The Internet Publication Project Annual Report

July 1, 2005 – June 30, 2006

Submitted by Mary Simoni

July 3, 2006

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THE INTERNET PUBLICATION PROJECT
ANNUAL REPORT
July 1, 2005 – June 30, 2006

I. Executive Summary

The Internet Publication Project was initiated during Fall 2004 to promote the vitality, multiplicity, and excellence of the University of Michigan through web-based publication of media-rich scholarly and creative research. The project, a collaboration among the School of Music, Theatre & Dance; the Duderstadt Center; and the University Libraries, achieved many of its project deliverables for the 2005-06 fiscal year as documented in this annual report. Project funding is from the School of Music, Theatre & Dance, the Office for the Vice President for Research, the James and Anne Duderstadt Center, and the Provost's Office. Additional funding for classroom renovation and equipment was obtained from the Provost's Office. There were several project milestones during this fiscal year:

- The dissemination of Block M Records music content through the Apple iTunes Music Store and receipt of royalty payments

- Preliminary discussions with the Office of Tech Transfer regarding dissemination of video content through the Apple iTunes Music Store

- Recipient of an award for exemplary teamwork by the Office of the Vice President for Human Relations

- Creation of a Copublishing Agreement that allows for participation in a recording project by non-University personnel, which was approved by Office of General Counsel

II. Goal Statement

The motivation for the Internet Publication Project is the timely convergence of interrelated technologies, specifically media streaming, the Digital Asset Management System (a.k.a. BlueStream), and Dspace (a.k.a. Deep Blue) for the capture, archive, dissemination, and intellectual property rights management of media-rich content. The School of Music, Theatre & Dance, guardian of the performing arts on campus, serves as the archetype that tests the boundaries of these technologies for the publication of creative and scholarly research. The goal of the Internet Publication Project is to relate Blue Stream and Deep Blue to the creation, production, publication, and archiving of creative and scholarly research.

III. Project Personnel

Roger Arnett, Media Engineer; School of Music, Theatre & Dance

Maria Bonn, Senior Associate Librarian; Director, Scholarly Publishing Office; University Libraries

James Borders, Professor, Musicology; School of Music, Theatre & Dance

Jason Corey, Assistant Professor, Audio Engineering; School of Music, Theatre & Dance

Tim Flood, Graduate Student Research Assistant; School of Music, Theatre & Dance

Louis King, Managing Producer, Digital Asset Management System

Greg Laman, Computer Systems Consultant; School of Music, Theatre & Dance

Rob McIntyre, Instructional Learning Consultant, The James and Anne Duderstadt Center

Robert Newcomb, Director of Information Technology; School of Music, Theatre & Dance

Charles Reynolds, Head, Music Library

Mary Simoni, Associate Dean Technology Initiatives & Internet Publication; School of Music, Theatre & Dance

Ron Torrella, Administrative Assistant; School of Music, Theatre & Dance

Angela Veomett, Graduate Student Research Assistant; School of Music, Theatre & Dance

John Merlin Williams, Director, The James and Anne Duderstadt Center

IV. 2005-06 Project Teams

Internet Publication Advisory Team – Provides project oversight and coordination (Mary Simoni, Chair; Maria Bonn, James Borders, Jason Corey, Louis King, Robert Newcomb, Charles Reynolds, Ron Torrella, and John Merlin Williams)

Internet Publication Task Force – Responsible for detailed organizational and technical implementation for recommendations of the Internet Publication Advisory Team (Mary Simoni, Chair; Jason Corey, Tim Flood, Greg Laman, Rob McIntyre, Robert Newcomb, Ron Torrella, and Graduate Student Research Assistants)

Audio Studio Renovation Coordination – Responsible for coordinating the acoustical and physical renovation of the Dudertstadt Center Audio Studio. Coordinates communication between U-M Construction Services and the Walters-Storyk Design Group. (Jason Corey, David Greenspan, Audio Coordinator, Duderstadt Center; Mark Scott, Facilities Manager, Duderstadt Center; Mary Simoni, John Merlin Williams)

Audio Studio Equipment Acquisition & Installation – Responsible for specifying, acquiring, and installing large-format console and audio equipment. (Jason Corey, David Greenspan, Mary Simoni, Ron Torrella)

