

Management of music documentation at theatres & auditoriums

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Ongoing research (PhD Valencian Polytechnic University)

Abstract & goals

- Early stage (1st year)
- Interviews, visits & collaboration with other entities (IAML, IASA, RedEscena...)
- Find out what's the real picture
- Write a manual / guide [sneak peek today]
- SPAIN -- main auditoriums with a resident orchestra



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Troubleshooting music documentation at theatres and auditoriums: an extremely rich heritage endangered

- What can we find? In **massive** numbers

- Information — Eg, databases

- Photographs
- Concert programmes
- Press (releases, news, reviews)
- Administrative documents
- Music scores

- Videos

- Audio recordings

- Miscellaneous

- What problems we face?

- No interoperability
- No time for archiving
- No proper spaces / facilities
- No specialized staff
- Lack of indexation
- Preservation
- No put in value
- Darkness

The concert / event as documental unit

The year / season as documental series

- **Pre-concert documentation**
 - Contracts / administrative stuff
 - Concert programme & notes
 - Advertising
 - Press releases / previews
- **During concert documentation**
 - Photographs
- Recordings
- **Post-concert documentation**
 - Press reviews
 - More administrative stuff (bills)
- **Information system**
 - Alongside all process

Palau de la Música de València

An example

- Opened in 1987
- Home of Valencia Orchestra and Valencia Brass Band
- Documentation center opened in 2003
- 12.388 total activities
- 2.089 concert programmes with notes
- 3.197 audio recordings
- 1.130 video recordings
- 141.352 digital photos -- 916 GB
- 49.460 press clips (in digital format)
- 450 publications of its own (exhibition catalogues, libretti, season books, general monographies)
- A database system (Filemaker Pro)



