

Michigan Opera Theatre: Creating a next generation cultural library

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Abstract

The Allesee Dance and Opera Resource Library was founded in 2007 to serve as a resource center for dance and opera educational programs, and serve as the institutional archives for the Michigan Opera Theatre (MOT). The majority of its collection consists of archival items; recordings, videos, and ephemera related to past productions. The challenge to make the collection more accessible is two-fold, providing the ability to search the materials, and providing access to items- especially those in outdated formats. The current strategic vision for the library consists of the following points, to digitize all possible archival materials, including recordings, photographs, videos, and paper items. Additionally, to make all digitized items easily searchable, and available online to the public. The current initiative is to digitize the entire collection, and to integrate this rich historical collection with the performance history of the MOT. Issues such as technology, systems development, staffing, and digitization equipment are discussed, along with internal practices on metadata and authority control. Specific software is discussed, as well as the ongoing PAST software to integrate archival materials and performance history. The MOT is staging itself to be a model for small cultural institutions, and to show that even a minor repository can leverage existing technology and skills to better serve patrons.

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Introduction

The Allesee Dance and Opera Resource Library was founded in 2007 to serve as a resource center for dance and opera educational programs, and serve as the institutional archives for the Michigan Opera Theatre (MOT). Initially funded by a large private donation, the library has evolved from an undeveloped space into a functioning library, with the initial funds providing shelving, computers, and some library research materials. Serving as the cornerstone of the new Ford Center for the Performing Arts, the MOT library provides an essential service to the community. “Opening the Ford Center for Arts and Learning is the realization of a dream some 35 years in the making,” said Dr. David DiChiera, Founder and General Director of Michigan Opera Theatre. “I’ve always believed that education and outreach are an essential component of our work at Michigan Opera Theatre, and this new facility will allow us to expand our offerings, and touch even more lives with the arts.” (Michigan Opera Theatre).

The majority of its collection consists of archival items; recordings, videos, and ephemera related to past productions. Additionally, there is a large collection of commercial items, such as dance books, classical recordings, and various operatic scores. Currently, the archival collection is over one hundred archival boxes, with additional collections of recordings, videos, and performance materials.

The current challenge for the library is access to materials. The archival collection is extremely valuable not only for maintaining the history of the organization, and also contains important materials for the regular MOT operations. Photographs and videos are important to support the creative endeavors of future productions, and educational materials are important to

support the MOT's educational initiatives. Many of the recordings are originals- and the only surviving copies, representing the entire audible history of the organization over a twenty year span.

The challenge for to make the collection more accessible is two-fold, providing the ability to search the materials, and providing access to items- especially those in outdated formats. While computers and related scanning equipment were purchased during the initial funding stage, there was no fiscal provision for ILS systems or digitization software, and services provided by local consortiums would present a large financial burden. To continue the mission of providing access, the library desired a plan of digitization to save archival items, as well as make its collection available to the staff and public.

The current strategic vision for the digitization initiative consists of the following points, to digitize all possible archival materials, including recordings, photographs, videos, and ephemera. Additionally, to make all digitized items easily searchable, and available online to the public and integrate the performance history with the items, relating archival materials with information about performances. As with many performing arts collections, the ability to understand photographs and recordings within the context of the performance is extremely important. Many of the photos and recordings are of unknown performers, and while research materials exist to explain the details, a data system combining performance information with archival items could provide a substantial research tool.

Successful Examples

For a successful example, the MOT examined Metropolitan Opera and their online database of performance history and archives. Written about by Anthony Tommasini in the New York Times, he states, "It's somehow fitting that the MET's sophisticated, user-friendly database

has finally opened up that sunless archive.” The MET system, while somewhat primitive in light of more interactive search systems, generated considerable praise in their support of their history. In their initiative, the MET has created an online source of all known performances, and additionally integrated digitized archival materials, notably photographs. Tommasini continues,

Opera buffs everywhere are finding the database addictive. Mr. Tuggle has a growing file of correspondence from appreciative users. Recently, an ominous letter arrived from one "Enzo Adorato," informing Mr. Tuggle that he was being sued in a class action brought by employers across the United States for "wrongful interference with their employees' productivity" because of the Met's engrossing database. Moreover, the letter continued, a separate class-action suit was being filed against Mr. Tuggle and his database by neglected spouses, children and significant others for causing "alienation of affection" in their homes.