School of Music, Theatre & Dance Scheduling System – Responsible for capture of implementation of Performing Arts Metadata Schema (PAMS) through design of Scheduling System software being developed with Internet Application Solutions (Robert Newcomb, Mary Simoni)

V. Project Deliverables 2005-06

The Internet Publication Advisory Team has established the following items as project deliverables for 2005-06:

A. *Stream all available media. Make media-rich content available for the purposes of teaching, research, and service while promoting the University of Michigan*
Organizational and technological processes were developed to record and produce selected School of Music, Theatre & Dance events. After post-production, these events are reviewed by faculty and students within Ctools. Events that are approved by the designated event producer may be promoted to the School's Media Showcase for internet streaming to the public at: *http://www.music.umich.edu/media_showcase/media.lasso*

B. *Implement a School of Music, Theatre & Dance scheduling system that automates acquisition of metadata*
The School of Music, Theatre & Dance has contracted with Internet Application Systems (IAS) for the development of a web-based PHP/MySQL integrated scheduling system that services the entire School. The initial Statement of Work between U-M and IAS was contracted at $46,250. The project may reach double the budget from the initial Statement of Work due to multifarious interactions among constituents within the School and an underestimation of the complexity of scope by IAS. U-M retains copyright of the software. We hope to be able to license the completed application after thorough testing and documentation.

C. *Investigate **Dspace** capabilities for peer review, critiques, and performances*

Maria Bonn presented and discussed with the Advisory several options including a locally controlled, easy-to-use Open Journal System, which could host peer reviews; Deep Blue, an online repository that could be used to for controlled release of data; Merlot, which is designed to support review and commentary; and MBlogs, which could host moderated, monitored or open discussions. See Appendix F for a detailed accounting of these systems that may be used for peer review.

D. *Continue collaboration with **Blue Stream** to facilitate production tracking and ensure quality control of media-rich publications*

The Blue Stream team has been very active on the Internet Publishing Advisory Team. As a result, a series of proofs of concept protocols were established and implemented.

- **Metadata Services** - In collaboration with the Library, the project established a metadata schema to use for both cataloguing and tracking purposes. The schema is a hybrid of existing standards used by libraries, researchers, and the iTunes Music Store. BlueStream has fully implemented this schema and it is currently available to the Internet Publishing Project as well as other projects in the University with similar needs.
- **Transcoding Services** - The School of Music, Theatre & Dance has a well-established set of specifications for delivering digital music online. The specification essentially calls for three different formats to be delivered based on connection speed – dial-up, cable, or Internet connection. At the fastest data rate, the end user is provided near CD quality audio. BlueStream has done a considerable amount of testing on the transcoding of these files from original to derivative formats. BlueStream is currently unable to exactly mimic what is currently done at the School of Music. However, BlueStream is able to deliver the file formats required and can provide them in an automated way.
- **Media Analysis Services** - A proof of concept was completed that demonstrates that time-coded annotation can be added to audio and video files in the Performance Art item type. This capability provides the facility for adding metadata on a time-coded basis. Assets can be marked not only as an entire file, but also as segments within a file. End user query results are hyperlinked and start playback from the relevant point in the file.
- **Storage Service** - BlueStream has tested using both internal and external storage services. Currently, external storage can be done with limitations. Further work is necessary to determine the ideal storage location for project files.

The essential components of metadata, transcoding, media analysis, and storage services are currently in place. These processes establishe a solid foundation for moving forward and tackling the larger issues of workflow management, quality control, and managed publication. Subsequently, these practices will lead to a highly expanded context for research, teaching, and learning in the performing arts using digital media.

E. *Publish metadata schema that describe media-rich content*

The Performing Arts Metadata Schema (PAMS) located in Appendix E is integrated into the School's scheduling system allowing for automated capture of metadata from the time an event is scheduled through publication. PAMS is publicly available through the Internet Publication Project Annual Reports published on the School of Music, Theatre & Dance website.