Information management

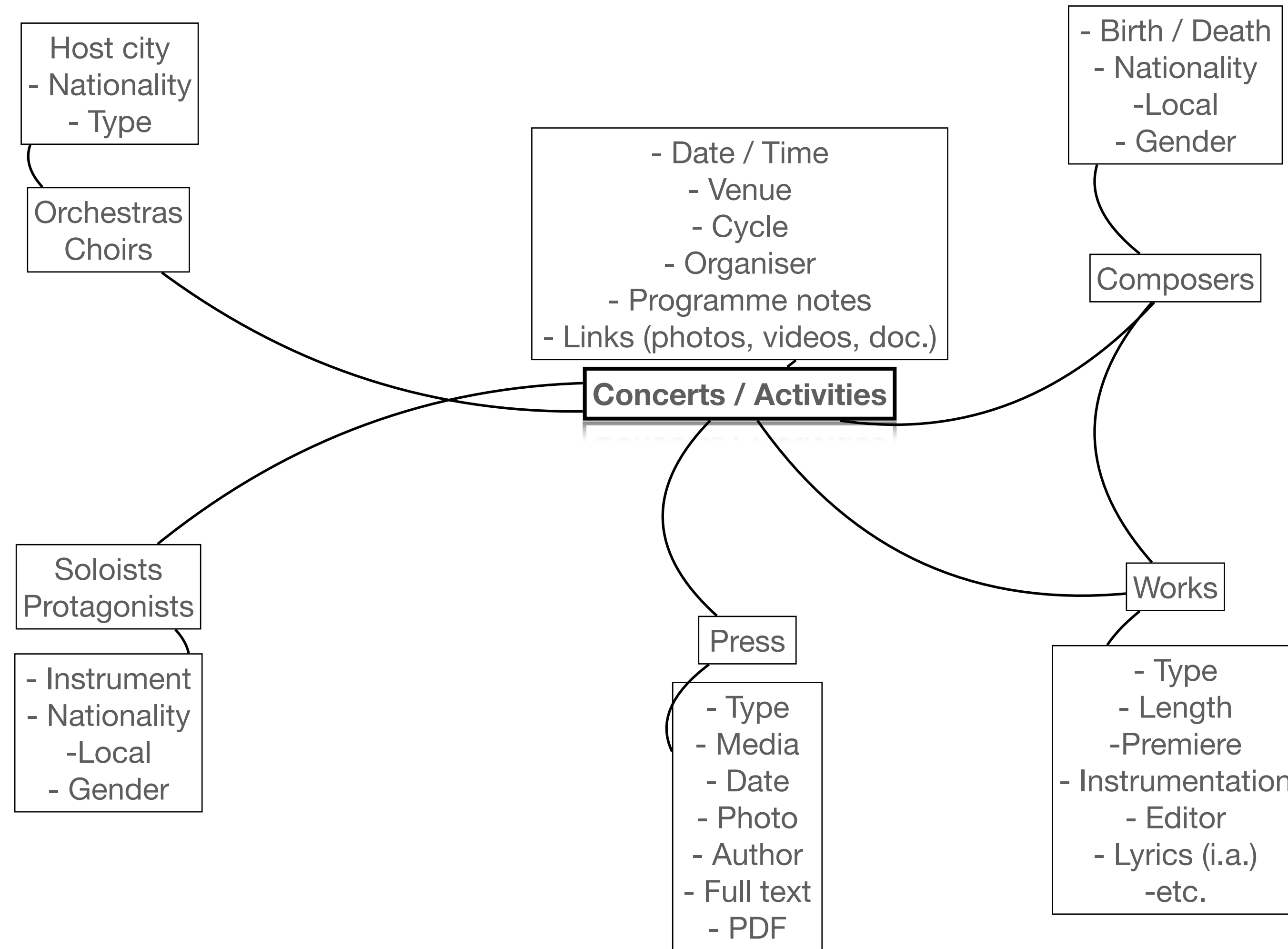
Let's dig into detail: information

A correct database should contain a complete set of information about the activity of the institution

Not only concerts (despite they're, usually, by far the most common activity): congresses, conferences, exhibitions or even weddings! A database should be able to accommodate all these information with date, timetable, venues, and protagonist (more about that later on)

- Music activity. A proposed structure.
 - Date
 - Time
 - Venue
 - Organiser
 - Cycle
 - Programme notes (author)
 - Orchestra(s) **(RD)**
 - Choir(s) **(RD)**
 - Soloists and instruments (separately) **(RD)**
- Programme*
 - Part
 - Composer **(RD)**
 - Male / Female
 - Nationality
 - Local
 - Birth / death
 - Work **(RD)**
 - Premiere
 - Type (chamber, symphonic...)
- Date
- Length
- Lyrics
- Movements / parts
- Attached documentation
 - Photographs
 - Recordings
 - Pdf programme
 - Scores / music sheet
 - Administrative documentation
 - Press **(RD)**

Proposed database diagram



ORQUESTA	LORO:
ORQUESTA MUNICIPAL de VALENCIA	 son

[illegible]

G. VERDI: Luisa Miller: (obertura) Acto 2 "Quando le
sere al placido"
G. DONIZETTI: Lucia di Lammermoor. Acto 1 "Regnava
nel silenzio." Acto 2 "Fra poco a me ricovero" - Don
Pasquale: (obertura) - L'Elisir d'Amore: Acto 1 "Esult
pur la barbara"
G. PUCCINI: La Rondine: Acto 1 " Chi il bel sogno di
Doretta" - Tosca: Acto 3 " E lucevan le stelle"
G. MEYERBEER: L'Africaine: Acto 4 "O Paradis"
G. CHARPENTIER: Louise: Acto 3 "Depuis le jour"
P. Mascagni: L'Amico Fritz: Acto 2 "Suzel, buon di!"
JOSÉ SERRANO: Los claveles: "Que me importa que
no venga" - La Dolorosa: "La roca fría del calvario"
"Déjame besar tu mano generosa"
R. LAMOTE de GRIGNON: Fantasía sobre motivos de
José Serrano

AUTORIZADO

☐ Sí ☐ No ☐ Otro

Fecha entrada solicitud

☐ Valencia

The opportunities of using an information system

- Reports
 - We can issue a report of female local composers played in the subscription cycle during last 10 years in a blink of an eye.
 - Maintain such a system is not that hard
 - Relational databases.

The problems with the programme information

- Not standardised information, beyond uniform titles (if any) / Transliteration issues between languages
- Users could be or not be librarians or personnel trained to manage these datasets.
- A global and standard database of classical music should be a possible solution. It could be applied to many processes
 - It could address the multilingual problem throughout a code system.
- Budget: this could be expensive.
 - An alternative: a centralized folder system with shortcuts based on date

Projects ongoing worldwide

very few cases / different approaches

- NY Philharmonic (<https://archives.nyphil.org/>)
- Boston Symphony (HENRY system: <https://archives.bso.org/>)
 - **SPAIN**
 - Fundación March (Madrid)
 - Partially: Liceu

Paper documents

Document types

Typical paper documents at Auditoriums

- Photographs
- Concerts programmes
- Posters / advertising
- Press clips
- Administrative documents (contracts, letters)
- Scores
- Miscellaneous: tickets, merchandising...

Strategic planning

Digization phases (paper originals): photos, documents, scores

1. Target definition & strategic planning

- a. Identify project objectives and benefits.
- b. Determine methodology and resources (human, hardware, software, storage...)
- c. Identify risks and how to mitigate them.
- d. Set the budget.
- e. Document the project.

2. Preparation of analogue originals and technical requirements

- a. Identify and review the documents to be digitized (selection criteria)
- b. Determine file formats, technical characteristics / compression.
- c. Determine schemas and metadata elements.
- d. Set the file names.