Clearly the MET system presented an immense value to the institution, and the public, as well as generated additional traffic into the MET website. However, the MET initiative was build on top of the commercial InMagic system, and would not be applicable to the MOT in terms of cost and support. Additionally, the search functionality of the MET system is limited, results are at times confusing, and more powerful searches can only be conducted after reading extensive documentation. (Metropolitan Opera)

In a related example, the Chicago Symphony Orchestra Rosenthal Archives provides a rich catalog of their archival items online. Named Theodore, the archives provides a full online search, allowing searching of their large collection. From their website, “Through a project generously funded by the National Endowment for the Humanities, the majority of archival holdings are now fully searchable via THEODORE, the online database of the Rosenthal Archives. Included are corporate records, music manuscripts, selected photographs, and recorded sound and moving image collections.” (Chicago Symphony Orchestra) Build on top of the InMagic DB Text engine, it provides a similar functionality to the MET system. Additionally, the CSO provides much additional information about the archives on their website, showing the

importance of this activity to the organization. While the system provides a powerful glimpse of their archival holdings, the system is not designed to serve as a digital asset management tool, and has little support for working with digital surrogates. Digitized images are not displayed in the system, and there is no ability to understand the archival items in the context of a performance. Additionally, the InMagic system is as much of a development tool as an archival catalog, and needs considerable configuration to implement. (InMagic)

The MOT project, while similar in intent to the CSO and MET's initiatives, needed to be conducted without additional cost to the institution. Beginning fall 2007, help arrived with the assistance of Wayne State University and the Institute of Museum and Library Services. As part of a two year grant named "Training the next generation fine and performing arts librarians," select library and information science graduate students would be assigned to the library and archives to help start the digitization, as well as assist in the physical construction. A publicity notice from WSU states, "In addition to earning masters degrees in library and information science from Wayne State University, the recruits will receive practical training from mentors in building and organizing a new library; managing an orchestra library; providing services in a well-established library; and providing services to faculty in an academic environment."(Wayne State University) The first thirty-week phase was centered on the physical construction of the library, and processing the hundreds of boxes of both library and archival items.

The current phase is to make items accessible, and to follow a plan of digitization to share the MOT collections. In order to providing access to the digital collections, three objectives are to be accomplished, creation of digitization practices, creation of an archival / digital asset management system, and deployment of an ILS to support searching of more traditional library items. Additionally, volunteers were needed to assist in the digitization and cataloging of the

library and archive. Following an education emphasis for both patrons and staffers, the MOT not only provides resources for the performing arts, but also to help train library staff on the technical issues of digitization.

Digitization Practices

Current digitization projects fall within three categories, audio, photographic, and ephemeral digitization. Pictorial resources are digitized in one of two manners, either flatbed scanning or with slides and negatives, using an automated slide scanner. All equipment was color calibrated using a hardware calibration device, and both flatbed and slide scanners were tested with ISO 16067-1 Standard test targets. (Franziska) The inexpensive VueScan software is used for scanning, and all relevant settings are saved in profiles that can be quickly changed, making format changes a quick and automatic process. Scanning standards are based on Library of Congress specifications for digital imaging, which includes master scans varying from 300 – 1200 ppi, at 24bit color or 8 bit grayscale. (Library of Congress) All files are saved in uncompressed TIFF format, with additional thumbnail and access images created via batch processes to support viewing in the archival online catalog (PAST OPAC, discussed below). As the future transferability of the images is critically important, file metadata is entered in the images using Adobe Photoshop, and TIFF tagging is entered based on LC specifications. (Library of Congress) All digitized images automatically include technical metadata as a function of the scanning software, and most descriptive metadata can be entered for entire image groups using Adobe Bridge.