F. Communicate findings of the project team to the University community and interested institutions through web publication and conference presentations

The Internet Publication Advisory Team offered a session at 2006 Enriching Scholarship to a diverse population representing various Ann Arbor and U-M Dearborn constituencies. Session objectives were to:

- become familiar with electronic publication and intellectual property management processes on U-M Record Label: Block M Records
- become familiar with intellectual property rights considerations as they relate to scholarship that integrates copyrighted media-rich content
- become familiar with the electronic publication process through examination of case studies
- understand the production process from conception to delivery

VI. Project Deliverables 2006-07

The 2006-07 Fiscal Year marks the third and final year of the Internet Publication Project. The first two years of the Project was a period of incredible productivity realizing or surpassing all project milestones. During 2006-07, we would like to focus our attention on objectives that are beyond those specified in the initial grant proposal:

A. Complete the School scheduling system that incorporates the Performing Arts Metadata Schema from event proposal and production to publication

B. Investigate licensing the School's new scheduling system as a means of recouping expenses on our investment and developing broader support for the adoption of a performing arts metadata standard

C. Develop a Major Events Proposal process that facilitates a comprehensive review of all aspects of a proposed event including personnel, budget, equipment, recording & production, intellectual property rights management, evaluation, and dissemination

D. Distribute video content through the iTunes Music Store

E. Increase training opportunities in media encoding and metadata tagging for undergraduate students through participation in the Undergraduate Research Opportunities Program

F. Develop a method that encourages the creation of new audio and video content by University of Michigan students for distribution through Block M Records and the iTunes Music Store

G. Develop a business plan for Block M Records that associates commercial dissemination of recordings and royalty revenues with long-term financial support for studios, laboratories, and electronic publication

H. Develop pedagogical practices that relate undergraduate courses with recording and production experience with Block M Records

Appendix A: iTunes and Block M Records Press Release: March 14, 2006

THE UNIVERSITY OF MICHIGAN's BLOCK M RECORDS
NOW AVAILABLE ON THE iTUNES MUSIC STORE

Ann Arbor, MI - The University of Michigan (U-M) now has music from its new Block M Records label available on the iTunes Music Store. Block M Records, the innovative record label established by the University of Michigan in December, 2005, promotes the vitality, diversity and artistic excellence of the University through the recording, production and dissemination of musical compositions and performances by School of Music, Theatre & Dance faculty, staff, and students.

"We are delighted to be taking the lead in this exciting venture at the convergence of technology and art," said U-M President Mary Sue Coleman. "This alliance offers manifold benefits to our students, faculty, and staff by protecting and encouraging the creative process while making all kinds of music more broadly accessible to audiences everywhere."

The first tracks that Block M Records will make available through the iTunes Music Store embrace an eclectic mix indicative of the breadth of music-making on the Ann Arbor campus. These tracks range from Professor Louis Nagel's recordings of piano works by Franz Joseph Haydn and Carl Phillipp Emmanuel Bach recorded at U-M's historically acclaimed Hill Auditorium to original free jazz improvisations by the faculty trio E3Q comprised of Professors Katri Ervamaa ('cello), Michael Gould (percussion), and Mark Kirshenmann (trumpet) recorded in the university's state-of-the-art recording studio. Also featured in the label's first iTunes release are Spiritual works sung by Professor Daniel Washington and Professor Anthony Elliott performing the complete 'cello Sonatas and Variations of Beethoven.

According to Mary Simoni, as associate dean at U-M's School of Music, Theatre & Dance and project director, "Block M Records allows the university to retain greater control over its intellectual property. Faculty inventors– in this case, performers, composers, and audio engineers– receive a percentage return on their invention (e.g. a recording). Through Block M Records, faculty generally retain copyright to their work and license the content to Block M Records who in turn licenses the content to Apple for distribution through the iTunes Music Store."

"I'm delighted that Block M Records now has music on the iTunes Music Store," said Christopher Kendall, Dean of U-M's School of Music, Theatre & Dance. "This model of distribution has powerful implications for the School of Music, Theatre & Dance. Our many outstanding recordings, which will now be widely available, reflect the outstanding quality of our faculty, students and programs.