3. Pre-scanning

4. Digitization

- a. Preparation of the originals (cleaning, stapling, removing clips...)
- b. Classification of the originals according to their format (dimensions, material...).
- c. Hardware and software configuration (values, calibration, OCR...).
- a. Execution of digitization.

5. Post-digitization

- b. First quality control (if outsourced by the contracted company).
- c. Organization in folders with appropriate file names (images, OCR and metadata)
- a. Return of originals to their place of preservation.
- b. Quality control (scanning and OCR).
- c. Corrections (removal of

6. Metadata and indexation

- blank pages, color correction, cropping, straightening...)
- d. Generation of consultation derivatives (compression, watermarks...).
- a. Complete the automated metadata with others of a descriptive nature, embedded or in external files (in batch and manual).

7. Integration in the content management system

- b. Quality control (validation, conformity...)
- a. IRepository intake, format validation, antivirus checksums...
- b. Start-up of the backup system, periodic control of integrity...

Concert programmes

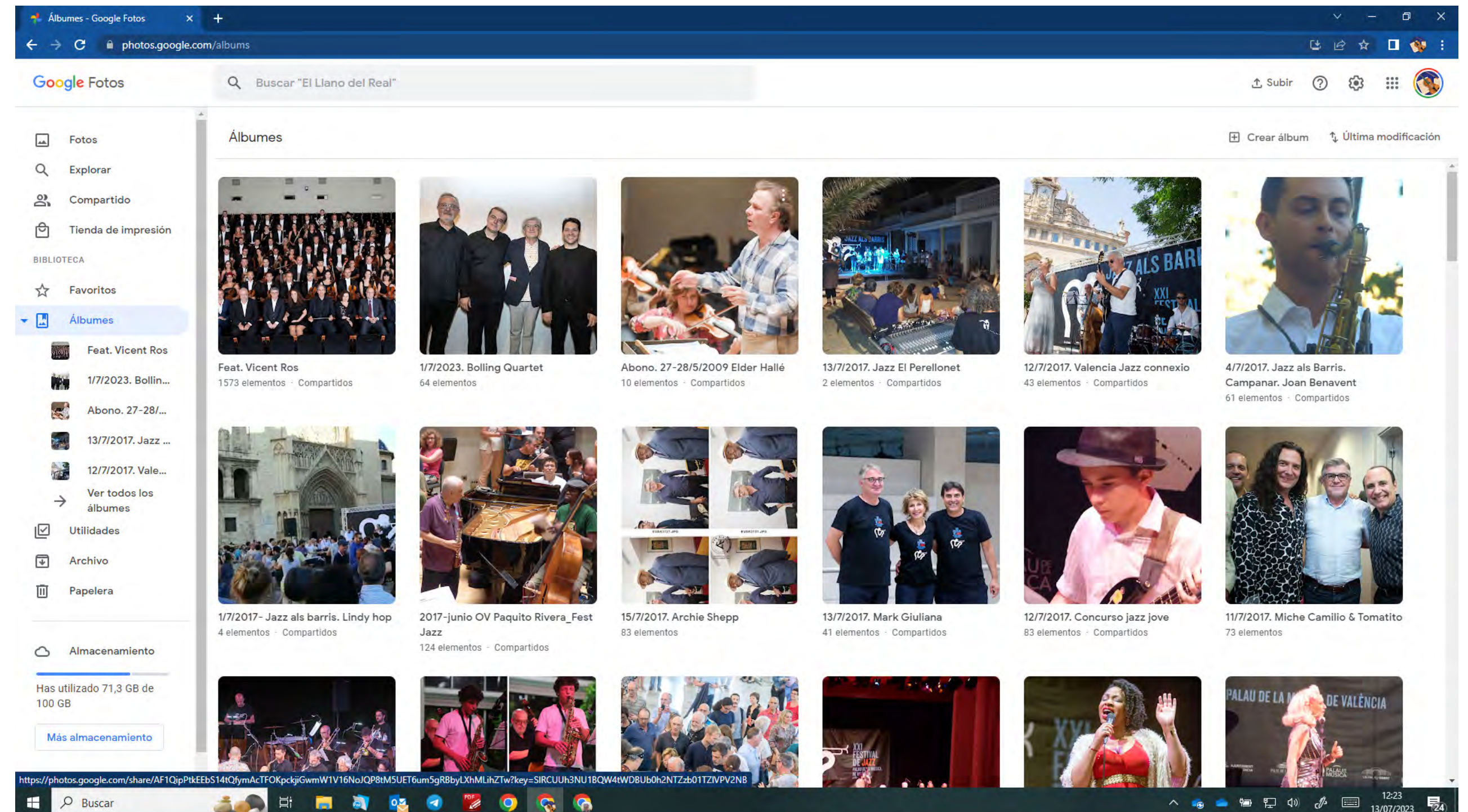
Digitasing and archiving

- PDF compatibility
 - PDF/A-1a
- **OCR system**
- DPI 600
- Color depth 24 bit.
- Now native digital
- File naming [yyyymmddhhmm-Ref]
 - Folder system [chronological]