Audio resources are digitized using an M-Audio outboard soundcard and numerous accommodations have been made to make the system as quiet as possible; including installing

dedicated ground lines to all equipment. Designed around parameters created by the Harvard University “Sound Directions” program, recordings are captured at 256 kilobytes a second, joint stereo, and are saved in both archival wave (.WAV) and MP3 format. The Sound Directions program, a joint venture between Harvard and the National Endowment for the Arts, provides tools and standards for ongoing audio digitization programs. They state, “Sound archives have reached a critical point. Unique original materials are rapidly deteriorating, but prior to the initial phase of the project there were few published standards or best practices that addressed the post digitization stages of archival audio preservation specifically.”(Harvard)

The open-source audio recording software Audacity is used for the recording, as well as providing editing and metadata creation tools. All recorded files have metadata that mirror information entered in the archival catalog, providing for identification independent of the catalog. Additionally, recordings are copied to CD, creating a CD duplicate that can be shelved in the library collection and used by patrons and staff. Currently, the library has the capability to digitize most major formats, including Reel to Reel, Audio Cassette, DAT, and LP’s. All recorded files are archived in a centralized digital file repository; along with all other digital files. The digitization process currently generates about 3-5 gigabytes per performance, adds nearly a dozen new items to the collection every week.

Data Systems

The data systems used for the MOT are three separate systems, two open source and a custom developed solution. The first system is the open source Archivists’ Toolkit, which allows for the creation of encoded archival description (EAD) finding aids, and provides the backbone support for creation of an archives database for both physical and digital items.

Second, is the Koha ILS system, which provides a catalog for non-archival library items, as well as patron databases and future interlibrary loan partnerships. The third system, known as PAST or the Performance Archive Search Tool, allows for the creation of a performance history database as well as search the archival collections, a feature previously unavailable with the Archivists' Toolkit software.

Archivists' Toolkit

The Archivists Toolkit, or "AT" is freely available software for the creation of archival finding aids. It also allows for the creation of item level bibliographic records, as well as creates physical and digital archival items, and can export records in many formats, including EAD, METS, MODS, MARCXML, and Dublin Core. As stated on the AT website,

The Archivists' Toolkit™, or the AT, is the first open source archival data management system to provide broad, integrated support for the management of archives. It is intended for a wide range of archival repositories. The main goals of the AT are to support archival processing and production of access instruments, promote data standardization, promote efficiency, and lower training costs.

AT provides the main metadata tool for the archives, and provides an excellent tool to support standards compliant cataloging practices. Allowing easy creation of subject and name authority lists, it assists the user in with metadata entry with effective "tooltips" and substantial documentation. While AT presents a leap forward in archival cataloging software, the functionality is limited by its lack of a public interface, and the items recorded cannot be related to performance information. Simply stated, AT needed a web OPAC that could allow easy searching, as well as relate archival materials to performance information.

PAST – Performance Archive Search Tool

PAST, or the Performance Archive Search Tool, is two separate pieces of software which integrate with data from Archivists Toolkit allowing the creation of a performance history database as well providing an OPAC. Built on top of a previous version developed for the Detroit Symphony Orchestra, and exhibited at the 2007 Major Orchestra Librarians Association, PAST provides an innovative way to connect archives and past performances.

The first component of PAST, PAST Dates, is a custom desktop application which captures all relevant performance information, including dates, artists, and location. PAST Dates integrates with the Archivists' Toolkit underlying MySQL database, uses the AT authority lists for primary information. AT uses person names for the performers and subjects for opera titles; providing an easy means promote consistency between the archives and performance history. The system can show all photos of a performer, or their performances – a new method for integrating archives and the performing arts. (Appendix A) The small PAST Dates application is simple to operate, and includes numerous enhancements to speed up data entry – such as copying of performances and “suggested” entries to minimize typing. With fields for date, location, performers, roles, notes, and scanned programs, all necessary information about a performance can be captured.