Block M Records is managed by the U-M School of Music, Theatre & Dance. Block M Records is a subsidiary of the Internet Publication Project– a campus-wide collaborative research program that explores the convergence of multiple technologies to support the electronic publication of scholarly and creative research. The Internet Publication Project is supported by the Office of the Vice President for Research, the Office of the Provost, the Division or Research Development and Administration, the Office of Tech Transfer, the James and Anne Duderstadt Center, and the Scholarly Publishing Office of the University Library.

For more information, visit Block M Records: www.blockmrecords.org or Apple Computer at http://www.apple.com/itunes/

Appendix B: Block M Records Catalog

BMR 001   **E3Q**
          Songbook One
          [Release date: February 27, 2006]

MARK KIRSCHENMANN

Triage
  01.   Triage   [04:12]
Behind the Sky
  02.   Behind the Sky   [06:49]
TEW
  03.   TEW   [03:01]
Triangle
  04.   Triangle   [03:26]

BMR 002   **LOUIS NAGEL**
          Louis Nagel Plays the Music of Haydn and C.P.E. Bach
          [Release date: February 27, 2006]

FRANZ JOSEPH HAYDN
Piano Sonata in B-flat Major (1760?), Hob.XVI:2(L.11)
  01.   Moderato   [07:26]
  02.   Largo   [05:00]
  03.   Menuet   [03:35]
Piano Sonata in F Major (1773), Hob.XVI:23 (L.38)
  04.   Moderato   [07:13]
  05.   Adagio   [04:12]
  06.   Finale: Presto   [03:44]
Piano Sonata in C-sharp Minor (before 1780), Hob.XVI:36 (L.49)
  07.   Moderato   [06:04]
  08.   Scherzando: Allegro con brio   [02:55]
  09.   Menuet: Moderato   [03:33]
  10.   Finale: Vivace*   [04:41]

  *Composed by Louis Nagel.

CARL PHILIPP EMANUEL BACH
Rondo for Keyboard in E Major (1781), Wq 57 No. 1/H 265
  11.   Rondo for Keyboard in E Major (1781), Wq 57 No. 1/H 265   [08:11]

FRANZ JOSEPH HAYDN
Fantasy in C Major (1789), Hob.XVII:4
12.   Fantasy in C Major (1789), Hob.XVII:4   [05:57]
Variations in F Minor (1793) Hob.XVII:6
13.   Variations in F Minor (1793) Hob.XVII:6   [15:28]

BMR 003   MICHAEL GOULD[2]
        TRADITION AND BEYOND
        Shakuhachi and Percussion
        [Release date: February 27, 2006]

Work songs   [09:45]
01.   Song 1: A Moment of Bliss, Kyushu [03:03]
02.   Song 2: Happy at Work...Fields and Terraces   [02:08]
03.   Song 3: Forlorn...To the Streets and Buildings, Wondering [02:48]
04.   Song 4: Frenetic...Wandering [01:46]
Explorations [24:26]
05.   *Yama no Oto* (Mountain Song)   [05:44]
06.   Solo 1: *Mushi Ondo* (Insect Rhythm)   [03:52]
07.   a distOrted dreAm...   [07:25]
Microphone Operator & Live Electronics: Chris Peck
Live Electronics: Greg Laman
08.   Solo 2: *Tsuru no Sugomori* (Nesting of the Cranes) [07:25]
Elements   [13:36]
09.   Wind Phobia   [05:58]
10.   Rooted within Earth   [02:09]
11.   Sea Dragon Cry   [04:02]
12.   Fire   [01:27]

BMR 004   ANTHONY ELLIOTT/POLINA KHATSKO
        The Complete Beethoven Sonatas and Variations
        for Cello and Piano
        Anthony Elliott, cello; Polina Khatsko, piano
        [Release date: February 27, 2006]

