisual preservation. More information on this topic can be found in chapter 4 of Cocciolo's *Moving Image and Sound Collections for Archivists*, 2017.

access and allows the user to request digital surrogates of our materials. We can explain our procedures and the services we offer, and provide time frames for those services. This may be something that is not transferable to other organizations, but we find this level of communication allows us to manage the researcher's expectations, causing less frustration and allowing more materials to be used when the user is onsite.

Once a researcher requests digitization, a member of the Research Services staff discusses the procedure with the researcher, highlighting the turnaround time and offering information about permissions and use of the material.[27] A majority of Rose Library materials can be digitized onsite in the Emory University Digitization Lab, which gives us the ability to digitize, add rights statements to files, encode digital access objects, and allow researchers access to the materials in under two weeks. Rose Library uses a Fedora-based repository with a password protected web-based interface, and our access policies—unless material is restricted by the donor—follow the guidelines under section 107 of the U.S. Copyright Act, allowing us to offer access onsite. At this point, researchers can use the digital files in the reading room on an iPad with headphones.[28] That we are able to do so much onsite allows us to digitize and make materials available at a much faster rate. It also ensures that we are in control of our quality assurances. Researchers are able to access the materials sooner and have confidence that the content they are viewing will be of high quality with verified metadata.

While the Rose Library has access to our own digitization lab, we are acquiring collections with a larger number of audiovisual components, if not purely audiovisual collections. As this continues, we realized the need for a structured policy for the use of external digitization vendors. Before we work with a vendor, we do a site visit to check their security measures. We require our materials to be

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[27] Rose Library staff explain that our holdings are subject to copyright law and that the researcher is responsible for obtaining permissions from the copyright holder for publishing.

[28] The iPad is not connected to the internet so users may not transfer materials to personal accounts. More information on this can be found in chapter 5 of Cocciolo's *Moving Image and Sound Collections for Archivist*, 2017.

stored in a secure area and housed in locked cabinets while offsite. In addition, we ensure that the vendor will conform to the digitization specifications we provide and that they understand the archival standards necessary for the files they will be creating for us. Often we will contract with a vendor for a small order to see what they can do. We also rely on colleagues in the field to determine the vendor's reputation. Once we decide to work with the vendor, we must prepare the materials, and this procedure requires more up-front work than using our own digitization lab. A Manuscript Archivist must identify individual items with unique labeled identities, create metadata upfront (as possible), create a corresponding spreadsheet for the collection, and arrange the transport of the materials. Items are counted at least three times—both before being sent and after they are returned—to make sure no items have gone missing. When materials are returned to the library our Audiovisual Conservator uploads the digital files into our repository and adds technical metadata including: individual title, format, the unique identifier or pid, original date of the item, original format type, sound characteristics (whether stereo or mono), recording speed, any changes made such as volume manipulation, and the hardware and software used to create the digital file.[29] After the files with this technical metadata are uploaded to the repository, the Audiovisual Liaison adds rights statements to the digital master and creates the digital access objects for the finding aid. At this point, the materials that were sent offsite for digitization are available for use in the reading room. All of these details ensure that the materials are accounted for and that the digital surrogate will be correctly linked with the metadata.

The Rose Library uses our repository to hold .wav (waveform audio format) files as a preservation format as well as create .mp3 (the third audio format of the MPEG-1 standard) access files that are smaller and easier to transfer as needed. The content management system in which the files are stored allows our staff to identify corrupt files—i.e. checksums are created and reviewed regularly—and allows researchers easy access to our audiovisual holdings. This

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[29] The Keep utilizes MODS schema for all of our digital repository files, and this metadata is used on all digital files regardless of whether the digitization occurred offsite or onsite.

is not always possible for smaller repositories, but options are available to the repositories that do not have access to digital repositories or online finding aids. Before the Rose Library had access to a digital repository, we created access copies—usually audiocassettes—and those were noted in the finding aid, similar to the digital access objects, though they were listed in the finding aid in brackets instead of as encoded pieces. While this does not address the management of degraded objects, it does allow researcher access to materials.

Additional Procedures: Copyright as a Barrier to Access

To start, I want to make clear that I am not a copyright lawyer, and the members of our staff that have intellectual property expertise usually respond in the negative when asked about creating more liberal paths to access for audiovisual materials that are under copyright. Like many libraries and archives, the Rose Library errors on the side of caution when it comes to copyright.[30] However, discussions are ongoing about taking more risks with accessibility, but for now, we rely on fair use and preservation protections afforded to libraries and archives through Sections 107, 108 (b), and (c) of U.S. Copyright Law. We rely primarily on 108 (b) and (c) for the creation of preservation copies and 107 allows us to offer access to these materials in our reading room. Currently, we identify 108 (b) and (c) as the primary reason for digitization with notes where researcher request has prioritized their digitization.

In addition to using 108 (b) and (c), we also incorporate rules from section 108 (i), which deals with the reproduction of audiovisual materials.[31] 108 (i) allows for duplication of audiovisual content—in our case, copying and sending of electronic files—of recorded televised news only—the "Vanderbilt exception" named for

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[30] See Peter Hirtle's statements from a 2017 discussion on the 108 project in which he explains that no archives has ever been sued for copyright infringement, but, he concedes, can be due to the fact that no archives wants to take the risk in creating more access to these materials. "Issue Brief: Archivists and Section 108 of the Copyright Act," Society of American Archivists, accessed August 15, 2018, https://www2.archivists.org/statements/issue-brief-archivists-and-section-108-of-the-copyright-act.

