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The jazz archive is a unique hybrid that combines elements of a music library, sound archives, and black studies center, as well as a traditional manuscripts collection. It has been greatly affected by both the evolution of the field of jazz studies as well as recent trends in libraries and archives. This study examines what institutional management perceives as the current challenges facing jazz archives in America and how these are being addressed. Five case studies of significant repositories in the United States (Institute of Jazz Studies at Rutgers University, Hogan Jazz Archive at Tulane University, Chicago Jazz Archive at University of Chicago, Felix E. Grant Jazz Archives at University of the District of Columbia, and Los Angeles Jazz Institute) were based on telephone interviews with the archives directors. Patrons, staff, collection development, institutional affiliation and funding, description and access, preservation, communication and outreach, and inter-institutional cooperation are addressed.

Headings:

Jazz music—Collections
Music archives
Recorded sound archives
Special collections—Case studies

JAZZ ARCHIVES IN THE UNITED STATES

by
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I. Introduction

The first jazz archive in the United States was established just over fifty years ago. In the intervening decades, progress has been slow, but steady. Twenty-five years ago there were three, with additional collections being established within larger departments. At present, there are nearly fifty institutions in this country with significant special collections holdings related to jazz.¹

The story of jazz archives in America is closely tied to the history of the music and its acceptance, first by the general public and then by academic institutions. Issues of bias and discrimination are prevalent, whether based on race, musical style, or even the physical format of materials. When examining this subject, it is vital to consider the people involved—the creators and donors of the materials, as well as the patrons and the staff of jazz archives—and the impact their backgrounds have had.

The jazz archive is a unique hybrid that can combine elements of a music library, sound archives, and black studies center, as well as a traditional manuscripts collection. It has been greatly affected by both the evolution of the field of jazz studies as well as recent trends in libraries and archives. A portion of the difficulties faced by jazz archives have parallels in other areas, such as the special collections library and the field of archives as a whole, and just as it borrows from the aforementioned types of focused repositories, it also shares some of their problems. Other situations encountered by jazz archives are not as universal, being rooted in the special interaction of subject matter, formats, patrons, staff, and cultural history. This study will examine those

concepts in the context of how jazz archives developed, the environment in which they exist, the challenges that they currently face, and possible directions for their future.

¹ Information listed on the Chicago Jazz Archive's webpage of Jazz/Blues Archives, Collections & Museums at <<http://www.lib.uchicago.edu/e/su/cja/jazzarch.html>> as of June 27, 2008.

II. Literature Review

The Study of Jazz in America

Evolution from Recreational to Scholarly

Jazz music is approximately one hundred years and fortunately, this largely improvised music has been documented in recorded sound since 1917. The institutionalized academic study of jazz is much younger. The first English-language scholarly publication devoted to jazz was the *Journal of Jazz Studies* (now *Annual Review of Jazz Studies*), which began publication in 1973. The first graduate program in jazz history and research was established at Rutgers University in 1997. These milestones were the culmination of many years of development, which began in the 1930s. How jazz studies has evolved into an academic discipline is a story that is quite unlike any other.

While jazz was indisputably born in the United States, the serious study of the music had its roots in Europe. As pioneer jazz scholar Walter Schaap said, “To consider it seriously on an intellectual level just didn’t occur to very many people here until the Europeans did it for us.”² Evidence of the early European attention can be seen in conductor Ernst-Alexandre Ansermet’s 1919 published review of a Sidney Bechet performance.³ The bulk of the major jazz discographies have been European in origin (although some have been published in America) despite the great challenges of trans-Atlantic research. Two of the most prominent early scholars were the Frenchmen Hugues Panassié and Charles Delaunay. Panassié’s early writings sought to establish a

jazz canon and to define “The Real Jazz” (the title of his second book, published in 1942). Delaunay’s discographical research resulted in the influential book *Hot Discographie*, first published in 1936 and later revised and published in the United States. The activities and serious approach of the early French critics have been thoroughly described by David Strauss.

In America, however, there was considerable establishment resistance to jazz and later to the study of it. In 1921 the *Ladies’ Home Journal* magazine published an article titled “Unspeakable Jazz Must Go!” and throughout the 1920s and into the 1940s there were similar articles denouncing jazz in both the popular press and in musical publications. “I think the time has come when teachers should assume a militant attitude toward all forms of this debasing and degrading music,” said a Kansas City schools superintendent and the story was front page news in *The New York Times*.⁴ Much of this opposition contained elements of racism and the lingering aftereffects are still present in how jazz is viewed by American society and educational institutions.

The stories of early jazz collectors—the people who would eventually become ensconced in the field as record label executives, professional writers, and educators—has been surprisingly well documented. In many cases, autobiographical accounts have been published and in others, interviews and oral histories have been conducted so that we can now examine both how the study of the music developed as well as what circumstances led to these figures’ involvement and how their expertise and authority grew. Vivid first-hand accounts of the jazz collectors’ world in the 1930s are found buried in the early pages of the autobiographies of Jerry Wexler, Bob Thiele, John Hammond, Dave Dexter, Jr., and Leonard Feather; *H.R.S. Society Rag* published a

series of profiles on collector-writers, including George Hoefler⁵ and in 1939, an excellent survey of the earliest history of jazz collecting was supplied by Stephen Smith as part of the book *Jazzmen*.⁶ Gary Marmorstein's history of Columbia Records provides some material on George Avakian and Marshall Stearns; and additional sources such as the biography of George Frazier and the transcripts of Ron Welburn's interviews of Stanley Dance, Helen Oakley Dance, Russell Sanjek, George T. Simon, and others are valuable in gaining an understanding of the environment in which the study of jazz was born.

In spite of the many arguments against jazz, scholarship slowly evolved. A bibliography of "Books and Periodicals on Jazz from 1926 to 1932" was compiled by Jane Ganfield as part of the requirements for her 1933 degree in library service at Columbia University and in 1938 and 1939, another bibliography by Melvin C. Oathout appeared in serial form in early issues of *H.R.S. Society Rag*, where the compiler supplied this preface:

There are two reasons why the literature of jazz is not extensive. One lies in the very nature of the art: the true genius of jazz is the improvisation of intricate skeins of musical pattern. [...] Thus, unlike classical music, the importance of which can be set down on paper for examination by critics, jazz can only be studied at the time of performance and on records. [...] The other reason I have in mind is less commendable to our civilization. It results from the fact that certain individuals in our society have conceived the idea that jazz is morally bad.⁷

Clearly, even at such an early point in time, there was a burgeoning demand for access to the bibliographic universe of jazz-related writings. By 1942, Robert Goffin and Leonard Feather were offering a course studying jazz at the New School for Social Research in New York.⁸ The instructors brought in a variety of respected guest musicians to discuss and demonstrate jazz. In 1946, conductor Howard Hanson was

presenting jazz at the Eastman School of Music and declaring, “It is high time that popular music should be studied and discussed on a qualitative basis so that we musicians are able to form in our own minds adequate criteria for the judgment of this music.”⁹ *The New York Times* addressed the issue head-on in a 1958 article, which proclaimed boldly, although it would seem a bit prematurely, that “the long voyage from New Orleans barrelhouse to public respectability ends in a triumph.”¹⁰ There remained much to be done, but gradually, the establishment was starting to embrace jazz, if perhaps somewhat reluctantly, with this interested-but-as-yet-undecided attitude. Jazz continued to be viewed as secondary to western art music, and over a half-century later, this is still true.

It should be noted that there was no such thing as a university degree in “jazz studies” during the early development of jazz scholarship. The research was conducted by passionate amateurs, some of whom did have academic training in other disciplines.

The vacuum created by the lack of interest in this segment of American studies on the part of professionals has drawn in hard working but little prepared aficionados who are responsible for a large part of the library of jazz studies. While some work has been done by academicians (Barry Ulanov, Eric Hobsbawm, Marshall Stearns, Alan P. Merriam, et al) and some excellent social analysis and criticism has been produced by competent analysts (Nat Hentoff, Ralph Gleason, Charles Edward Smith, John S. Wilson, and others), much of the work has been by jazz “fans” who have acquired a reputation in small specialists’ publications (primarily) and are thus, as “experts,” qualified to write analytically on the subject.¹¹

In the 1970s, sociologist Robert Stebbins coined the term “serious leisure,” which exactly describes the approach of these jazz research pioneers. They transferred the rigorous methodology of their formal training to their non-professional “hobby.” Even without an “institutionalized means of validating adequacy of training and competence of trained individuals,” their work met all the accepted standards of the definition of

professional¹² and, as a recognized profession evolved, some of these amateurs assumed new full-time positions. Examining how these amateur scholars describe themselves and their efforts is most instructive in attempting to locate them on the leisure continuum. There were even early assessments of jazz critics, with debate and reflection being published in the jazz magazines and in the 1939 book *Jazzmen*, in a section written by Roger Pryor Dodge.