Photographs

Digitasing and archiving

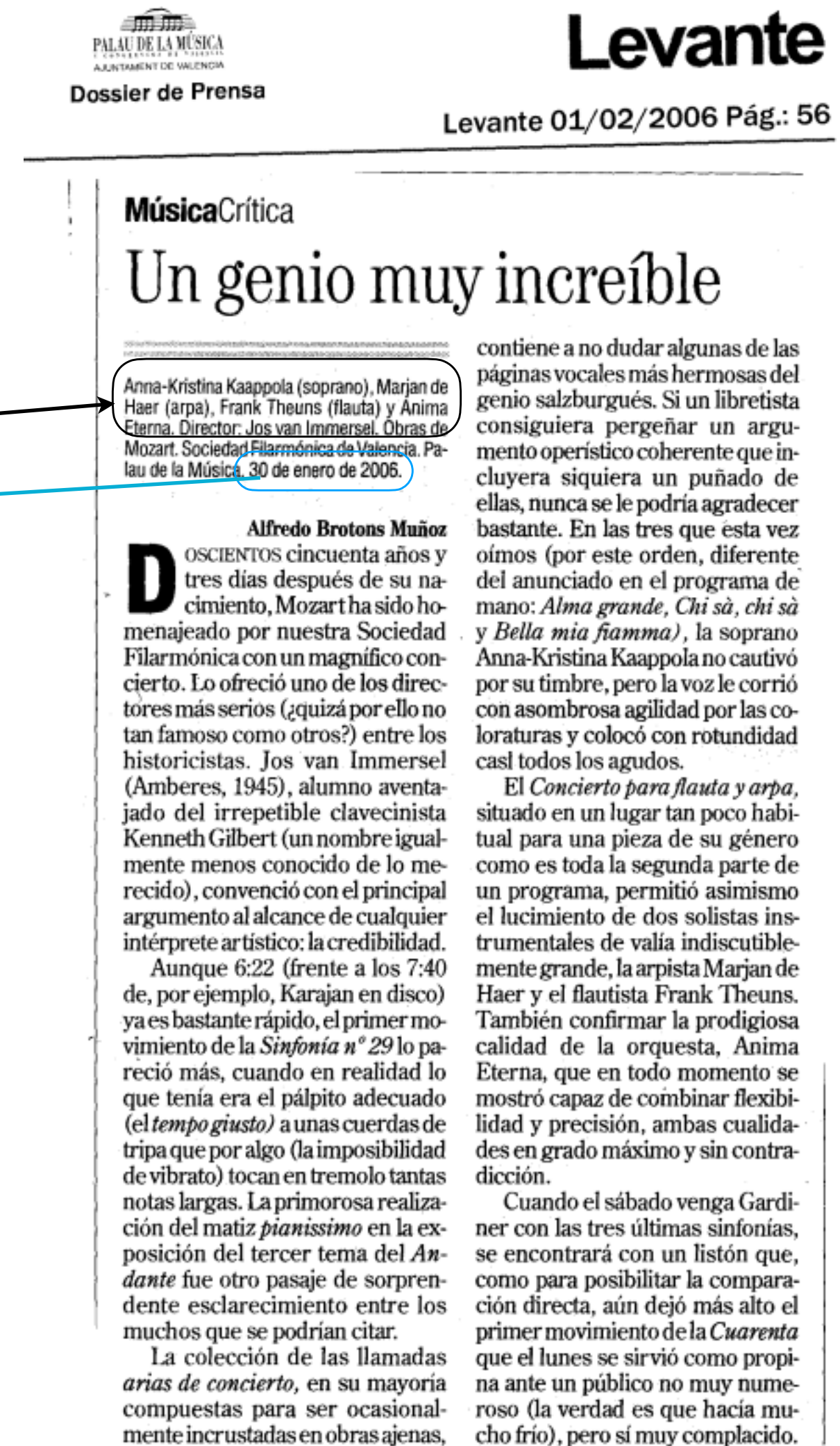
- TIFF for archive (local storage)
- JPG for sharing (cloud storage - Google Photos)
- 600 DPI
- Color 24 bit
- **Face recognition (Google Photos)**
- Storage -- Chronological (access via database)
- Now native digital



Press clipping

Digitazing & storage

- Dedicated database (Prensa) - Largest one
 - Links to **concerts** & soloists
- Nowadays originals = native digital (PDF)
- Paper articles
 - PDF/A-1
 - OCR (searchable via database)
 - B&W 300 DPI
- Local storage - chronological