The second component to the PAST system is the PAST OPAC, which allows searching the archival collections, as well as performance history and authority lists (Appendix C). Visitors can search using “suggested” searches, including wildcards, and get results in an easy to view paginated format. All results are clickable, which opens name, subject, or item detail pages. Archival items can be opened in a zoomable image viewer, allowing a closer examination

of archival items (Appendix D). Additionally, PAST allows searching by performances dates, or users can browse authority lists to see archival materials and performances information. Visitor can select artists by name, and see their archival items and performances, as well as related biographical data (Appendix E). Performance titles and dates are both searchable, and provide information and all persons in that performance, and the page includes a direct link to the scanned program book, containing primary source information about that performance.

Unique to the PAST system is the ability to browse the different levels of archival description, within a framework similar to a computer “files and folders” mechanism. Conceptually similar to the OASIS finding aid searching system in place at Harvard University, the system allows for interactive browsing of the different levels of archival description (Harvard). The archival levels can be open and closed independently, and the items can be clicked to show that item’s detail page (Appendix F). An enhancement to the traditional method of static finding aids, PAST provides a new interactive way to “browse the boxes.”

Of special attention during the development of the PAST OPAC is the challenges in explain archival levels of description to an average patron. While researchers and archivists will no doubt be comfortable with the idea of multi-level description, the public and general MOT staff won’t necessarily know the meaning of an archival “sub-series” as opposed to “fond”, “item”, or “collection”. Additional steps have been taken to help the intelligibility of the levels, including simplifying terms and the using descriptive icons- adding a visual element to explanations. PAST uses a standard set of icons to help provide a visual clue that the visitor is looking at the description of a folder of items, as opposed to a single item or a box of items. Archival items gain appropriate icons depending on their level, a box for a series, a file folder for a file, and a document icon for an item. In the case of digitized items, additional icons are used

to differentiate between photographs, audio, and video materials. All icons provide “tooltips”- the user can cursor over place their cursor over the item to gain a definition of that level of description. (Appendix F) Every instance of a defined term uses a dotted underline format (meaning definition), and when cursored over provides a definition, helping users understand what the different levels describe. For the more traditional researcher PAST allows for the usual method of display of a finding aid, in a “Collection Browser.” By simply selecting a finding aid, the PAST system shows the document in an outline format, with the inventory lists linked to specific items (Appendix G). PAST provides a unique method to integrate performances and items, allowing for an innovative new way to understand a performing arts collection.

Koha

Koha is an open source ILS system designed to provide a high level of functionality without any cost, as the system is designed by a community of developers. While the AT system provides a unique and innovative way to work with archival materials, it does not support commercial items in the method most preferred by libraries, nor does it support the essential ability to copy catalog. Without the ability to easily manage MARC records like a real ILS, Koha was an obvious choice to supplement the AT and PAST frameworks.

The Koha developers state on their website,

Koha is the first open-source Integrated Library System (ILS). In use worldwide, its development is steered by a growing community of libraries collaborating to achieve their technology goals. Koha's impressive feature set continues to evolve and expand to meet the needs of its user base.

With full support for patron records, cataloging, serials, and extensive reporting, Koha provides a powerful ILS platform. Once integrated into the PAST system, users will be able to search both the archives and library items in a single step.

Koha & AT Integration

Koha will search primarily non-archival library items, but additional steps are being taken to integrate both the ILS and the archival search systems. To facilitate easier searching, the Koha and PAST searches are being integrated into a unified search, where patrons can select to search either library or archival materials. By using a consistent design and a single point of entry, users won't know which system is being used, only which materials they intend to find. A simple top menu asks for a library or archival search, and the system redirects to the relevant type of material. Realizing that users may inadvertently search the wrong system, items in AT are load into Koha via MARC records to provide a level of integration between the search results. Items in Koha link to the item in PAST, and allowing for instant viewing of the digital resource. Many key archival items are placed within both systems, as well as records for all MOT collections. Finally, AT authorities are mirrored into the Koha system, allowing for a consistent set of taxonomy for both cataloging and searching. Users can search by “Madame Butterfly” consistently across both systems, and retrieve both library and archival items.

Volunteer Program

The most difficult challenge in most digitization projects is the cost, mainly staff time in scanning and creating metadata. To help facilitate the various digitization processes, a volunteer program was started to provide the additional help to complete the initiative. A call for

volunteers was sent to the WSU library email list, and a response of eight students was obtained (Exhibit H). Volunteers are and are provided training in the various digitization practices, including scanning and using AT for entering metadata.