Some of the most rigorous work has been in the area of discography, the new science largely developed by jazz record collectors who sought to answer questions about the participants on recordings and how these artifacts document the history of the music. Social scientist and jazz writer Jack Chambers argues that discography is something that ought to be accepted in academia, although as of yet it has not.¹³ Despite the ideal positioning of university jazz studies and library and information science programs, discography remains an amateur endeavor, although the fruits of these efforts may now be found in university libraries and are even used as trusted reference sources by library catalogers.

This curious gray area between amateur and professional that Stebbins has spent his career investigating continues to be of significance in the area of jazz studies. Even today, there is not a standardized educational background and many leaders in the field come from various perspectives. Whether this will change over time with degrees in jazz studies becoming more commonplace has not yet been determined.

Organizations

Several American organizations began in the mid-1930s, modeled upon Panassié's Hot Club de France, which had been established in 1932. The founding in

1935 of the United Hot Clubs of America by George Frazier, Milt Gabler, John Hammond, and Marshall Stearns was an important first step. As quoted in a *Metronome* magazine article, their purpose was “founded on a desire to facilitate the universal progress of swing music, backed by a conviction that it is a worthy cultural object of study.”¹⁴ They published a bulletin that detailed their activities and plans. Gabler and Stearns used unique repressings of rare jazz records made available only to members as an enticement.¹⁵ In a very real way, this was a preservation effort, and one that the original record labels were unwilling to undertake themselves.¹⁶ The hot clubs also sponsored concerts and jam sessions, providing musicians with work and providing opportunities for fans to congregate and experience the music.

Once the members were identified and assembled, the hot clubs also took on the responsibility of teaching. The beginnings of jazz academia have been compared to the classical Greek system of education. As founder of the Boston chapter,

George Frazier was like Aristotle in his lyceum. College boys would come from across the river in Cambridge; college girls would come from nearby Simmons and faraway Wellesley. And they would all hang on every utterance of the tall, handsome young man who was becoming such a force in the big wide world of jazz.¹⁷

Marshall Stearns did the same thing at Yale: “Every Friday night he held an open house, playing 78s [78 revolutions-per-minute phonograph records] that he shelved in an enormous closet and answering questions about them.”¹⁸ This idea of students learning at the feet of an evangelist has been described many times and early courses in jazz frequently involved one “expert” spreading the word to a throng of eager acolytes. It is significant that, although at its inception this was entirely outside the curriculum of those institutions, many of the participants were college-educated and the universities of Harvard (George Frazier, Marshall Stearns, George T. Simon), Yale (Wilder Hobson,

Marshall Stearns, John Hammond, George Avakian), Princeton (Frederic Ramsey), Dartmouth (Rudi Blesh), and Columbia (William Russell, Ralph J. Gleason, Eugene Williams, Ralph de Toledano, Walter Schaap, Barry Ulanov, Orrin Keepnews, Walter C. Allen) served as the setting for the development of the academic study of jazz.¹⁹ When it came time to cultivate relationships with “the establishment,” a common educational background (with the accompanying social status) would prove to be of great benefit. Further information on this can be found in Dunstan Prial’s 2006 biography of Hammond as well as Hammond’s own autobiography. Paul Lopes has described the subsequent spread of the jazz infatuation from the college campus back to the students’ hometowns and beyond.²⁰ It is worth noting that, despite jazz’s inextricable connection to American blacks, in these early days, nearly all jazz writers were white, although there were exceptions such as Frank Marshall Davis and a few others.²¹

The somewhat later Hot Record Society involved some of the same figures (Frazier, Stearns, and Hammond were on the advisory board, as were both Delaunay and Panassié) and although there was some rivalry with the United Hot Clubs based on New Orleans versus Chicago jazz preferences, both contributed to the development of a network of jazz fans, collectors, and scholars and set the stage for later formalization. Many of the names involved in these early organizations continued and strengthened their involvement through the decades as the study of jazz evolved as an academic discipline. They worked as writers, record producers, managers of artists, and lecturers in various settings and, through these positions, came to be regarded as “experts,” “scholars,” and “critics,” in a field that lacked any kind of standards to define these accomplishments. “Recognition in the field came quickly and easily; jazz was still an

esoteric enough field of endeavor that anyone with knowledge of the music and willingness to share such knowledge was immediately recognized as an authority.”²²

Scholarly Communication

During the rise of the big bands in the 1930s, *Metronome* magazine changed its focus from classical music to swing. George T. Simon became editor and the publication quickly evolved into an essential companion for the jazz fan and served as one of the prime national outlets for jazz writers.²³ Its younger competitor, *Down Beat*, which started in 1934 and quickly took the lead in readership, was similar in coverage but during the 1940s and 1950s, the two diverged somewhat, with *Down Beat* becoming more commercial and *Metronome* less so, particularly under the editorship of Barry Ulanov from 1943 to 1955. *Metronome* struggled to survive at the end of the 1950s and, after an ill-fated change of ownership, finally ceased publication permanently at the end of 1961.²⁴ *Down Beat* survives today, with solid but fairly superficial coverage of jazz targeted to a general audience of fans and it includes plenty of advertising on its glossy pages, a far cry from its heyday when it and *Metronome* would regularly include articles of scholarly significance written by figures such as Martin Williams and Nat Hentoff.

In a 1987 article, Ron Welburn details the earliest specialist jazz magazines.²⁵ Beginning in the late 1930s and running parallel to *Down Beat* and *Metronome*, there were smaller magazines and newsletters that approached writing about jazz from a more specialized perspective.²⁶ Many of these had affiliations with the organizations described above, such as *Jazz Session*, published by the Hot Club of Chicago. In the debut issue of the Hot Record Society’s publication, the editors wrote:

This is your magazine and since the majority of you are record collectors, the Editorial Staff of the *Society Rag* will attempt to make this organ a

magazine strictly for, by, and about collectors. However, we are not above asking for manuscripts because we know that all collectors, when they reach a certain stage, get the urge to break into print and eulogize their favorite musicians and records.²⁷

Another specialist publication was the weekly newsletter *Jazz Information*, loosely affiliated with Milt Gabler's Commodore Record Shop and involving Eugene Williams, Jean Rayburn, Ralph J. Gleason, and Ralph de Toledano (average age 22), with contributions from Walter Schaap, William Russell, and Orin Blackstone, among others. The publication's final issue contains a detailed account of its history, which provides excellent insight into the state of mind of the creators.

We had been cooking up the idea of a hot jazz magazine for a long time. What we wanted most was to produce a monthly or even quarterly review, something like Panassié's *Jazz Hot* but American in language, attitude and direction, as a jazz magazine should be.²⁸

As Williams relates, financial circumstances forced the editors to settle for a weekly newsletter instead. The early issues contain only short reviews and pieces of news, but more essays appeared in the publication's second year and some of the later issues included articles written by Hugues Panassié himself. However, even the shortest items are valuable. The *Jazz Information* readers and writers took it upon themselves to query jazz players for recording details and the discographical tidbits that are presented are of great significance and were the foundation for expanded discographical resources. Faced with budgetary problems and with World War II looming, neither the *H.R.S. Society Rag* nor *Jazz Information* survived past 1941. Others stepped into the breach and filled the need. In 1944, on the occasion of the first anniversary of *The Jazz Record*, its editors looked back on the publication's inception.

A year ago there was not a single regularly published magazine in the jazz field. We knew that there was a large and eager public, record collectors, young (and not so young) enthusiasts of jazz, who wanted and

needed a publication to keep the true spirit of jazz alive, to fight, however feebly, against commercialization of the music and commercial exploitation of its players. [...] We found that what our readers wanted was a magazine that would cement together all the scattered jazz lovers of America and help keep themselves on the right track. They didn't merely want to know where Joe Blow is playing now; they wanted to know more about Joe and his music, what he plays and why, where this music came from and where it is going.²⁹

This mission statement is very much in line with the semi-academic approach to jazz scholarship.

Marshall Stearns, founder of the Institute of Jazz Studies, and William Russell, one of the founders of the Archive of New Orleans Jazz at Tulane University were two of the most important figures in jazz archives and they were vital participants in these labors of love. Likewise, John Steiner, whose massive collection was acquired by the Chicago Jazz Archive after his death in 2000, was a contributor to *Jazz Information* and other little magazines, such as *Jazz* (1942-1943), *Jazz Session* (1944-1946), and the relatively long-lived *The Jazz Record* (1943-1947), edited by pianist Art Hodes (whose collection is now part of the Institute of Jazz Studies). Some of these early scholars, such as *Jazz Information's* Eugene Williams, were also preserving the music by recording musicians and issuing the records themselves. The line between independent record producer, label owner, historian, archivist, fan, collector, record dealer, and critic was not at all clear. However, it is significant to note that these passionate fans had established relationships with the musicians and were considered allies, not enemies or parasites. In all these varied efforts, the lineage from early collector/writers to established institutions is obvious. Particularly in Stearns's case, the formulation of a comprehensive plan began to take shape. By 1949 he was announcing his plans for the Institute.