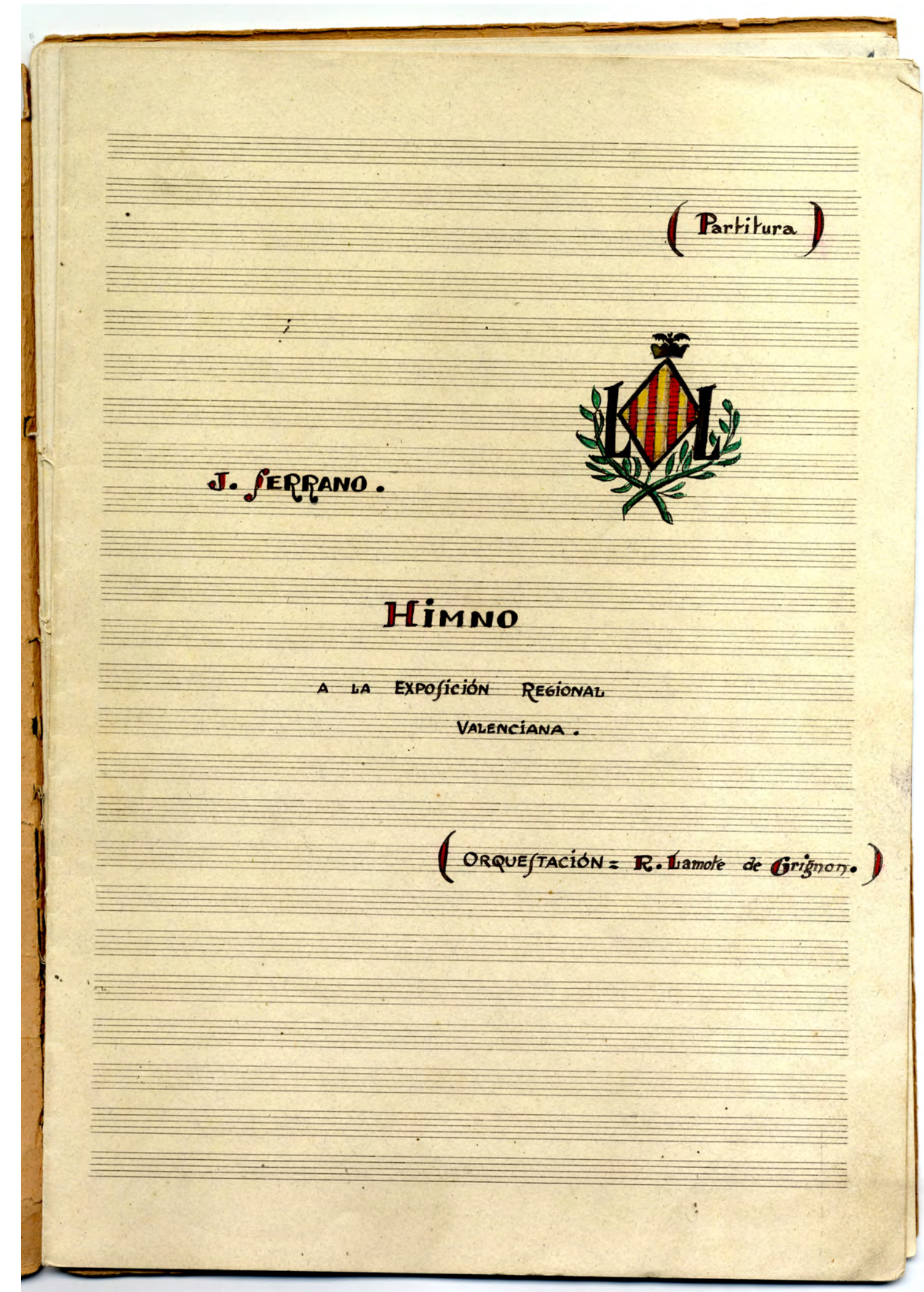
Administrative documentation

- We don't manage such documentation @Palau
- Only a few examples of historical doc.

Scores

that's the crux of the matter!

- Only apply to auditoriums w/ resident orchestras
- Unvaluable resource for performance history
- 2 ways (not excludent): heritage and/or practical (both PDF)
 - Heritage: As similar as original (cf. photos) with PDF/A1a
 - Practical: B&W 300 DPI. Non PDF/A1a (notes & marks)
- Local storage -- Alphabetical (Composer - Work - Edition - Performance). Ex: 01Beethoven1BAaALVN1.pdf
- Increasingly native digital



Miscellaneous Stuff

- Concert tickets
- Building plans
- Etc.