Twelve Variations on a Theme from Händel's Oratorio "Judas Maccabäus",
Kinsky-Halm WoO 45 (1796)
01.   Twelve Variations on a Theme from Händel's Oratorio "Judan Maccabäus", Kinsky-Halm WoO 45 (1796)   [11:47]
Sonata in F Major for Piano and Cello, Op. 5, No. 1 (1796)   [23:41]
02.   *Adagio sostenuo, Allegro*   [17:05]
03.   *Rondo, Allegro vivace*[06:36]
Sonata in G Minor for Piano and Cello, Op. 5, No. 2 (1796)   [28:32]
04.   *Adagio sostenuto e espressivo, Allegro molto piu tosto presto*   [20:12]
05.   *Rondo, Allegro*   [08:10]
Twelve Variations on the Theme "*Ein Mädchen oder Weibchen*" from Mozart's Opera,
"*The Magic Flute*", Op. 66 (1798)
06.   Twelve Variations on the Theme "*Ein Mädchen oder Weibchen*" from Mozart's Opera,
"*The Magic Flute*", Op. 66 (1798)   [09:27]

Seven Variations on the Theme "*Bei Männern, welche Liebe fühlen*" from Mozart's Opera, "*The Magic Flute*", Kinsky-Halm WoO 46 (1801)

07.   Seven Variations on the Theme "*Bei Männern, welche Liebe fühlen*" from Mozart's Opera, "*The Magic Flute*", Kinsky-Halm WoO 46 (1801)   [08:54]

Sonata in A Major for Piano and Cello, Op. 69 (1807/1808)   [25:24]

08.   *Allegro ma non tanto* [11:40]
09.   *Scherzo, Allegro molto*   [04:47]
10.   *Adagio cantabile, Allegro vivace*   [08:57]

Sonata in C Major for Piano and Cello, Op. 102, No. 1 (1815)   [14:46]

11.   *Andante, Allegro vivace*   [07:44]
12.   *Adagio, Allegro vivace*   [07:02]

Sonata in D Major for Piano and Cello, Op. 102, No. 2 (1815)   [20:12]

13.   *Allegro con brio*   [06:33]
14.   *Adagio con molto sentimento d'affetto, Allegro fugato*   [13:39]

BMR 005   DANIEL WASHINGTON/DAVID ARONSON
Songs my Mother taught me
Daniel Washington, baritone; David Aronson, piano
[Release date: February 27, 2006]

01.   *I want to be ready*   arr. Charles S. Brown [02:11]
02.   *Lord, I want to be a Christian* arr. Patricia Martin   [04:52]
03.   *Ev'ry time I feel the Spirit*   arr. Hall Johnson   [03:01]
04.   *Let us break bread together* Traditional   [02:54]
05.   *I got shoes*   arr. Hall Johnson   [02:20]
06.   *City called heaven*   arr. Hall Johnson   [04:16]
07.   *Going to ride up in the chariot*   arr. Patricia Martin   [01:49]
08.   *Take my mother home* arr. Hall Johnson   [06:18]
09.   *Weepin' Mary* arr. H.T. Burleigh   [02:32]
10.   *Were you there*   arr. H.T. Burleigh   [04:10]
11.   *Witness*   arr. Hall Johnson   [02:35]
12.   *Hold on*   arr. Margaret Bonds   [03:09]
13.   *Mary, Mary*   arr. Patricia Martin   [03:11]
14.   *Sister Mary*   arr. Roland Hayes   [02:56]
15.   *Sweet little Jesus Boy* Robert MacGimsey   [04:24]
16.   *Rise up shepherd and follow* arr. Patricia Martin   [04:38]
17.   *I know the Lord's laid His hands on me*   arr. H.T. Burleigh   [02:08]
18.   *Here's one*   arr. Grant Still [03:30]
19.   *He's got the whole world in his hand* arr. Margaret Bonds   [02:31]
20.   *His eye is on the sparrow*   Traditional   [05:48]
21.   *Go down, Moses*   arr. H.T. Burleigh   [02:33]
22.   *My good Lord done been here*   arr. Patricia Martin   [02:01]

BMR 006   TOM ABBS, GEOFF MANN, STEPHEN RUSH
Yuganaut
[Release date: May 5, 2006]