[31] 17 U.S. Code § 108 (i) - Limitations on exclusive rights: Reproduction by libraries and archives, https://www.copyright.gov/docs/section108/.

the Vanderbilt Television News Archives. We are working to create a statement on what the Rose Library deems news versus "infotainment," and will use this information when working with researcher orders. We use this rationale on a case-by-case basis, which is time consuming, but creates a second level of protection against litigation for the Rose Library.

Oral histories are a growing collecting area in archives, and as such, rights and reproduction issues should be addressed. As more archives not only collect oral histories, but also create them, we should identify the specific access issues that are associated with them, namely that these collections often include contracts that might help or hinder our work in the archives. The Rose Library recently accepted an oral history project that includes both audio as well as video interviews. The collection includes contracts between the creator and the participants, which requires the review of each contract before researchers can access the files. While we utilized the preservation protections of section 108 to digitize the items, the varying levels of access based on the multiple contracts between the creator of the project and their subjects requires additional staff time to parse. In this case, we need to review each item and supply restrictions at the item-level. While there is little we can do to change the procedures for that collection, we now know that in the future we need contracts that include subsidiary rights that will give us more leeway in offering access to researchers.[32]

Recordings of music that we find in our collections is a topic that we have not fully addressed. While we can, and do, make preservation copies and offer access onsite, music is not distributed unless the creators of the materials strictly state that digital copies of the content be made available in the collection's deed of gift. Copyright of music is very complicated, and we choose not to wade into that situation at this time. Current policy does not allow for the digitization of commercial recordings unless researchers gain permission from the copyright holder for access, and since these

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[32] Subsidiary rights, in this case, offer documentation that the interviewee—the person who "creates" the content of the oral history—permits the creator—or interviewer of the oral history—to allow other organizations to use the content. This documentation will allow the archives to digitize and make the materials available in the reading room.

recordings may be available elsewhere we do not prioritize them for preservation.

When we do create personal digital copies of our materials for researchers, we include a copyright notice and include copyright information within the metadata of the item.[33] Our Research Services staff also discuss the use of the materials with the researcher before sending the material. As noted before, the Rose Library reviews every instance of reproduction for possible violations of copyright law before sending files to researchers. Of course, if a researcher can secure written permissions from the copyright holder, the Rose Library will provide a digital copy of audiovisual materials that include restricted or protected content. Currently, unless the information falls strictly within the purview of the 108 (i) covered information (i.e. the material is recorded television or radio news) or the copyright holder has given permission, we offer our materials for onsite viewing only.

In the past three years, we saw a rise in researcher interest and request of these materials as we began offering more access to the items through digital surrogates and more granular finding aids.

Final Thoughts

The Rose Library re-examined the need for better access to its audiovisual holdings in order to increase their use. In 2016, as part of a complete revision of the processing manual, the Audiovisual Liaison was tasked with updating the procedures for audiovisual materials to create better access to these materials. There has been a marked increase in the use of audiovisual content since 2013, when we began the shift from digitization on demand to a list of collections in the reformatting queue to our current standard of digitization as an aspect of processing. We are continuing to seek better solutions to

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[33] The note that accompanies the digital surrogate states, "The Rose Library does not hold copyright for the items in its collections. While the Rose Library's permission to publish is required as owner of the physical item, we cannot provide copyright clearance in most cases. It is the researcher's responsibility to locate and obtain copyright permissions. We are not able to assist researchers in determining who the copyright holder is and how to obtain copyright approval. You may also wish to consult with your publisher to determine whether your use of these materials constitutes fair use. We cannot make this determination for you."

make these fragile materials available to researchers. Even the simple act of creating item-level container lists in our finding aids creates more information about our holdings. Through a dedication to best practices and with an eye to the law, we are creating a process through which researchers are actively engaging with materials they formerly overlooked. Mid- to late-twentieth-century collections are rich in audiovisual materials, especially as the popularity of audiocassette and open reel recordings of meetings and other events increased. These materials offer rich context to the already varied paper record of history and should be considered equally important to make accessible to users. This is a topic that has been sidelined for too long, and we should take advantage of new standards and best practices for not only paper-based items but also born digital and audiovisual formats. Audiovisual material hold vast amounts of important information that may be overlooked solely due to its format, and as that format degrades, we should be aware that the loss of these records is happening under our watch.

Laura Starratt is a Manuscript Archivist at the Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University in Atlanta, Georgia. Since 2013, she has been the Audiovisual Liaison, tasked with identifying backlogged audiovisual materials and revising procedures to create better access to these items. She has developed this role from simply arranging patron digitization requests to creating policy, identifying grant opportunities, creating clearer access points through digital access objects, and reframing the conversations around processing so audiovisual materials are incorporated within finding aids. She received her MSIS from the University of Tennessee School of Information Science in 2009 and has worked in a variety of rolls at the University of Georgia, Georgia State University Southern Labor Archives, and the Atlanta History Center. She has been a member of the Society of Georgia Archives since 2009, serving on the board from 2013-2017, and she is

currently on the steering committee for the Society of American Archivists Audio and Moving Images Section.