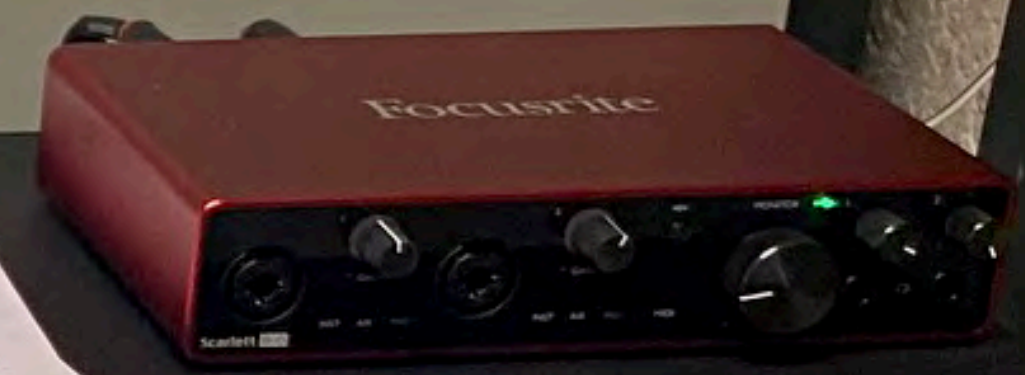
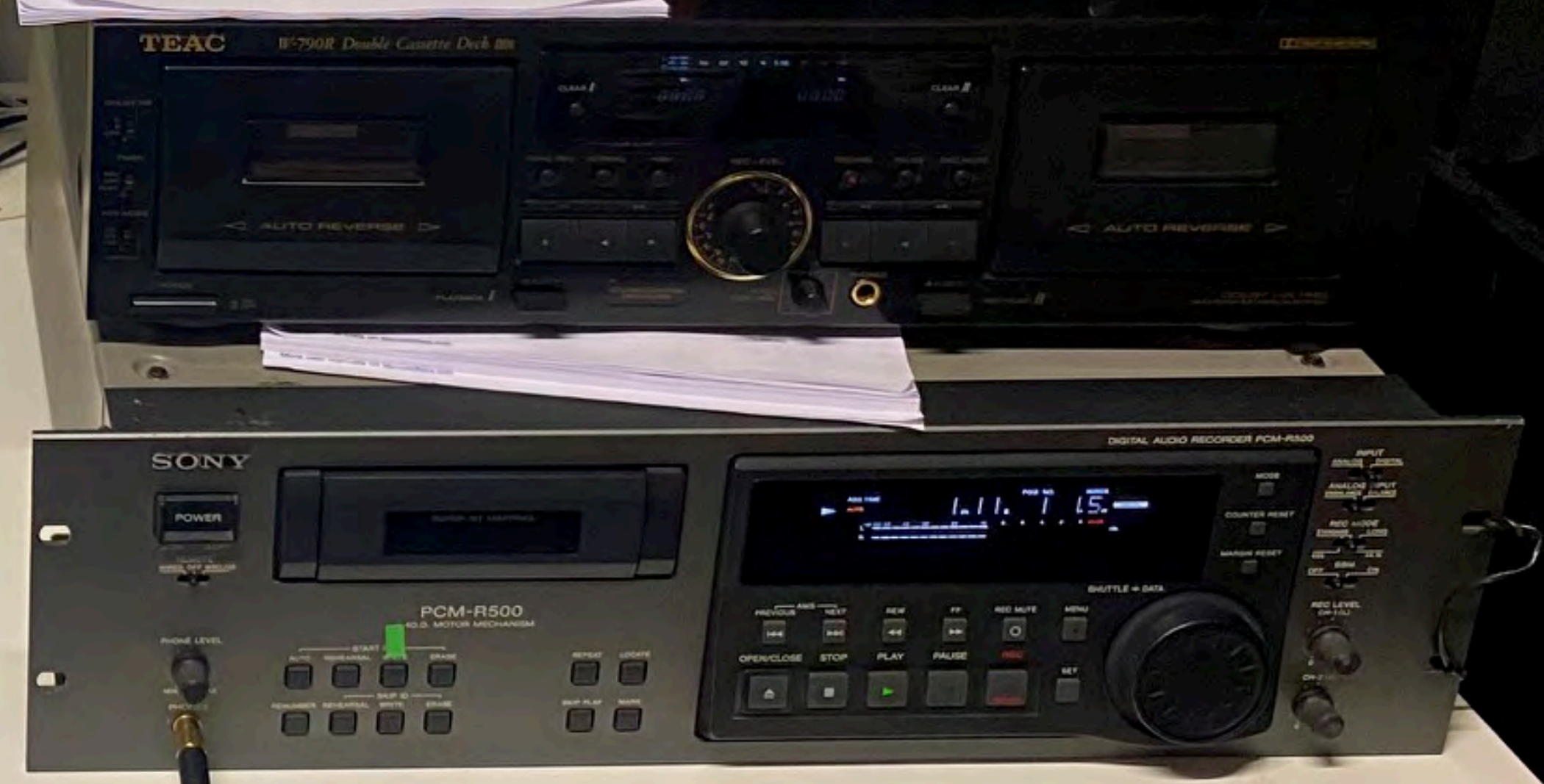
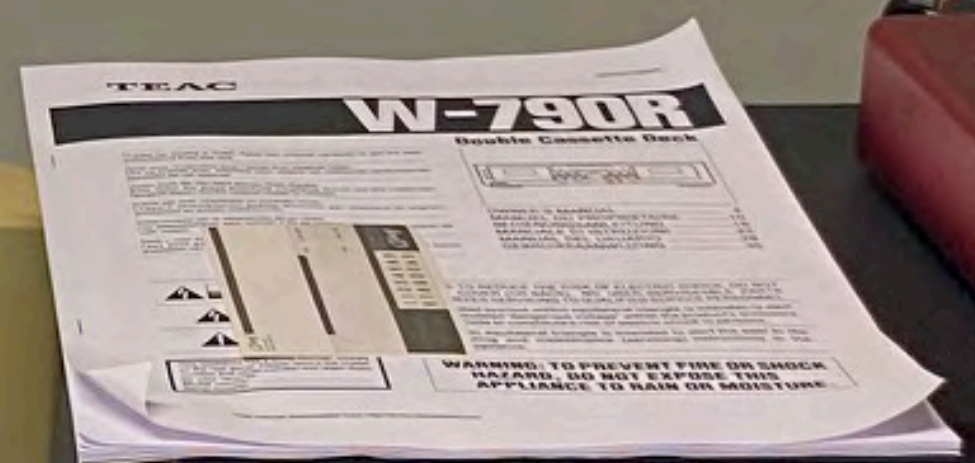
