EMI MUSIC CANADA
THE PRESERVATION TO ACCESS PIPELINE

UNIVERSITY OF CALGARY
Libraries and Cultural Resources
We gratefully acknowledge that we live and work on the traditional territories of the people of the Treaty 7 region in Southern Alberta. The City of Calgary is also home to Métis Nation of Alberta, Region 3.

Thank you for welcoming us on this land in Washington, DC. The traditional territory of the Nacotchtank (or Anacostans), and neighbors the ancestral lands of the Piscataway and Pamunkey peoples.
OUTLINE

- Project Overview
- Philosophy of Access
- Barriers > Solutions
- Workflows
EMI MUSIC CANADA FONDS

The entire corporate record of Capitol Music Records of Canada and EMI Music Canada, covering the time period 1949-2012. This archive was consistently maintained from the beginning of EMI Music Canada in 1949 until its purchase by Universal Music Canada in 2012. Universal in turn donated the fonds to the University of Calgary in 2016. Rich in textual materials, photographs, sound, video, and film recordings, the EMI Music Canada fonds illustrates in detail the operation of one of Canada’s largest and most enduring record companies.
Our preservation project objectives are to migrate, manage, provide access to, and digitally preserve a significant portion of the sound and video recordings in the EMI Music Canada fonds.

Mellon Foundation has provided funding for the three phases of this project.

- Phase I: Media Reformatting and Digital Preservation Planning Project: The EMI Music Canada Archive at the University of Calgary (July 2016 – October 2017)
- Phase II: Renewing Access to Culturally Significant Audiovisual Recordings (October 2017 – September 2020)
- Phase III: The Long-Term Preservation of Popular Music (January 2020 – December 2022)
PHILOSOPHY OF ACCESS

1. An internationally discoverable digital collection
2. Self mediated discovery, research, and request
3. A balanced approach to respect for rights holders and end user access
4. Contextual access - archival object representation
PROJECT OUTCOMES AND ACCESSIBILITY OBJECTIVES
BARRIERS TO ACCESS

1. Legal
2. Technical
3. Format
4. Perceptive
BARRIERS TO ACCESS

1. Legal (Responsibility: Principle Investigators + Copyright Office + Donor Relationship)
   a. Canadian Copyright Act - what is possible to migrate and make accessible?
      i. Migration: S30.1 Maintenance and Management
      ii. Mediated Access: S30.2 Research and Private Study
      iii. Clips: Fair Dealing and legal precedent (Bell vs. SOCAN, 2012)
      iv. Updated Terms of Use language harmonizing Researcher Agreement language
   b. Donor Agreement - what will the donor allow?
      i. Permission to preserve in agreement
      ii. All allowances in Canadian Copyright Act
      iii. Gap: Did not ask for permissions to process data in third party applications
BARRIERS TO ACCESS

2. Technical (Responsibility: Digital Services + Digital Preservation)
   a. How to provide granular access?
   b. How to process and preserve 105+ TB of data?
BARRIERS TO ACCESS

3. Format (Responsibility: Archivists + AV Conservation)
   a. How to migrate or digitize AV at scale?
   b. Will the reference formats meet most users needs and are they accessible?
BARRIERS TO ACCESS

4. Perceptive (Responsibility: Change plan)
   a. What to do when you feel like you are the first or doing things differently?
   b. Can we really stream clips for all items? Should we? How do we?
   c. Can we rely on the systems?
   d. How to reframe user expectations of access?
PRESERVATION TO ACCESS WORKFLOW

1. **MIGRATION**
2. **IMAGING**
3. **PACKAGING**
4. **AIP IN LIBSAFE**
5. **METADATA + SIP PAIRING**
6. **UPLOAD TO PRESERVATION STAGING**
7. **METADATA IN CORTEX**
8. **DERIVATIVE AND CLIP GENERATION**
9. **TRANSFER TO CORTEX**
10. **READY TO PUBLISH**
11. **READY TO PUBLISH**
"Dannys L.P. - What About Me--I Know--Etc - 2" Audiotape"

Images of carrier and clips are available. Add to cart to request access to full recording.
RECOMMENDATIONS

1. Diagnose the level of change and plan appropriately
2. Access to preservation workflow along with preservation to access workflow
3. Plan for scalability when possible
THANK YOU TO OUR TEAM

Principal Investigators

Copyright, Communications and Digital Strategies

AV Conservation

Archives and Special Collections

Digital Services

Digital Preservation
ANY QUESTIONS?

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