Volunteers are encouraged to continually improve the digitization workflow processes, and to lend their own expertise to the initiative. Volunteers have been instrumental in the development of library practices, and provided professional services beyond merely digitization. One dedicated volunteer archivist created a long term preservation plan for the library, helping to institute conservation practices that have been implemented during the digitization process. In another example, a large records management plan for the MOT is being created, which will serve as the model for the future development of the archives.

Conclusion

The Michigan Opera Theatre project is far from complete, but it is expected that the PAST and Koha systems will be ready for internal use in the winter of 2008 and available to the general public in the spring of 2009. Remaining tasks include integrating the PAST and Koha search systems, completion of several areas of the PAST system, and continued entering of archival and library holdings. While it is expected that the archival processing will continue beyond the public launch date of the system, all library items should be cataloged within a few months timeframe (approximately 5,000 items).

The challenges encountered in starting such an ambitious plan have been continual, and includes technology, a lack of financial resources, and the expertise involved in creating such a large digital repository. However, the mission to provide access to materials necessitates a new way to use the library and archival materials, and the existing plan helps to leverage available

resources without any significant cost. Future enhancements will continue development of the PAST OPAC, and adding additional information into the system. Currently, the library is undertaking a long term planning process centered on developing community relations, and working with MOT development staff to find additional funding.

It is hoped that other institutions can benefit from the MOT project, and gain insight into some the innovative tools developed for the project. There has been considerable interest in the PAST system, and the long term goals plan on making the system available as an open-source component to support future development, and potentially help other institutions. The MOT looks forward to continuing their digitization project, and becoming a model for small cultural institutions.

Appendix A – PAST Dates

PAST - Event Creation Tool

PASTID: 1066

	Date	Location
▶	4/17/1999	Detroit Opera House
	4/21/1999	Detroit Opera House
	4/24/1999	Detroit Opera House
	5/1/1999	Detroit Opera House
	4/18/1999	Detroit Opera House
	4/23/1999	Detroit Opera House

Names		Notes
	Name	Role
▶	Grollo, Francesco	Pinkerton
	Foster, Andrew	Goro
	Segar, Kathleen	Suzuki
	Ledbetter, Victor	Sharpless
	Wei, Sun Xiu	Cio-Cio-San
	Moss, Gary	Imperial Commissio...
	Patterson, James	The Bonze
	Scherrer, Barbara	Kate
	Mercurio, Steven	Conductor
	Corradi, Mario	Director
	Brown, Zack	Set Design
	Lapiz, Anibal	Costume Design
	Smith, Kendall	Lightning Design

Madama Butterfly
 A Little Night Music
 A Masked Ball
 Abduction from the Seraglio, The
 Aida
 Amahl & the Night Visitors
 Anna Bolena
 Anoush
 Ariadne auf Naxos
 Barber of Seville, The
 Boris Godunov
 Candide
 Carmen
 Cinderella
 Cosi fan Tutte
 Cyrano
 Daughter of the Regiment, The
 Dead Man Walking
 Der Rosenkavalier
 Die Fledermaus
 Don Giovanni
 Don Pasquale
 Elixir of Love, The
 Emperor Jones
 Eugene Onegin
 Falstaff
 Faust
 Fidelio

Appendix B – PAST OPAC Search Interface

The screenshot displays the Detroit Opera House OPAC search interface. At the top left is the logo for the Detroit Opera House. Below the logo are navigation tabs: Search, Name Browser, Subject Browser, and Collection Browser. The Search tab is active, showing a search box with the text 'butterfly' and a 'Search Titles' button. Below the search box are tabs for 'Item Titles', 'Names', 'Subjects', 'Performance Title', and 'Performance Dates'. The search results are displayed in a table with columns for 'Items' and 'Type'. The results list various items related to the opera 'Butterfly', including an article and several artist biographies. Each result includes a link to the item, the collection name (MOT Archive Production and Performance Collection), and the archival level (file).