01.   **Running**   [4:59]
        by Yuganaut
        Moog • Rhodes (SR)
        Drums • Cornet (GM)
        Bass • Didj • Tuba (TA)
02.   **Stumblechuk** [6:12]
        by Stephen Rush
        Bass (TA)
        Drums (GM)
        Moog • Rhodes (SR)
03.   **Channelling**   [4:20]
        by Yuganaut
        Vibes (GM)
        Percussion • Bass (TA)
        Bells • Recorder • Rhodes • Moog (SR)
04.   **Drum Piece**   [4:03]
        by Geoff Mann
        Drums (GM)
        Violin • Bass • Didj (TA)
        Moog • Rhodes • Euph • Recorder • Theatrics (SR)
05.   **Time Cyle**   [10:17]
        by Stephen Rush
        Bass • Didj • Violin (TA)
        Drums • Vibes • Cornet • Mandolin • Flute (GM)
        Rhodes • Moog • Slide Whistle • Turkey Call • Duck Call
        • Elk Call • Double Ocarina • Bells • Harmonica • Voice • Recorder (SR)
06.   **Internal External**   [4:25]
        by Geoff Mann
        Tuba • Percussion (TA)
        Mbira • Drums (GM)
        Maraca • Frog • Recorder • Voice • Rhodes (SR)
07.   **Texturing**   [3:21]
        by Tom Abbs
        Bass • Cello • Didj (TA)
        Rhodes • Euphonium • Recorder (SR)
        Drums • Vibes • Cornet • Tambourine (GM)
08.   **Stimulus**   [3:12]
        by Yuganaut
        Bass • Violin (TA)
        Drums • Cornet (GM)
        Slide Whistle • Recorder • Theatrics • Rhodes (SR)

09.   **Gobble Gobble**   [9:45]
       by Geoff Mann
       Violin • Bass (TA)
       Synth • Rhodes(SR)
       Tambourine • Drums (GM)
10.   **Statement**   [3:08]
       by Yuganaut
       Moog (SR)
       Bass • Percussion (TA)
       Mandolin • Drums (GM)
11.   **Perspective**   [9:01]
       by Yuganaut
       Bass (TA)
       Drums • Cornet • Vibes (GM)
       Whistle • Elk Call • Rhodes • Synth (SR)
12.   **Hymn For Roscoe**   [10:09]
       by Stephen Rush
       Bass • Tuba (TA)
       Cornet • Drums (GM)
       Ocarina w/Fx • Elk w/Fx • Whistle
       • Clapping • Rhodes • Synth (SR)

Appendix C: Block M Records 2006 Royalty Statements

	March	April	May
Total downloads	35	42	18
Tracks downloaded	31	35	14
Albums downloaded	4	6	4
Royalties	**$73.50**	**$83.30**	**$57.40**

Appendix D: Copublishing Agreement with Administrative Rights

CO-PUBLISHING AGREEMENT
WITH EXCLUSIVE ADMINISTRATION RIGHTS
GRANTED TO ONE CO-OWNER
SUBJECT TO CERTAIN RESTRICTIONS

Dated: _____

Re: Co-Publishing and Exclusive Administration Agreement

The following, when signed by you and by us, will constitute the terms and conditions of the exclusive co-publishing and administration (i.e., "participation") agreement between you and us.

1. Scope of Agreement:

1.1   Subject to those requirements and/or restrictions set forth below, we, the undersigned, will each own an undivided share of the copyright in the below listed songs or album(s) (hereinafter "Subject Compositions or Album"). The below-named "Administrator" (hereinafter "Administrator") will have exclusive worldwide life-of-copyright administration of your interest in the Subject Compositions or Album (and all derivative works based thereon).

1.2   Administrator shall obtain your prior written consent before authorizing any of the following: (a) any changes to the Subject Compositions or Album title, any changes to the lyrics, any changes to the harmonic structure or melody (except insubstantial changes necessary to accommodate the syllabic requirements of foreign languages); (b) issuing a mechanical license for the use of any Subject Compositions or Album at less than the prevailing statutory or society rate, except in connection with those types of uses for which reduced-rate licenses are customarily granted in the country in question; (c)   the use of the title of any Subject Compositions or Album as the title of a play, film or TV program, or authorize the dramatization of any Subject Compositions or Album; and (d)   the synchronization of any Subject Compositions or Album in (A) a film or TV program, or (B) any political advertisement.

2. Collection and Division of Income:

2.1   Administrator will be entitled to collect all writer/publisher income generated by the Subject Compositions or Albums.

(A) Net Income from Subject Compositions or Albums shall be divided equally among us or as otherwise agreed in writing.

