

## Werk

**Titel:** The Bernstein Archives: The Working Collections Model for the Conference

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## CONFERENCE SESSIONS

### **The Bernstein Archives: The Working Collections Model for the Conference**

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#### **Digitization**

The Leonard Bernstein Archives will be the first part of a digital archives of American music that the Library is creating. The digital music archives, which contain 25,000 linear feet of historical materials donated by the Bernstein family, will be available to other libraries, schools, and cultural organizations. The Library has drawn an advisory council from six other institutions with significant music collections help guide the transition of the collection to digital form. Council members are working to identify collections that will complement the Bernstein materials, and to determine the best way to digitize those materials and make them available to the public.

The digitization of the Bernstein Archives is one step in the Library's progression toward providing electronic access to its special collections. The special collections comprise 75 million of the 10 million items in the Library's collections. The public can discover many of the items in the collections only through reference librarians or specialists in those particular areas, because only a small percentage of the special collection items are under bibliographic control.

#### **Conversion**

The Bernstein Archives provide a representative sampling of the range of materials to be converted from paper to electronic form, although they are far less paper-based than other holdings in the Music Division. Participants studied samples of the collection, which includes 117 scrapbooks kept throughout Bernstein's career, date books, personal letters to family members and colleagues, pencil drafts of musical compositions, concert programs, and record

jackets, among many other special-format items. The collection presents a number of challenges to digitization because of the great variety of materials within it.

In studying the collection materials, participants questioned the usefulness of providing such material digitally without the contextual information that makes the data meaningful.

### **Copyright**

A number of questions arose regarding restriction and origination of digitized materials:

- Once the sound recordings or the sheet music are digitized and made available on the Internet, can anybody then use the music?
- Can someone essentially use it as if it were in the public domain?
- When works are created digitally, what constitutes the original version of the work?
- How will people distinguish between the original and the copy for preservation purposes?
- The Library of Congress has a statutory responsibility for enforcing the copyright laws and requiring the deposit of copyrighted material. But it also has a seemingly contradictory role, which is to promote the arts and sciences by making the material available to the public as fully as possible. The Library must find a balance between access and protection.