Items	Type
[Article]20 December 1972, Southfield Sun, "Japanese by birth, girl at 15 performs 'Madame Butterfly'" Collection: TEMP COLLECTION - Lauren Date: 1973	Archival Level: item
[Artist Biography] Carlo Ventre : Pinkerton 2 - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Francesco Grollo : Pinkerton 1 - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Gary Moss : Yamadori & Imperial Comm - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Kendall Smith : Lighting Director - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Mario Corradi : Director - Madama Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Natalia Dercho : Cio-Cio San 2 - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Suzanne Action : Chorus Master - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Victor Ledbetter : Sharpless - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file
[Artist Biography] Xiu Wei Sun : Cio-Cio San - Butterfly Collection: MOT Archive Production and Performance Collection	Archival Level: file

Appendix D – PAST Item Detail Page & Archival Viewer



Search Library

Search Archives

Search Performances

- [File] Washington Square Clips 1976 2
- [File] Madame Butterfly 77-78
- [File] Madame Butterfly Programs
- [File] Madame Butterfly Reviews
 - [Review] - 8 NOV 1976 - Windsor Star, The
 - [Review] - 8 NOV 1976 - Flint Journal, The
 - [Review] - 17 NOV 1976 - Detroit Monitor
 - [Review] - 20 NOV 1976 - Kalamazoo Gazette
 - [Review] - 18 NOV 1976 - Eccentric, The
 - [Review] - 7 NOV 1976 - Detroit Free Press
 - [Review] - 21 NOV 1976 - Michigan Free Press
 - [Review] - 8 NOV 1976 - Detroit News, The
- [File] Butterfly Bios / Cast List
- [File] Madame Bios - 1976
- [File] Madame Butterfly - 1976 2
- [File] Dayton Butterfly Contracts

[Review] - 20 NOV 1976 - Kalamazoo Gazette

by [Heintz, Diane \(Reviewer\)](#); [Kalamazoo Gazette. \(Publisher\)](#)

Collection: [MOT Archive Production and Performance Collection](#)

Archival Level: item

Digital File Type: text

ID Number: A_PER_B13_F4_005

Date(s): 1976

Related Names: [Albany Records.](#)

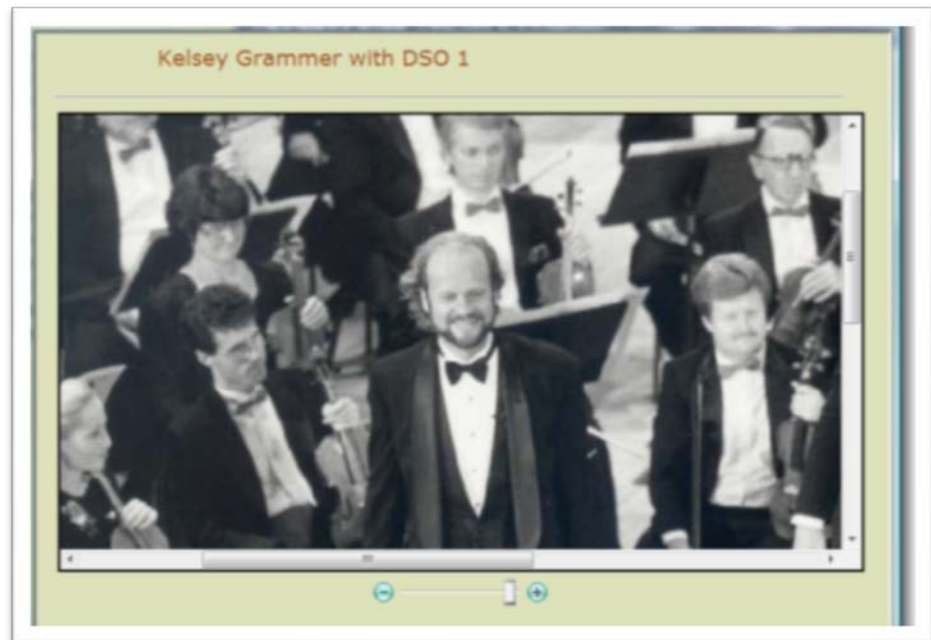
Related Subjects: [Madama Butterfly](#) - [Madame Butterfly](#) - [Reviews](#) -