(B) As used here, "Net Income" shall mean all amounts received by us from licensees and performing and mechanical rights societies ("Gross Receipts") less actual and reasonable out-of-pocket collection costs and out-of-pocket copyright registration costs.

3. Accounting and Payment:

    3.1   Administrator will account to you (and make payment where appropriate) within sixty (60) days following the end of each annual calendar period.

    3.2   Administrator will only be required to account and pay with respect to Net Income.

4. Warranties and Representations:

    4.1   By your signature below, you represent and warrant that the Subject Compositions or Albums do not infringe upon the proprietary rights, including the intellectual property rights, of any third party. To the extent you do not hold the copyright to the underlying musical composition, you represents and warrants that you have obtained all necessary permission(s) to grant the rights contained in this Agreement. To the extent that you have not obtained all necessary permission(s), you shall so notify Administrator.

Signed,

(Print Name)	(Signed)

Administrator

AGREED AND ACCEPTED:

(Print Name)	(Signed)

(Print Name)	(Signed)

Subject Compositions or Album(s)

Title:

Composer:

Publisher:

Appendix E: Performing Arts Metadata Schema (PAMS)

ipc_performances Field Name	Field Type	Formula / Entry Option
approved_for_internet	Text	Indexed
arranger_first_name	Text	
arranger_last_name	Text	
arranger_middle_name	Text	
assistant_engineer1	Text	
assistant_engineer1_detail	Text	
assistant_engineer2	Text	
assistant_engineer2_detail	Text	
composer	Calculation (Text)	Unstored, = ipc_titles::composer
composer_first_name	Text	
composer_last_name	Text	
composer_middle_name	Text	
conductor	Calculation (Text)	= conductor_first_name & If(IsEmpty(conductor_middle_name); " ";" " & conductor_middle_name) & " " & conductor_last_name
conductor_first_name	Text	
conductor_last_name	Text	
conductor_middle_name	Text	
date_created	Date	Indexed, Auto-enter: "Creation Date", Prevent data that is automatically entered from being changed.
date_modified	Date	Auto-enter: "Modification Date", Prevent data that is automatically entered from being changed.
date_of_recording	Calculation (Date)	Unstored, = Recital_Form::Greg_Date
description	Text	
ensemble1	Text	Indexed, Allow user to override validation, Value List (Field): "ipc_ensembles1::ensemble_name"
ensemble2	Text	Allow user to override validation, Value List (Field): "ipc_ensembles1:: ensemble_name"
ensemble3	Text	Allow user to override validation, Value List (Field): "ipc_ensembles1:: ensemble_name"
ensemble4	Text	Allow user to override validation, Value List (Field): "ipc_ensembles1:: ensemble_name"
image1_filename	Text	Indexed
instrument1	Text	
instrument2	Text	
instrument3	Text	
instrument4	Text	
keywords	Text	
media_type	Text	Indexed, Allow user to override validation, Value List (Custom Values): Audio Video
perf_rights_org	Text	Allow user to override validation, Value List (Custom Values): ASCAP BMI SESAC

ipc_performances

Field Name	Field Type	Formula / Entry Option
performance_num	Number	Indexed
perfrum_titlenum	Calculation (Text)	Indexed, = GetAsNumber(performance_num) & GetAsNumber(title_num)
primary_engineer	Text	
primary_engineer_detail	Text	
primary_photographer	Text	Indexed
primary_photographer_detail	Text	
sequence_num	Number	Indexed
soloist1	Text	
soloist2	Text	
soloist3	Text	
soloist4	Text	
stat_1	Text	
stat_1_date	Date	
stat_1_who	Text	
status	Text	Indexed
status_1	Calculation (Text)	= "Scheduled"
status_1_date	Date	
status_1_who	Text	
status_10	Calculation (Text)	= "Quality Approved"
status_10_date	Date	
status_10_who	Text	
status_2	Calculation (Text)	= "Recorded"
status_2_date	Date	
status_2_who	Text	
status_3	Calculation (Text)	= "IP Approved"
status_3_date	Date	
status_3_who	Text	
status_4	Calculation (Text)	= "Edited"
status_4_date	Date	
status_4_who	Text	
status_5	Calculation (Text)	= "Encoded"
status_5_date	Date	
status_5_who	Text	
status_6	Calculation (Text)	= "Exported to DAMS"
status_6_date	Date	Indexed
status_6_who	Text	
status_7	Calculation (Text)	= "Indexed in DAMS"
status_7_date	Date	
status_7_who	Text	