Starting off very much in line with these earlier collectors' publications, the *Record Changer* began in 1942 and in its early years consisted chiefly of listings of jazz records for sale by individuals, with perhaps two short articles in each issue.

Nonetheless, the need for these passionate collectors to share information was met by this journal and it gathered a readership of the most devoted in America and beyond. The *Record Changer* provided an outlet for pieces such as Ernest Borneman's "The Anthropologist Looks at Jazz" (published between April 1944 and February 1945); Theodore Van Dam's "The Influence of West African Songs of Derision in the New World" (April-May 1954); as well as thorough discographies (sometimes listed under the scientific heading "Quantitative Analysis" with detailed accounts of the sequence of instrumental passages and the durations in measures of each passage). The *Record Changer* also sponsored the publication of an update to Delaunay's *Hot Discographie*, Orin Blackstone's *Index To Jazz*. Obviously, the contributors to the *Record Changer* were approaching the study of jazz in a very different way than the casual fan. The passion for detail had existed in other publications and was seen as an important force in creating a community of amateur scholars.

Since the beginning of organized interest in jazz, there has always been, until the most recent decade, a continuous series of publications, which though "magazine" in format were in actuality listings of phonograph records for the purpose of sale, analysis, or information to the collector. Although these little issues, often pathetically produced, came and went, often to appear again after years of inactivity, they nevertheless provided resource material for the occasional bound volumes devoted to discography. Such cataloging and auction lists were, in fact, the principal catalysts in joining together members of the ever increasing jazz fans' fraternity around the world.³⁰

Beginning in 1953, the *Record Changer* served as the official voice of the Institute of Jazz Studies. Those involved with the Institute and the *Record Changer*

recognized the need for scholarly communication and the publication made its support plain:

Our first suggestion was that the pages of the *Record Changer* could provide the Institute with a means of communication with the jazz world. It is our belief that the Institute must have its own journal, in which can be published news of the activities of scholars and critics who are at work on projects, reports of their findings and the like. Until such time as funds are available for such a journal, we have offered to set aside a section of this magazine at intervals during the year, to serve as the temporary journal of the Institute.³¹

The Institute's column was published through 1954 and the *Record Changer* itself ceased in 1958. Not content to communicate only with the jazz record collecting community, in the 1950s Stearns occasionally also published brief notices of Institute activities in the *National Music Council Bulletin*, which had a very different audience. Stearns died in 1966, just after negotiating the transfer of the Institute of Jazz Studies to Rutgers University. It was not until seven years after Stearns's death that the Institute would have its own publication with the establishment of the *Journal of Jazz Studies* in 1973.

The next landmark in the history of jazz studies was the appearance of two short-lived publications, *The Jazz Review* and *Jazz: A Quarterly of American Music*. Both began in 1958 and served as a home-grown scholarly journals, edited by Nat Hentoff and Martin Williams in the case of the east coast-based *Jazz Review*, and by Ralph J. Gleason in the case of the west coast-based *Jazz*. The stated goal of *The Jazz Review* was "to discuss jazz as if it were a music, an important music with an important heritage, and discuss jazz musicians as if they were creative people rather than public celebrities or colorful old characters."³² It featured articles by some of the brightest names, including the Americans Samuel B. Charters, Roger Pryor Dodge, and Gunther

Schuller, and the Europeans Max Harrison, André Hodeir, and Joachim Berendt.

Similarly, *Jazz* described itself as “a responsible, adult magazine in which the various intriguing aspects of this music and its artists could be discussed at length.”³³

Contributors included veterans such as George Frazier, John Hammond, and Charles Edward Smith, and slightly younger writers such as Larry Gushee and Ira Gitler. *Jazz* also actively solicited new contributors:

We are convinced that there exist in this country and in others, numerous serious students of jazz music who have something of value to say. We invite them to contribute. We deem it our duty to seek out and print new, provocative and refreshing viewpoints on jazz from people whom, although they have not as yet made themselves known as commentators on this subject, may very well have more to say than those with an international reputation.³⁴

Unlike those found in the *Record Changer*, articles in *The Jazz Review* and *Jazz* often included musical notation, which was not at all common in articles on jazz in other publications. *The Jazz Review* also encouraged jazz musicians themselves to write and Quincy Jones, Benny Golson, and Jimmy Giuffre were among the many who contributed and *Jazz* even included an essay by Duke Ellington. Both publications ventured into other disciplines, presenting poetry, photo-essays, and etymological studies. *Jazz* ceased suddenly in early 1960 with *The Jazz Review* following in 1961 and the type of serious writing that these journals published again wandered like a nomad for over a decade, occasionally turning up in odd places but unable to find a truly suitable home.

During the lifetime of *The Jazz Review* and for a decade following its demise, the publication’s major contributors reached a broader audience through books,³⁵ with compilations and expansions of articles resulting in such items as Martin Williams’s anthology *The Art of Jazz* and Nat Hentoff and Albert McCarthy’s new collection *Jazz*,

both from 1959. Gunther Schuller's first magnum opus, *Early Jazz*, which remains one of the most important works in the field, was published in 1968. (Its successor, *The Swing Era*, did not appear until 1989.)

The publication (and subsequent reprinting) of this material in book form has allowed for new generations to have easier access to it, without the need of hunting down the original periodicals, which are scarce even in America's research libraries. Despite efforts such as Greenwood Press's mid-1970s microfilming of many of the small jazz magazines, it is now the books rather than the original sources which define the jazz scholarship of this period. It remains to be seen whether the digitization projects that have resulted in many useful bibliographic tools will concern themselves with creating a retrospective full-text database of the jazz periodical literature. Indexing of these materials is nearly non-existent (the *Music Index* began in 1949 and its online cutoff is in the mid-1970s) and there are many articles of great value which have never been anthologized. Even archives that do hold the originals or the microfilm versions cannot easily search these resources at the article-level.

Jazz Books

Although there were a few remarkable early instances, detailed by Sheldon Meyer in his historical survey of jazz books from 1935 to 1955 in *The Jazz Review*, it was only after World War II that the book came to play a bigger role in the dissemination of jazz knowledge. In addition to the works of the French authors Panassié, Delaunay, and Robert Goffin, Meyer singles out Frederic Ramsey and Charles Edward Smith's 1939 *Jazzmen* as essential. Also published in 1939 was Wilder Hobson's *American Jazz Music*. The 1950s saw the publication of Marshall Stearns's

The Story of Jazz, which codified what he had been presenting in lectures and roundtables; Leonard Feather's *The Encyclopedia of Jazz*, which was largely a sorely-needed biographical dictionary of musicians;³⁶ and the English translation (as *Jazz: Its Evolution and Essence*) of the jazz criticism of André Hodeir, which introduced a European outlook quite different from that of earlier critics such as Hugues Panassié.³⁷ According to *Jazz Review* co-founder Nat Hentoff, speaking in 1958, "the number of books on jazz published in the past five years is greater than the total output of the preceding quarter century."³⁸

Since the 1950s, the primary means of scholarly communication in jazz studies has been through books more so than journal articles. For many years, the premier publisher of jazz books was Oxford University Press. Under the stewardship of editor Sheldon Meyer, Oxford published the seminal works of Marshall Stearns, Gunther Schuller, Martin Williams, Whitney Balliett, and others. The vast majority of these, however, were aimed more toward a general audience than a musically literate readership.³⁹ Academic institutions and archives have since become involved in the publishing efforts. In 1982, the Rutgers Institute of Jazz Studies began a series of monographs titled "Studies in Jazz" that has produced nearly fifty titles including discographies, biographies, histories, and theoretical analyses. Another monograph series, "Jazz Perspectives," associated with the University of Michigan Press, has, since 2002, steadily published the works of noted jazz scholars, primarily biographies and histories. There are many other isolated examples from various university presses, some with regional interests, some with links to areas of study in academic disciplines.

Early Archives

As mentioned above, Marshall Stearns was formulating plans for the Institute of Jazz Studies in the late 1940s. Alan P. Merriam's articles "The Dilemma of the Jazz Student Today" and "Jazz University," published in the *Record Changer* in 1949 and 1950, lay out the current state and its problems and then Stearns's conception of a solution.⁴⁰ Within a few years, there had been considerable progress. In a special summer 1953 issue of the *Record Changer*, dedicated entirely to the newly-incorporated Institute of Jazz Studies, editor Bill Grauer wrote:

For most of these last two decades, there have been flurries of talk about organizing jazz students and enthusiasts in a manner that could make this dream of a fuller, wider, deeper study of jazz come true. But, in addition to the lack of the necessary specific academic training and disciplines, lack of time and money have helped frustrate these ambitions. It is true that there have been several commendable efforts in various local areas. Some turned out to be little more than glorified fan clubs. Others did bring together groups of sincere (if academically untrained) jazz record collectors, who usually published their own little magazines or news-sheets and sometimes did important work in the field of historical documentation. But there was no central organization; there was actually no awareness of a central goal, and the average group of this sort was extremely short-lived. Enthusiasm waned; or a limited research project was completed; and the club drifted out of existence.⁴¹

Grauer goes on to describe Marshall Stearns and his vision for moving forward: "a completely non-profit organization to be made up of jazz fans, critics, musicians, *plus* leaders in all those social sciences that have any bearing on the development of jazz."⁴² The original board of advisors to the Institute featured an all-star cast that included jazz musicians such as Louis Armstrong and Duke Ellington; musicologists such as Curt Sachs and Charles Seeger; writers such as Ralph Ellison and Langston Hughes; and figures from the jazz press and recording industry such as Leonard Feather and Nesuhi

Ertegun. Even with such support, it was not an easy task to bring jazz into the mainstream of academia, and today it is still not entirely accepted.