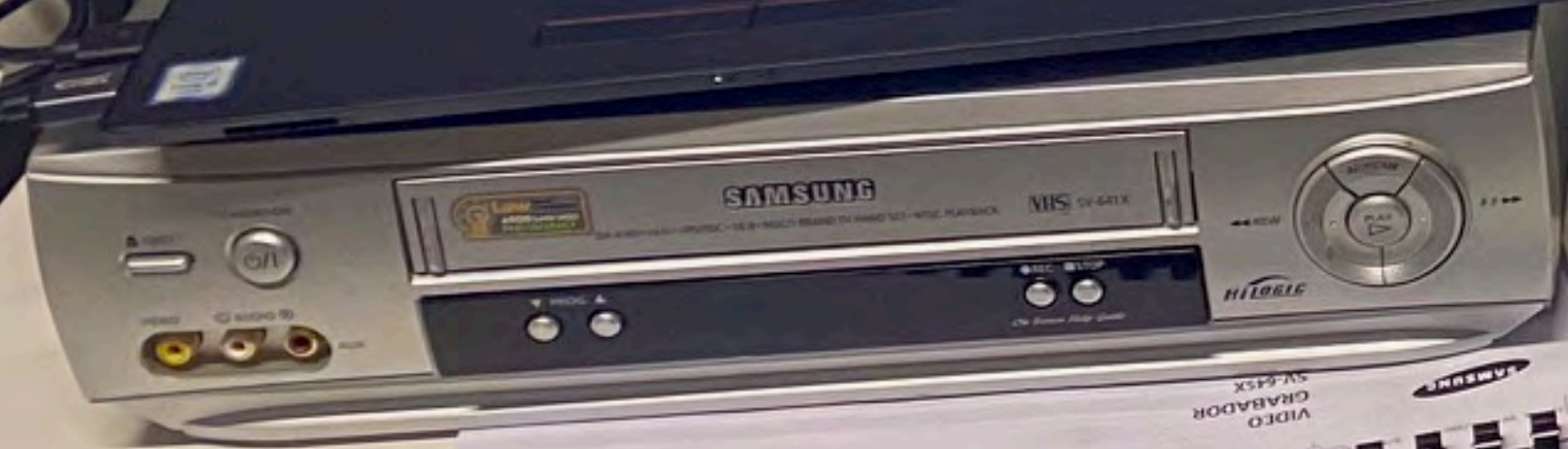
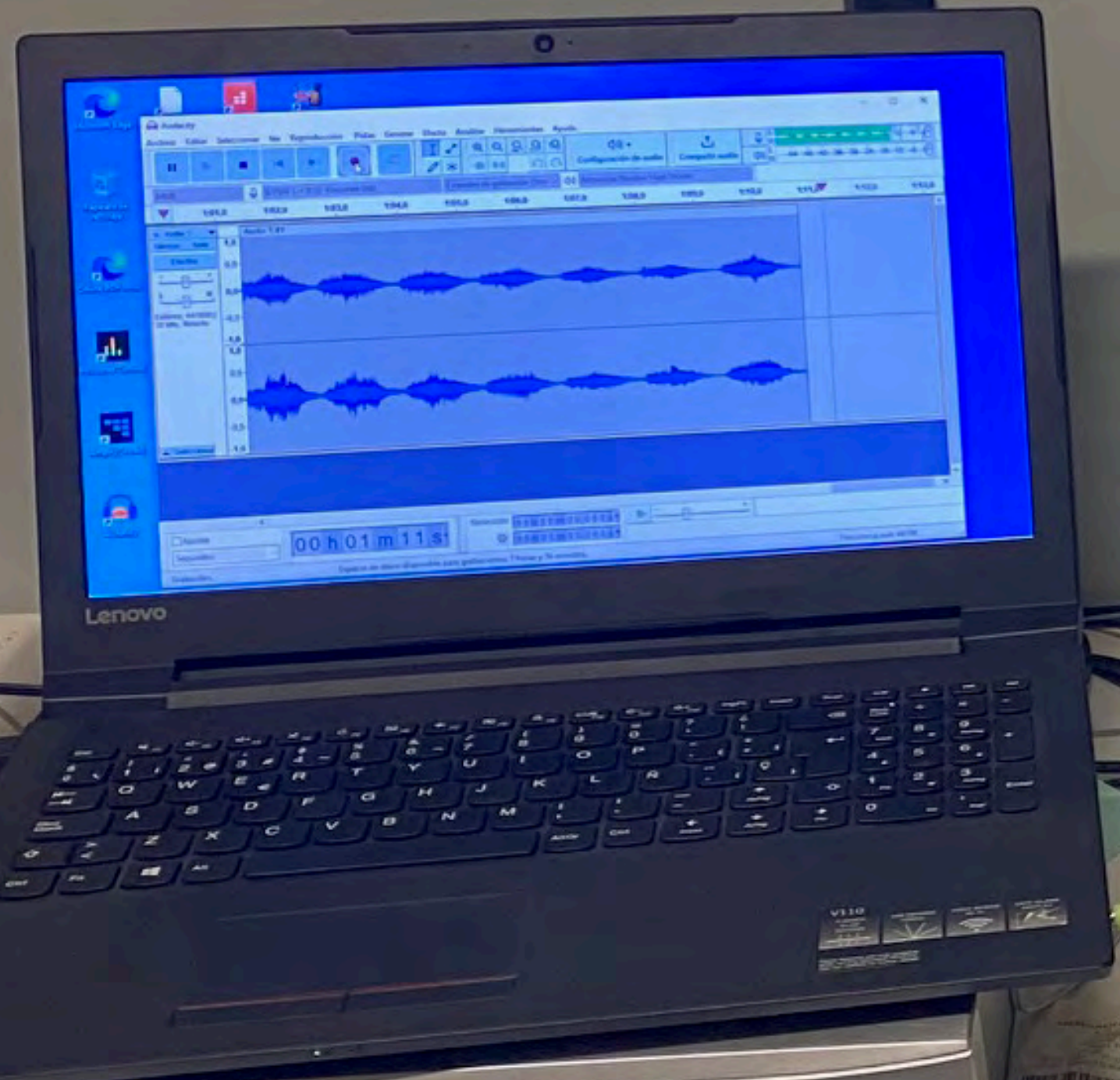
Audiovisuals