ipc_performances Field Name	Field Type	Formula / Entry Option
status_8	Calculation (Text)	= "Metadata Created"
status_8_date	Date	
status_8_who	Text	
status_9	Calculation (Text)	= "Captured on SOM Web"
status_9_date	Date	
status_9_who	Text	
title	Calculation (Text)	Unstored, = ipc_titles::title
title_num	Number	Indexed
venue	Calculation (Text)	Unstored, = Recital_Form::Location
www_directory_name	Calculation (Text)	Unstored, = GetAsText(performance_num) & "_" & GetAsText(Year (Recital_Form::Greg_Date)) & GetAsText(Month(Recital_Form::Greg_Date)) & GetAsText(Day(Recital_Form::Greg_Date))
www_MSTR_file_name	Text	Indexed
year_of_recording	Calculation (Number)	Unstored, = Year(Recital_Form::Greg_Date)

Appendix F: Peer Review Options for Music

Open Journal System (OJS)

Advantages:

- Full featured peer review support, including management tools, email templates and reminders, and reviewer database.
- Easy, fairly intuitive interface
- Ability to associate multiple files of any type
- Free. Open source.
- Locally controlled.
- Some ability to customize look and feel.

Disadvantages:

- Designed to support print journals. Could be "faked" into being a music review tool by either making the review the main object with the music file associated, or by making the main textual object just a file that contains the name of the musical file being reviewed and points to it.
- No real customer support, although the development team tries to respond and there's a technical discussion forum for OJS users.
- No real archiving provision.

Considerations:

Requires installation, database and server support as well as some level of technical expertise. The Scholarly Publishing Office (SPO) is experimenting with a development version and may make a production version available to our journal publishing partners. SPO could support School of Music, Theatre & Dance reviews on our installation.

More information:

http://pkp.sfu.ca/ojs/

Deep Blue (running on DSpace platform)

Advantages:

- Files can be held until approved for release; release can be to a community (e.g., to reviewers) then to the general public.
- Can take any file type and can easily associate other files with the parent file.
- Easy, fairly intuitive interface.
- Free. Open source. Part of university-wide endeavor.
- Under local control.
- Support from Library's Deep Blue team.
- Long term access and preservation. Persistent URLs.

Disadvantages:

- Does not support traditional peer review process; it could be forced into acting as a peer review tool, but it's not intended as such, so using it that way would mean manipulating the review workflow.
- Limited ability to customize look and feel.

More information:

http://deepblue.lib.umich.edu

Merlot

Advantages:

- Designed to support review and commentary, although not the traditional peer review workflow.
- Easy, fairly intuitive interface
- Can be a review of any digital object that has a URL
- Free.
- Set up and ready to go.
- Reviews can be public or private.
- Part of a collaborative effort in higher education. University of Michigan is a "system partner." Ties to Course Tools Next Generation

Disadvantages:

- Designed to support online learning objects and course materials. The music entries in the catalog point to educational music sites.
- May not provide archival services.
- Reviews would reside with Merlot, not locally, so to some extent be out of School control.
- No ability to customize look and feel.

Considerations:

Reviewed resources reside in discipline communities with a generic interface, so U-M content would not be branded.

More information:

http://taste.merlot.org

MBlogs

The library and ITCS recently initiated a blog service. It is easy to use and somewhat customizable. A blog may be recommended for archiving by the Bentley Library. It's not a peer review tool, but it could be use to host moderated, monitored, or open discussion of School of Music, Theatre & Dance publications.

More information:

http://mblog.lib.umich.edu

THE UNIVERSITY OF MICHIGAN WORKPLACE 2006

Exemplary Team Award
Honorable Mention

Internet Publication Advisory Team

In recognition of your commitment to the University of Michigan community.

June, 2006

Laurita Thomas

Laurita Thomas
Associate Vice President for Human Resources

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