Notes Related Performances


Abstract :
- Review: "Lots of Enthusiasm For 'Madame Butterfly'"

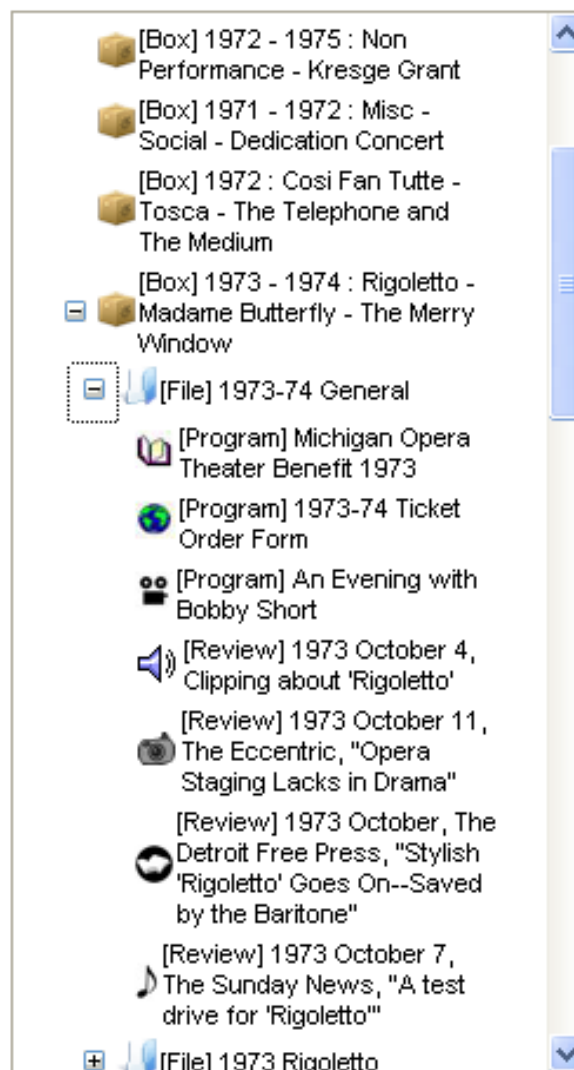
Existence and Location of Copies note :
- Two copies.














General note :
PASTID-1088



Appendix F – PAST Archival Browser

Collection:	General Photo Collection
Archival Level:	 subseries
ID Number:	
Date(s):	1967 - 1999 <div style="border: 1px solid black; padding: 2px; display: inline-block;">a series of items, may span several physical containers</div>
Related Names:	



-  [Box] 1972 - 1975 : Non Performance - Kresge Grant
-  [Box] 1971 - 1972 : Misc - Social - Dedication Concert
-  [Box] 1972 : Cosi Fan Tutte - Tosca - The Telephone and The Medium
-  [Box] 1973 - 1974 : Rigoletto - Madame Butterfly - The Merry Window
-  [File] 1973-74 General
-  [Program] Michigan Opera Theater Benefit 1973
-  [Program] 1973-74 Ticket Order Form
-  [Program] An Evening with Bobby Short
-  [Review] 1973 October 4, Clipping about 'Rigoletto'
-  [Review] 1973 October 11, The Eccentric, "Opera Staging Lacks in Drama"
-  [Review] 1973 October, The Detroit Free Press, "Stylish 'Rigoletto' Goes On--Saved by the Baritone"
-  [Review] 1973 October 7, The Sunday News, "A test drive for 'Rigoletto'"
-  [File] 1973 Rigoletto

Appendix G – PAST Collection Browser

Michigan Opera Theatre Production and Performance Collection The combined archive containing the history of the Michigan Opera Theatre.