Audio records

A mix of systems

- Our experience: a **mix** of high end top notch systems...of their era
- PCM (beta videotapes with digital sound)
- DAT
- TAPE
- CD
- Hard drive (again, several formats)
- Main problem: **obsolescence / degradation (prioritize digitization)**
- How to digitise-> Use **IASA** recommendations
 - An in-house solution just for preservation is cheap and feasible: a light computer, Audacity, a soundcard (Focurite 8i6 i.e.), a format player and some cables. A NAS if possible.





Video records

A really mix of systems

- Our experience: a **really mix** of high end top notch systems...of their era
- U-Matic (professional video systems 70's-90's)
- Betacam in all forms (succesor of U-Matic)
- DVCAM / DVCPro (1st digital "affordable" solutions)
- VHS (mostly for home copies)
- DVD / BluRay
- Hard drive (again, several formats)
- Main problem: **obsolescence / degradation (prioritaze digitazion)**
- How to digitise-> Use **IASA** recommendations
- YouTube as backup
- An in house solution may be more complicated. Players and spare parts are vety uncommon.



General issues

Known problems

Usual suspects

- Lack of an specific place to keep documentation with climate and security control (specially to conserve magnetic data)
- Specialized staff
- IT infraestructure
- Budget

Conclusion

Underrated and endangered heritage

- All local auditoriums and orchestras preserve the best local music. Always.
- Unparallel potential in many disciplines: music history, notation, performance, sociology, aesthetics, technical....
- In Europe, all these heritage has already been payed by taxpayers. It's their heritage. A concert can't be paid by its own. Usually.
- Further information: emonfort@palauvalencia.com

Thank you!