The champion efforts of Stearns to establish jazz studies as a subject worthy of the highest levels of scholarship cannot be overestimated. Stearns viewed jazz studies as an inherently interdisciplinary field and he was able to rally support from many diverse corners. Harvard and Yale educated, as professor of Medieval English at Cornell University, and later Hunter College, he had the necessary credentials and was familiar with the academic world and how it functioned; as a contributor to *Down Beat* and the *Record Changer*, he was well-known and respected in the jazz community. Stearns had received a Guggenheim Fellowship in 1950 to research what eventually became his book *The Story of Jazz* (published in 1956) and by 1956, he was so well-established as a scholar of jazz that he served as a special consultant to the U.S. State Department.⁴³

In its physical form, the Institute of Jazz Studies was Stearns's apartment in New York's Greenwich Village. He made it available to serious researchers by appointment. This was the first jazz archives. Stearns recognized the need to bring together not only the recordings of jazz, but also the numerous books and various periodicals so that scholars could, in one place, access all the relevant materials. He even collected musical instruments and reproducing devices from the player piano to the gramophone. Stearns also developed vertical files with biographical and subject-oriented divisions and, in the process, noted the need to improve the Library of Congress Subject Headings related to the field of jazz.⁴⁴ This need has been noted numerous times over the years, in the writings of Marie Griffin and Harry Price. Clyde Kerlew's thorough article from 1995 details the history of the Institute of Jazz Studies,

with particular attention paid to its acquisition by Rutgers University in 1966 and its subsequent development there.

Of American jazz archives, the next to be established was the Archive of New Orleans Jazz, which grew out of the cooperative efforts of Richard B. Allen, a prospective masters student; and William Russell, a jazz expert with all the associated background and connections; with Dr. William R. Hogan, chairman of the Tulane University history department. Unlike the Institute of Jazz Studies, this was, from the start, a venture that was solidly part of an established academic institution. Grants from the Ford Foundation and others, beginning in 1958, provided the funding to start and in 1965, Tulane University took over the financial responsibilities.

The history of the Hogan Jazz Archive (it was renamed in 1974) has been documented in the writings of three of its curators: Richard Allen, Curtis Jerde, and Bruce Raeburn, who currently holds the position. Others have surveyed the holdings.⁴⁵

The archive can best be described as an oral history project; indeed, the taped interviews [...] are the core of the collection. This oral history becomes increasingly important as time passes, because there are no documents concerning the initial development of jazz; record companies were slow to become interested in jazz, and the topic seemed too vulgar for music historians. The taped interviews have proved to be of interest to jazz musicians, anthropologists, sociologists, cultural historians, linguists, musicologists, and folklorists.⁴⁶

These early archives grew more or less naturally from the work of the pioneer scholars and served to fulfill the needs that their passions had created. The involvement of universities facilitated their expansion, but the archives' institutional missions have remained mostly constant, a tribute to the foresight of the founders.

Jazz in the Curriculum

In America during the 1960s and 1970s, the somewhat grudging acceptance of jazz performance as being worthy of study was on the rise. As early as 1925, there were plans for a school of jazz announced by bandleader Roger Wolfe Kahn.⁴⁷ Much of college-level jazz education's history is covered by Allen Scott's 1973 book *Jazz Educated, Man*. The pioneering institutions were Boston's Berklee College of Music, Westlake College in Los Angeles, and North Texas State College, with jazz appearing in the curriculum going back to the late 1940s.⁴⁸ Not included in Scott's coverage is the short-lived School of Jazz at Lenox, Massachusetts, which started in 1957, as a logical outgrowth of the jazz roundtables Marshall Stearns had begun there in 1950.⁴⁹ Among those within the jazz community, the approach used at Lenox was clearly superior because it brought students in contact with professional jazz musicians of the absolute highest caliber:

As for the academies, it is true that several colleges and universities have begun to offer courses in jazz history and "appreciation," but one wonders how—if at all—jazz figures in courses in the history of American civilization. As music, jazz is not yet included in the curricula of most music schools and conservatories, although a few—like the Manhattan School of Music—are making provision for jazz courses. It is likely that, in the next decade and after, there will be more jazz instruction in the music schools, although, it's also likely to remain true that the jazz student will still absorb most of value to him in institutions like The School of Jazz—unless the regular music schools do hire working jazz players as teachers.⁵⁰

These hopes were dashed as The School of Jazz did not survive into its fifth year, canceling the summer 1961 session, but the regular music schools did hear the message and now, fifty years later, working jazz musicians can be found in a number of college and university music departments, where, however, challenges to jazz's worthiness have still not been finally put to rest.

The 1974 doctoral dissertation of Walter L. Barr covers other aspects of jazz education's history and includes a summary of the opposition that it faced from the music education establishment, such as jazz's associations with delinquency, the music's relative novelty when compared to western art music, and its origins in "bars, taverns, and cabarets."⁵¹ He also presents the arguments made in support of jazz by such figures as Billy Taylor and Gunther Schuller.⁵²

Wayne Scott's 1962 article "Jazz Goes to College" makes a plea for the inclusion of some study of jazz, but also stresses the idea that there are fundamental differences between jazz and "serious" music, including such debatable points as the fact that because jazz compositions are completed quickly, they cannot be "profound." Scott argues that, compared to classical music, jazz has a small body of literature to study, but he seems to view the ephemeral nature of improvisation as a liability rather than an asset.⁵³ It is obvious that jazz cannot easily fill all the well-established criteria that define works in the classical arena, but Scott fails to take the next step and assert that jazz, taken on its own terms, is worthy of academic study.

Paul Tanner conducted a survey of 600 colleges and universities, finding hundreds of institutions that were offering courses in jazz of one kind or another. Tanner also points out a significant problem in the academic acceptance of jazz: "One problem is that most colleges would like to hire a jazz-oriented teacher, but they would like him to be a performer who has had jazz experience in his background and they would like him to have at least a Master's degree."⁵⁴ Obviously, this is something of a Catch-22 situation: institutions desire academics with jazz experience but they refuse to create academic programs in jazz studies because, according to the requirements they

have set, there is a lack of qualified professors. This same problem was commented on by David Baker of Indiana University, a pioneer in this regard.⁵⁵

Keith W. Johnson's 1985 doctoral dissertation on the qualifications of jazz faculty examines the extent to which jazz had been integrated into the university music curriculum. Responses to his inquiries often provide evidence regarding qualifications that contradict the views presented by Tanner and Baker, and Johnson also concluded, "the results of this study indicate that a more optimistic picture exists in the mid-'80s. Jazz has become not only 'acceptable' in most academic communities, but it has been 'embraced' as well."⁵⁶

Others continued to disagree. Bill Dobbins singles out the need for improved verbal skills on the part of those who would teach jazz, particularly, "insightful commentary on classic jazz recordings, the analysis of transcribed solos, compositions and arrangements, and discussion of the relationship between art and life."⁵⁷ The teachers that Dobbins is addressing are those involved in jazz performance instruction, but it should be clear that those studying jazz from the musicological perspective who might possess the required verbal skills must also work to overcome a lack of real-world experience as jazz performers and composers, otherwise the divide between scholars and practitioners will hinder both. Some view the "academization" of jazz, at least in the way that it has evolved in the United States, as a somewhat dubious accomplishment.

The price of respectability, however, has been steep. Joining the avant-garde of classical music in disdain for the wide audience, contemporary jazz sits in its tenured chairs, historicizing, theorizing, plodding through the disorderly debris inevitably left behind by a dynamically developing popular art. It develops its curricula, sifts its archives, trains repertory

ensembles, manages competitions, and—the ultimate mystery—debates on how to teach “improvisation.”⁵⁸

It will likely remain in a controversial position in the future, although there are numerous other areas of study that have taken jazz’s place as lowest man on the academic music totem pole. The trials that jazz has endured over the decades may make their ascent easier.

The Present Day

Despite the increasing institutionalization of jazz, the “serious leisure” phenomenon still plays a vital role in how the music is studied. Organizations and publications have not been entirely subsumed by the establishment. The International Association of Jazz Record Collectors (IAJRC), founded in 1964 and in its early days involving some of the mainstays of the small magazines of the 1940s such as Bill Love and Walter C. Allen, continues to this day as a grassroots organization with no academic affiliation. It holds annual conventions and publishes a quarterly journal. As with the bulk of the early magazines, coverage focuses on more traditional forms of jazz. Always a no-nonsense publication, the *IAJRC Journal* carries on the legacy of its forebears by presenting esoteric minutia, written for and compiled by amateur enthusiasts.