Prepared by Paul Gallagher



Michigan Opera Theater
1526 Broadway
Detroit, Michigan
48226
313-965-4595
tlentz@motopera.org
www.michiganopera.org

Finding aid URL: <http://www.motopera.org/Collections.aspx?ID=1>
Latest revision: 11/15/2008 10:37:10 PM

Collection Summary

Title: MOT Archive Production and Performance Collection
Span Dates: 1949 - 2005
Bulk Dates: -
ID No.: A PER
Creator: DiChiera, David, Dr.
Extent: 72.5 Linear feet - 112 letter size archival boxes, 4 four drawer file cabinets
Extent: Written in english.
Repository: Michigan Opera Theatre Library
Finding Aid Status: In_process

Abstract: This collection contains information and documents related to performances and production, including papers, box office receipts, artist bios, press clippings, and numerous other related items.

Selected Search Terms

Names:
[DiChiera, David, Dr.](#)

Subjects:
[Michigan Opera Theatre -- Communications](#)
[Michigan Opera Theatre -- Community Programs & Education](#)
[Michigan Opera Theatre -- Dance](#)
[Michigan Opera Theatre -- Development](#)
[Michigan Opera Theatre -- DOH Management](#)
[Michigan Opera Theatre -- Finance](#)
[Michigan Opera Theatre -- Production](#)

Administrative Information

Abstract
This collection contains information and documents related to performances and production, including papers, box office receipts, artist bios, press clippings, and numerous other related items.

Scope and Contents note
This collection covers all realia related to the performances and productions, but does not contain photographs as these are sorted into the MOT Archival Photo collection.

Separated Materials note
The majority of photographs have been sorted into the MOT Archival Photo Collection.

Conditions Governing Access note
Some items contain personal information, and access will be determined on a case by case basis at the discretion of the archivist.

Container List

Series 1 : 1949 - 1970 1949 - 1970

Appendix H – Volunteer Notice

Michigan Opera Theatre is looking for progressive, enthusiastic and detail oriented LIS students to help in the creation of their new digital library and archives. The Michigan Opera Theater Archive is the official repository of the Opera's forty year history, as well as home to the beautiful Allesee Dance and Opera Resource Library - specializing in research materials specific to dance, opera, and related performing arts.

The MOT Archive and Allesee Library was founded in 2006 and is currently starting on an exciting and ambitious plan of digitization and preservation as well as cataloging numerous library items. **Positions are available immediately, and will continue through the 2008 academic calendar.** This is an unpaid position, with a minimum commitment of, but not restricted to, six hours weekly in no less than three hour blocks. Available days will be Wednesdays and Thursdays, during regular business hours. Candidates will gain invaluable experience in a wide variety of topics, from management of a cutting edge performing arts library to the latest techniques in digitization and archival processing.

Upcoming projects include:

- development of a unique online archival catalog designed specifically for the MOT
- creation of the first searchable database of all MOT performances
- archival processing
- digitization of photographs and audio recordings in a production environment
- cataloging using state of the art tools like Archivists' Toolkit for EAD encoding
- use of professional digitization equipment
- designing local authority files using Library of Congress standards
- handling artifacts and preservation issues
- other assignments depending on the skills and the interests of the student

This is a very exciting time for MOT as it prepares its collection to be made available on the Internet for patrons and connoisseurs of the performing arts. If you want to work in a fun and exciting atmosphere helping to share the history and resources of Michigan Opera Theatre with a new generation of patrons, this opportunity is for you. Extensive technical skills are not required – training to be provided. The MOT Archives and Allesee Dance and Opera Resource Library is located in the beautiful Detroit Opera House in exciting downtown Detroit, parking will be made available.

Interested candidates should send a resume or CV to the library director, Dr. Tim Lentz at tlentz@motopera.org or call us at (313) 965-4595.

Appendix J – Technology Resources

Koha - Open Source ILS: <http://www.koha.org/about-koha/>

Archivists' Toolkit – Archival EAD creation: <http://www.archiviststoolkit.org/>

Microsoft .NET - PAST Development Environment: <http://www.microsoft.com/NET/>

MySql - Relational Database: <http://www.mysql.com/>

VueScan – Scanning software: <http://www.hamrick.com/>

Audacity – Audio capture software: <http://audacity.sourceforge.net/>

ColorVision - color calibration tool: http://spyder.datacolor.com/index_us.php

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