While the IAJRC continues, another 1960s-era organization has recently collapsed. The International Association for Jazz Education (IAJE, founded in 1968 as the National Association of Jazz Educators, then renamed as the International Association of Jazz Educators in 1989 before its most recent name/focus change in 2001) filed for bankruptcy in early 2008. For years, this had been the *de facto* professional organization for jazz, especially in its last years when it increased efforts to

draw in instrument manufacturers, music publishers, recording companies, as well as educational institutions, teachers, and students. Its *Jazz Education Journal* and *Jazz Research Proceedings Yearbook* publications were significant in that they presented their articles within the specific realm of jazz, not popular music, ethnomusicology, or any broader context.

Even in 2008, scholarly journals in jazz are few and far between. There are foreign language publications, such as *Jazzforschung* (established in 1969 by the Institute for Jazz at the University of Music and Performing Arts in Graz, Austria) and *Les Cahiers du Jazz* (revived in new form in 2004), and scholarly jazz articles do appear in other journals of broader coverage such as *Black Music Research Journal*, *Current Musicology*, and *Journal of Popular Music Studies*, among others. This dispersion of articles and the lack of focus were of great importance when a new journal was born.

For several decades, the article-length literature of jazz has been growing, but its publication has been scattered among a number of periodicals, each of which considered jazz distinctly peripheral, even if the stature of the authors and the quality of the scholarship was sufficient to overcome the prejudices against jazz. These prejudices—rooted perhaps in the African and Afro-American sources of the music or its status as a part of the popular culture—have been fading, but the need for a specialized publication for jazz scholars has not.⁵⁹

The editors go on to distinguish their new project from other periodicals devoted to “current news, topical articles, interviews with musicians, and record reviews.” The length of articles and the depth of investigation, as well as the use of referees are the characteristics that set it apart.⁶⁰ This new publication, established in 1973 and known at first as the *Journal of Jazz Studies*, later renamed as the *Annual Review of Jazz Studies*, is published by the Rutgers Institute of Jazz Studies in cooperation with Scarecrow Press. Until very recently, it and the *Jazz Research Proceedings Yearbook* (established

in 1981 and published by the IAJE) were the only English-language peer-reviewed journals to focus specifically on jazz. The 2007 inauguration of two new entries into the field: *Jazz Research Journal* and *Jazz Perspectives*, demonstrates a renewed commitment to the scholarly study of jazz . This should boost the level of both quality and quantity of articles published. How academic libraries, which are in the midst of a serials crisis that has dramatically affected budgets, will receive these new additions remains to be seen.

The growth of the Internet from the 1990s to the present has also contributed to how information is shared and, similar to the situation in the 1930s and 1940s, some of its finest research is produced by uncredentialed scholars. For jazz, as is the case in many disciplines, the Internet is a meeting ground that brings together individuals of disparate backgrounds. The field of jazz studies must continue to find ways to integrate the efforts of both the amateur and professional jazz researchers, whether in organizations, educational institutions, or publications, and as jazz archives both old and new evolve, they are sure to be essential resource centers for the discovery and dissemination of knowledge.

Musical Sound Recordings

Integrated Access to Sound and Music

How materials, particularly sound recordings, are used at jazz archives is an area that deserves some examination because it is often different from how sound recordings are used in other contexts. While some patrons may seek recreational listening, there are other approaches that jazz researchers employ which are sometimes thwarted by how collections of sound recordings are managed in libraries and archives. The history of

sound recordings in libraries and archives has some bearing on this and how access is provided to these materials can have a qualitative effect on scholarship.

In 1893 Philip G. Hubert, Jr. took a remarkably prescient position and stated that, “Looking at the phonograph from the point of view of a person professionally interested in music, I cannot see room for doubting the tremendous role which this extraordinary invention is to play in the future of music and musicians.”⁶¹ Although in hindsight, such a thought might seem logical and obvious, astonishingly there was not a wholehearted embracing of sound recordings by music academia and by the affiliated academic music libraries. Moreover, this problem has not been corrected but has continued through the decades and the effects remain even today. As Alan Ward puts it,

The extremely diverse functions of archival and reference collections, the highly specialized audiences they serve, problems of “bibliographical” control and access, the unusual legal and copyright dimensions of sound recordings, and the complex technical problems involved in preservation and restoration have all made it difficult to integrate sound services of this nature into the basic structure of library and information services.⁶²

In 1972, the use of sound recordings as reference and research material was still considered a “frontier area of librarianship”⁶³ and a full eight decades after Hubert’s remarks, there was still a disturbing debate on whether recordings belonged in the music library or in some other facility. Alexander Hyatt King acknowledged that “the gramophone record, though barely sixty years old,⁶⁴ is both a worthy subject of research in itself and can make a unique contribution to the study of musical performance,” although his idea of a solution actually was part of the problem.

I venture to think it problematical whether an extensive library of gramophone records could or should be administered as an integral part of a research collection of printed and manuscript material. Both the method of cataloguing records, whether on disc, strip, wire or tape, and

the problem of their storage and preservation, are totally different from anything in a library proper, except possibly microfilms. Hence to attempt to coalesce the two might be unwise.⁶⁵

With this thinking, King allows cataloging and storage to trump a far more significant consideration, that is, how the materials are used and whether bringing them together will be of value to researchers. Having the opportunity to consult different sources at the same time would seem to be most desirable and worth overcoming any challenges regarding storage. That the approach to the cataloging of the materials might be different should not affect whether or not they are kept together and does not seem to be a reasonable excuse. However, there were other prejudices not mentioned by King that created and maintained the segregation of many sound recordings from related music materials.

The sound collections of music libraries in the United States have historically focused on Western art music in support of their music school or conservatory “classical” music curriculum, whereas sound archives have represented a variety of musics from their inception. Sound archives were often established to support a particular musical genre, often non-classical, and the current diversity of archives reflects America’s embrace of many genres of music.⁶⁶

The formats involved are also contributing factors to a lack of acceptance in the traditional music library. They require different means of interaction than do scores, books, and periodicals. “The contents of many sound recordings cannot be represented in written form but the costly process of listening, dependent on obsolescent machines and fragile media of relatively short life, remains inescapable and to many unwelcome.”⁶⁷ Alan Ward, writing in 1990, also spotlights yet another source of bias:

The potential of sound archives continues to be undervalued for a number of reasons. Prejudice and ignorance among scholars and archivists is the least excusable but is still widespread. Behind this may lie the feeling that materials and techniques which owe their

development largely to the entertainment industry must be of ephemeral interest and cannot be taken seriously.⁶⁸

Some feel that the situation is improving. This may be a generational switch as librarians who remember the days before long-playing records leave the profession.

Tom Moore, one of these younger librarians, stated in 2000:

Sound recordings are a fundamental resources for American music libraries as they enter the twenty-first century. This represents a change from the status quo at mid-twentieth century, when sound recordings could be viewed as supplemental to the basic mission of the music library, which was to provide scores (viewed as the true embodiment of the musical work) and writings about those scores (music literature).⁶⁹

But the existence of so many dedicated sound archives and the associated professional organizations which are focused on technical issues rather than broader cooperation demonstrate that there is much still to be done in this area. Colby's 1972 view still holds all too true:

In spite of the vast wealth of sound available [...] optimal use of sound recordings is unlikely to be realized until the organization, listing and location of the materials achieves a condition of universality approaching that, for example, of the written and printed materials in the field of music.⁷⁰

The lack of integration of material types in research facilities may be partly responsible for the quality of research and writing in some fields, particularly that of jazz studies. For certain areas of musical study, the importance of recordings is far greater. These include studying the music of other cultures where notation does not exist, and styles where improvisation plays a large role, such as jazz. Jazz is a special case of particular interest since the music itself evolved side by side with recording technology. The ties to sound recordings are much stronger for jazz than for other musical traditions which have existed for centuries and are primarily score-oriented.

Music libraries have a long history but sound recording collections are a much more recent addition.

Because sound recordings have been neglected in music libraries and are not readily available, study of them “has been left to record critics and collectors, whose access to evidence often exceeds that of would-be scholars who lack a recorded inter-library loan network to help assemble the necessary research materials.”⁷¹ A vast amount of writing on jazz has revolved around recordings. The record review and much historical criticism are predicated on the writer’s ability to listen and re-listen to recorded performances. With the chance to focus on improvising soloists, it became possible to study performers in a manner befitting their position in the music. As Frank Tirro writes:

It is true that an improvisation occurs but once, but each improvisation has a history of similar, related performances. [...] if the same tune or schema is performed again with new improvisations at a later date, both versions can be studied as separate, interrelated compositions. Since jazz tunes are frequently rerecorded, sequential performances can be studied.⁷²

An entire branch of research, that of discography, evolved from the detailed studies conducted by passionate jazz fans and collectors who desired to know more about the players, dates, and repertoire of jazz as well as how the recorded performances were issued by record companies. Colby states that “One field in which considerable progress has been made is that of documentation,”⁷³ but documentation, meaning discographies and histories of recording, along with biographies of figures in the field, all too frequently avoids discussion of music.

Discography is seen as the exception rather than the rule when considering the bulk of what is written on the subject of jazz, and some discographies ignore the content

of the recordings, concentrating instead on the superficial aspects that can be gleaned by reading the accompanying documentation rather than by listening.⁷⁴

The central problem with most writing about jazz is that it rarely combines musical understanding and a knowledge of jazz repertory with the methods of professional scholarship. Since trained music scholars have largely ignored the field of “popular” music, the job has been left to journalists who are often musically illiterate, musicians who are not scholars, and scholars who are not musicians. Thus, biographical, anecdotal, and historical information is plentiful, but musical analysis, transcription, and style criticism are rare. Within this voluminous and often redundant literature, discography enjoys the special obscurity of being viewed as an esoteric bibliographical quirk of a small band of monomaniacal jazz collectors. Unquestionably, there is more than a little truth in this. Yet the discographers have provided a wealth of source information that has been neglected far too long. Even the very best studies of jazz, such as Gunther Schuller’s *Early Jazz*, are frequently marred by the failure to provide adequate discographical data.⁷⁵

Patrick’s comments were echoed over fifteen years later by Lewis Porter, who listed several handicaps associated with non-musician non-academics.

First, they are not performers of the music. Second, they vary greatly in their understanding of research methods. The discographers as a rule are the most successful researchers, having over the years established their own methods and standards. Many discographies contain remarkable and indispensable findings. But jazz biographies, on the other hand, range from documents that are thoroughly researched to those based merely on hearsay. Finally, non-musicians are severely limited by their inability to analyze the music, which is after all the subject and inspiration of our study.⁷⁶

For all the praise that Patrick and Porter give to discographers, one must consider how much the work of discographers would be enhanced by more musical knowledge, assisted by better integrated access to the materials *other* than the sound recordings. Carlo Marinelli separates the discipline into “documentary discography” and “historical discography.” The first uses the physical object, the carrier, as its object of research, while historical discography uses the recorded content.⁷⁷ Although both

could benefit from improvements, it is in the area of historical discography that such access would be essential.

The resources that are generally of most use to jazz researchers are recordings, scores, music monographs, periodicals, and reference works. “Use as great a variety of sources as possible. Consult newspapers, magazines, oral histories, booking agents, record company files, itineraries, private journals, discographies, advertisements, concert flyers, private and issued tapes, taped and printed interviews, and so on.”⁷⁸ As can be seen in the preceding list, there is a strong interest in material that falls into the “special collections” heading, which could also include correspondence and photographs, although as with any special collection, the availability of relevant material varies widely. What is needed is a solution to the aforementioned challenges enumerated by Ward at the start of this section. The use of digital copies may be an area worth consideration. This approach, which has been successful in addressing preservation concerns in many fields, could improve access by permitting virtual collocation.

“A further complication arises from the relationship between the sound archivist and the various subject specialists he must serve.”⁷⁹ Even if we focus only on *musical* sound recordings⁸⁰, it is still as if the single field of music has been split into areas that now demand “interdisciplinary” study in order to reunite them. Integrating the resources traditionally kept apart in music libraries, sound archives, and private collections requires different competencies from the professional staff. Ward calls sound archivists a “mixed bunch” because they began their careers in other related fields and points out that, “Those with a technical background tend initially to know as little about archive

and information work as the archivists and librarians know about technology. Yet this is a field in which a practical knowledge of both aspects is required.”⁸¹ Another area that needs consideration is that of music. The archivist who understands how to catalog and preserve different formats may still lack the understanding of the actual content. By strengthening subject knowledge and better integrating the three aspects of musical sound recordings collections, the users of these collections may be better served.

Getting at the music, of course, was what turned jazz collectors into discographers in the first place. Recordings obviously permit the appraisal of performances from a variety of points of view, and are especially useful if one believes that performances *per se* are worth studying as the reflections of a performer’s “opinion” of a piece. Certainly jazz and other kinds of vernacular music demand to be studied from recorded performances.⁸²

Jazz is by no means the only area where this is a concern, but it is one where there has been a history of institutional neglect and a parallel rise in non-academic study.

“The function of sound archive repositories is to preserve sound recordings and make them available.”⁸³ Archives, including sound archives, have strict rules designed to protect the materials in the collections. To provide the best possible service to the researcher, the integrated library must supply the tools side by side in a setting that facilitates the simultaneous consultation of a variety of sources. Hopefully, digitization may permit improved access by permitting object surrogates to travel beyond the closely-guarded constraints of the archives. The oft-used term “multi-media” needs to embrace traditional text and printed musical notation not just images, audio, and video. In an ideal world, these different resources would be available where and when they are needed. The collocation will help to recreate the context that is needed to understand the individual items.

Jazz Discography and Library Cataloging

With many jazz archives existing under the auspices of university library departments, issues arise regarding the appropriate description of jazz materials. As a result of the historical focus of library cataloging practice on books, the more complicated subtleties of sound recordings have never received the treatment that they demand. Moreover, the bulk of library cataloging of sound recordings has been addressed toward western classical music and this is reflected in the approach taken toward access points (including main entry) and the level of detail included. In areas where musical performances and performers are of greater significance, such as jazz, folk, blues, and other musics, the cataloging rules have been less useful. Recent developments in cataloging theory and technological advances may finally address this situation so that researchers will be able to obtain the information they require.

It must first be understood that there has long been a parallel world to the library; one where documenting the intricacies of sound recordings has not been forced to fit in with a book-centric approach. The science of discography, which began in the 1930s outside of academia and outside of the traditional library, met a specialized information need and, over the years, it has evolved as such needs have changed. The record collectors who were most concerned with minute details and a multiplicity of access points were jazz fans. Some of the most serious of these applied a home-grown form of academic rigor and worked to do the job that libraries and universities ignored as being unworthy of their attentions.

Jazz as a musical outcast developed its own standards and its own unique achievements that are only now being fully realized and appreciated by the non-jazz establishment. One achievement that arose out of the fanaticism of jazz followers does not seem to have made its full impact:

the discographical standards that prevail in jazz, standards that seem exceptionally high compared to those in most other fields. The jazz enthusiast's emphasis on the artist and his recorded improvisations has led to extraordinarily comprehensive and systematized documentation. How many professional librarians and professional catalogers have ever even looked, for example, at a discography by [Brian] Rust or [Jorgen Grunnet] Jepsen, much less ever used it in their cataloging to help their researchers, their users? Working together to a remarkable degree, jazz discographers have carried out their explorations as a labor of love, unconnected with the institutionalized academic world, where much of the institutional cataloging of records remains in pre-World War I days. Hopefully the proven techniques, skills, and expertise of the jazz discographer can be employed to make the fabulous riches of the record archives truly accessible to the qualified public; without him, the task probably cannot be accomplished.⁸⁴

The areas where discography includes excruciating detail relate especially to performers—all of them—and their instruments, for every single recorded performance. Collective personnel listings are unacceptable because the passionate jazz fan wishes to know who is playing what on which track. A top quality discography will answer this question exquisitely, in an easy-to-understand format.

To accomplish this task, discographers often need to access additional resources, as Michael Gray relates.

A complete discographic entry requires information from not only the record itself, but from what are often called “discographic resources.” These sources can be anything from reviews in magazines to library catalogs, indexes and even the performers' own datebooks and calendars.⁸⁵

Gray also mentions the record company's own files, which present new challenges for researchers. In the typical library cataloging position, it is utterly impossible to expect the same kind of research to be conducted. Even if there were an unlimited amount of time allotted, the required discographic resources would likely be inaccessible. Only a few institutions list holdings of these types of materials.

Even in a library cataloging situation, oftentimes the cataloging rules hinder things. Daniel Allen, in his 1972 article, “78 rpm Phonorecords in the Jazz Archive,” identifies several aspects of traditional library cataloging that do not serve the needs of the specialist in jazz. These include the fact that main entry is usually assigned to composer rather than featured performer. Allen tries to make the case that the improvising jazz performer is more responsible than the song’s original composer, but admits that in cases where improvisation is not so significant, it would not be possible to follow the same rule. Apart from choice of main entry, Allen also recommends including added entries for “all non-primary artists who are of importance to the user.”⁸⁶ This is in contradiction to the “rule of three” established by the cataloging rules. Allen makes a convincing case that the inherent inconsistencies that would result from applying the “rule of three” (given two ensembles, one small and one large, an artist appearing with both might not receive an added entry for his participation in the latter) demand catalog records with added entries for all artists.

Ideally, entries should be made for each composer, arranger, or other non-artist connected with each recording. However, since this involves additional work for the cataloguer, some limitations may be necessary. Fortunately, in this case, the relative unimportance of such people to the user makes good compromises possible. A reasonable suggestion is to limit making composer and other non-artist entries only to those cases in which: (1) such an entry is the same as an artist entry already in the catalogue or likely to come into the catalogue; e.g., in Fig. 10 Louis Armstrong and (King) Joe Oliver, the composers, are well-known jazz musicians who would have artist entries in the catalogue, so entries will be made for them as composers; or (2) when the non-artist is otherwise sufficiently important to the user, e.g., if the non-artist is the composer of a Ragtime tune (the Rust discographies imply this in giving composers for Ragtime tunes but not for other tunes). Here again, the cataloguer can rely on advisory personnel or standard reference works to help determine which non-artists are ‘important’. The present author’s experience has shown that it should be possible for the cataloguer to save a lot of work by applying these two criteria; and current jazz opinion seems to concur

that of the thousands of composers that have had their tunes played on a jazz record, the great majority of them are not important enough to rate an entry.⁸⁷

Allen's position, however, still stems from an artifact-based approach, where the discography is session-based. The upcoming revision to the cataloging rules, known as Resource Description and Access (RDA), eliminates the "rule of three" and implements an entity-relationship model based on the Functional Requirements for Bibliographic Records (FRBR) concept.

Source of information is another problem area where discography and cataloging can be at odds with each other. Addressing the cataloging of 78 rpm sound recordings, Suzanne Mudge and D. J. Hoek write, "If information about performers is limited or not included on the chief source, transcribe the performance roster from a discography or other reference source,"⁸⁸ and go on to state that, "By including all performer names in MARC field 511, even when some are also presented in MARC field 245, the entire listing of personnel is brought together in the performers note, thus providing a more complete and accurate description of the recording's content."⁸⁹ This seems to result in a blurring of the roles of discography and catalog. On a practical level, Thomas Spence, writing over a decade earlier, argued against this.

In so many cases, however, the names of sidemen or even their instruments are unknown or provisional, so that this information would have to be revised in later discographies. Any attempt at this time to include them is quite unrealistic on a time and money basis. It would undoubtedly require, for example, the full-time service of a discographer simply to make corrections in personnel data already cataloged from the latest discographical periodicals and the revised discographies that keep appearing every few years. But it would be easy, however, to code references to the standard discographies on these catalog cards for anybody wanting information on sidemen.⁹⁰

It can be understood that what was a “coded reference” on a “catalog card” is, in our computerized day and age, simply a hyperlink in an electronic catalog record.

Spence presents a very idealistic view when he writes, “No one will catalog functionally until and unless he knows every tree in the forest first and then is able to comprehend the entire forest, unless he combines knowledge of the detail with the overall view.”⁹¹ This lofty goal demands subject expertise and familiarity with a vast amount of information, both in terms of music, recording technology, record manufacturing and distribution, advertising and marketing, and more. It is possible that cooperative cataloging can assist in this, particularly with a FRBR implementation, but reaching the ideal will remain a challenge.

Spence’s approach values both the catalog and the discography and this encourages the researcher to consult both. However, with the technological advances now available to both catalogers and discographers, consulting both could be done by a computer system and an integrated entry could be displayed to the user. With a library catalog based on the FRBR concepts, metadata associated with the work and expression can be maintained separately from metadata associated with the manifestation and item. This division actually permits the work of the discographer and the cataloger to coexist. As we have already seen library catalogs drawing in book cover images from external data sources, it is not difficult to imagine the inclusion of digital images of record labels, sleeves, and liner notes, all of which could make transcription of information less important to the cataloger, whose attention could be shifted towards creating and maintaining enhanced authority-controlled headings which will give the user the ability to collocate items virtually, in any way imaginable.

These headings will need a great deal of attention, particularly from specialists, if the information needs of the most demanding users are to be satisfied. The extensive work done at the Hogan Jazz Archive at Tulane University clearly demonstrates this.

Though the *Library of Congress Subject Headings* served as the baseline for the project's authority, its inherent preoccupation with classical music necessitated the use of some local headings as well, e.g., Balls, Bawdy Music, Work Songs, Blackface Minstrel Shows, Marches and Drinking Songs.⁹²

Harry Price's article on Library of Congress Subject Headings related to jazz also demonstrates the historical shortcomings of the system in this context⁹³ and, writing some sixteen years later, Terry Simpkins notes the ongoing need for supplementary headings and advocates for the use of the free-text artistic note field to overcome these deficiencies. Simpkins also mentions the 653 (Index Term-Uncontrolled) or the 690 (Local Subject Added Entry-Topical Term) fields as possible solutions.⁹⁴ The current interest in "folksonomies"⁹⁵ will likely be extremely relevant to this area.

The other important heading for music has been the uniform title and although Richard Smiraglia's explanation and instruction is excellent, the biases mentioned above are clearly evident in the focus on western classical music and the refusal to dig to the deeper level of individual song titles which jazz researchers so desperately need.⁹⁶ As Spence puts it, "Overcataloging is as wasteful of cataloging time and thus money as undercataloging is wasteful of the researcher's time. Much cataloging is simply a disgrace because it condemns most of the archival material to gather dust."⁹⁷ A well-considered separation of responsibilities will do much to avoid problems of over- and undercataloging. With regard to uniform titles, clearly it is undercataloging that needs addressing.

Chris Clark's perceptive 1995 article "A Cataloguer Meets a Discographer, Each One Assuming the Other to Be Dealing Only in Surfaces" establishes that there are distinctions to be made between these roles. He concludes, "The proper description of the product, the sound carrier as purposely manufactured object, can dispel the impression that all either cataloguers or discographers deal in is surfaces,"⁹⁸ and proposes that advances in catalogs "offer the possibility of producing information which may be formatted to the extent that it is quite close to the finished article—in other words, the instant discography!"⁹⁹

Clark points out that a performer-based discographical approach demands more from a catalog than a composer-based approach does. Moreover, Clark notes that

Beyond the description of who, when, and where, there is little our catalogue can or even should do to illuminate such research topics [...] For such research the discographer takes pot-luck with the dozens of versions of the title "Caravan" that may be listed. Isn't that all part of the fun of research?¹⁰⁰

So this introduces a third level of activity that neither a catalog nor a discography separately or in tandem can replace. It can never be possible to second-guess why a user has need of a particular item.

Discography aims to bring an aural document, event, or message to a listener. This raises the question: What is to be described in a discographical description? What is the "document"? Is it the artifact as a physical object which occupies space, or is it the stored contents of the artifact?¹⁰¹

Both the catalog record and the discography entry are surrogates, but only up to a point.

Thomas Spence concurs with this, saying "Cataloging is not an end in itself, but a means to an end. It is not a device to build empires, but a way of unlocking treasures."¹⁰²

The session-based discography can benefit from a good library catalog if the library catalog can restrict its information to “the truth, the whole truth, and nothing but the truth,” with “the truth” being what is on the item, not what has been written about the item in other sources (such as discographies). Otherwise, the discographer will find himself chasing his own tail. Allen points out how discographies have changed entries based on new information,¹⁰³ but since the artifact itself will forever remain constant, the library catalog record ought to have provisions for keeping its information solid. This is of particular significance in this age of remote access, where online information is being used to make decisions on whether to access the physical item. If the catalog record is misleading, the artifact will never be retrieved.

Special Collections: Gifts and Donors

Although there are numerous aspects that make jazz archives different from other archives, there are also commonalities to be found. As a subset of special collections libraries, jazz archives are subject to all of the problems that may arise when dealing with gifts and donors. The majority of materials in jazz archives are the result of donations (these gifts of physical assets are known as “gifts-in-kind”) and this will inevitably continue to be the case. It is, therefore, vital that the relevant issues be addressed. The relationship that is established between the library and the donors of these gifts is of particular interest in the area of special collections and in the realm of jazz, additional considerations apply.

As implied by its name, the special collections library has requirements that are out of the ordinary. Paul Little and Sharon Saulmon present an excellent definition of special collections, pointing out the issues of scope, significance, value, format, storage,

and use, as well as staff and management requirements.¹⁰⁴ In the case of a special collections library, the role of the donor is potentially far more active. It is often only because of a particular donor relationship that a collection exists at a library. Just as the general library has a collection development policy, so must the special collections library.

Daniel De Simone lists questions for which the institution must have answers, including:

Will the proposed gift support the institution's programs or curriculum? Will it add to or create strength to given collections? Will it stimulate research or help recruit new staff? What are the preservation consequences of the collection? Will the gift come with supplementary funds? Are the expectations of the donor reasonable?¹⁰⁵

Much of this should be set down in the collection development policy. De Simone's first question is of particular significance, as the peculiar relationship that jazz studies has with academia can alter the priority that this receives. Because jazz archives have evolved largely independently of academic departments and programs, the question might need to be rephrased.

In order to understand the donor relationship better, the library or archives should be aware of the reasons why the donor may wish to dispose of materials and what issues are of importance to them. According to Kathleen Huston, these reasons include: material no longer of interest; need for space; inherited collection; and desire for a tax deduction.¹⁰⁶ Whatever the reason, when selecting a library, donors should ask:

“Which library? Are you satisfied that the library understands what you are giving it? What is the record of the library with respect to such gifts? What are you doing to be sure that your books will be kept in the same condition they are now in? Are you making conditions about the disposal of duplicates, and are you

sure that anyone on the staff of the library of your choice knows a duplicate when he sees one? Do you know that the library of your choice will service your books with due regard to bibliographic scholarship, physical care and the needs of intelligent readers? What provision is the library making for the expansion, growth and evolution of your collections?¹⁰⁷

The potential recipient of such a gift should be sure that there is clear supporting evidence that will give the donor the confidence to proceed. The institution should be realistic, however, and not make promises that it is not prepared to keep.

A number of articles have been written on the subject of refusing gifts. Huston supplies a list of potential reasons to refuse and some of these relate to the donor.¹⁰⁸ The reason called “strings are attached” is an important one that must be carefully considered by the library. This will affect future relations with the donor since refusing to accommodate the added stipulations may create an atmosphere that is not conducive to future gifts or involvement with the collection. It may also have far-reaching impact if the donor expresses dissatisfaction or frustration to other potential donors. Rebecca Drummond et al. found that eighteen of twenty-nine librarians surveyed had felt political pressure regarding the acceptance of a gift. Much of the consideration in this area relates to not alienating donors of funds. One of the libraries surveyed included a clause in its gift policy stating, “the chief purpose of the library’s gift program is to raise outside revenue, not collection development.”¹⁰⁹ According to Margaret Johnson, some of the attached strings may involve access restrictions, special housing, processing speed, and even staffing requirements.¹¹⁰ Mary J. Bostic says, “The fact that a gift offer has certain conditions attached to it should not be *automatic* cause for turning down the

gift. The quality and scope of the gift should be carefully considered. A sizable or valuable gift with conditions attached might in fact be acceptable.”¹¹¹ The desire for outside revenue seems to be ever-present and Johnson makes the point that “The library accepts conditions in the hope more valuable gifts will follow,”¹¹² but Drummond found one library where, “because the library had agreed to many stipulations in the past, it now has three rooms of material it is obligated to keep but cannot use effectively.”¹¹³ This leads to the problem of hidden collections, discussed below.

Many of the problems that arise involving donors and gifts in the special collection library are the result of miscommunication. Bernard Lukenbill points out that there is “a basic lack of understanding among many in the community about how archival materials are processed and made available. The time required to prepare materials for public use and the tools which are necessary so that materials can be found when they are needed is not well understood,”¹¹⁴ and without being supplied with this information (on at least a basic level), some may mistakenly believe that the institution does not have an interest in the collection. This unawareness of how archives work is particularly true in situations where there is not much history of acquisitions and where there is little or no communication that can help the donors gain this knowledge. The cost of processing is another concern. Accepting a gift is easy but making it accessible in a practical way requires additional resources.

There may also be mistrust regarding the institution or government in general that could affect a donor’s perception. In considering the collections of jazz musicians, particularly those of African Americans, issues of race and social status can enter the

mix. Efforts may need to be made to overcome misconceptions or to correct historical wrongs before projects can move forward.

When partnerships go wrong, the parties do not achieve their goals and those they serve do not get what they need; nor can they reap the benefits of additional programming and services. Nothing happens when a partnership isn't nurtured, supported, and promoted. The status quo continues. We see the players lose interest, enthusiasm, and motivation if nothing happens. Programs die because participants fail to support them, often because they do not fully understand the program or project.¹¹⁵

It is therefore necessary to cultivate donors and to continue to work with them to ensure that there are no bad feelings that could negatively impact the future activities of the institution.

It would seem that any institution interested in unique items would necessarily have to place a greater emphasis on targeting collections and working closely with the owners in hopes of building a good rapport that would result in a donation. Kathryn Neal discusses establishing relationships with potential sources of primary-source materials and identifies three activities: establishing contacts, publicizing via outreach programs, and cultivating donor relationships.¹¹⁶ As an African American woman soliciting donations from other African American women, Neal admits that “the identity I share with potential donors helps to establish rapport and trust,” and continues to say, “The ‘insider’ perspective often enables me to understand nuances specific to African American culture that may appear both in my conversations with donors during field visits and in the papers themselves.” However, she believes that “any archivist with the

right motives and approach could possibly succeed,” and she stresses doing background research before approaching prospective donors and also forming alliances such as an advisory board that can assist in the process. Neal also tells how, in her experience, the donation of one collection led to another.¹¹⁷

Another consideration is that donors may have had experiences interacting with the library as patrons. Public services in special collections could then play a much more significant role than previously assumed. According to Daniel Traister, “The student excluded today who turns out to be a computer millionaire twelve years from now may well be disinclined to share her wealth with those who asked her to read elsewhere even at a time when she could see plenty of empty seats and pleasant, quiet surroundings.”¹¹⁸ So donor relations could be seen to begin at a considerably earlier point than when a collection is offered or solicited. Miguel Juarez makes the case that “in a perfect world, donor relations would be part of every librarian’s job description, so the responsibility could be recognized and rewarded.”¹¹⁹ This does not mean that all librarians will have the authority to make decisions or even to investigate collections on behalf of the institution. Huston stresses the need to have one person responsible for final decisions on large gifts and also recommends the involvement of the library board on certain collections.¹²⁰

More than just one collection may be at stake when dealing with potential or established donors. “Donors like to know that they are in good company and that prominent donors have given to the same institution where their gifts will reside.”¹²¹ For this reason, it is clear that, “Interested donors often become the library’s best representatives, watching for materials, speaking on the library’s behalf, and informing

the librarian of suggested action.”¹²² It is therefore imperative that donors feel that they have been treated well. These people could function as gatekeepers to untold riches. Particularly in a community that has not traditionally been accepted by the university, library, and archives establishment, a positive reputation, as spread by word-of-mouth, is essential to building trust.

As mentioned earlier, jazz archives have close ties to the amateur collectors, discographers, and writers who defined jazz scholarship. Their “serious leisure” efforts have resulted in the materials that are now used for further research, both by amateurs and by trained professionals. This possibly unexpected change in status may impact how the materials assembled by collectors are viewed. What was once a “hobby” has now become much more than that. Jennifer Paustenbaugh writes that, “Donors of collections have typically invested a great deal of time and money in building the collection they are donating or may be presenting the library with their own intellectual output. In either case, they may have far greater emotional attachment to the material than they would to an equivalent monetary gift.”¹²³ And as opposed to financial donations, gifts of special collections materials can create a marked effect on the health and demeanor of the donor. As Lucy Shelton Caswell points out, “The decision to dispose of a private collection to a library is a major event in the life of the owner,” and she goes on to say that, “the personal pleasure which the collection has provided is ending and the grief felt by the owner over this is sincere.”¹²⁴ Further interactions with the donor should take this into account.

The issues that face jazz archives and all special collections libraries with regard to gifts and donors therefore consist of communication, foresight, background research,

interpersonal skills, and both well-considered policies and the flexibility to adjust these rules when appropriate. The consequences of the actions of many library employees could affect future decisions. Although “gifts-in-kind” may be one focus of the special collections library, looking at this in the broader context of the entire library system as well as the parent university may be prudent.

Archival Challenges of Preservation and Access

The opposing positions of preservation, which is best served when collections are safely tucked away, and access, where success is defined by maximized use, are forever at the heart of the operations of libraries and archives. The difficulties encountered by jazz archives in these areas are not peculiar to the subject matter. Rather, they have to do with the physical format of materials, with methods of description, and with how information is communicated by archives staff.

When libraries and archives are overwhelmed with materials, uncataloged materials are effectively unavailable, thereby negating many of the reasons why these resources were obtained in the first place. Elizabeth Yakel has defined the term “hidden collections” to mean “materials that either have not been entered into an online catalog or if retrieved are only located by searching under a collective title. They are also un- or under-processed primary sources.”¹²⁵ Carol Mandel clarifies that this is not the typical cataloging backlog but rather “an unexcavated well. Nothing is flowing.”¹²⁶ In most cases, these hidden collections were accessioned years or decades ago.

It is not true that hidden collections are entirely without benefit. The mere fact that these have been acquired by an archives generally (but not always) means that the collection benefits from the environmental stability and improved security that the

facilities provide. As seen in numerous cases related to Hurricane Katrina, personal storage greatly increases chances of damage through disaster. However, archived materials that do not receive adequate cataloging description can also be in jeopardy. Barbara Jones points out that these “are at a greater risk of being lost or stolen and are difficult, if not impossible, to recover from legal authorities if they are underdocumented.”¹²⁷ Jones also points out that “Long-time staff become the source of expertise for these collections; when they move on or retire, that undocumented ‘institutional memory’ is lost.”¹²⁸ Because of how jazz scholarship has evolved outside of academe, this is particularly relevant. Jazz materials, particularly those assembled by private collectors, that have been accessioned by archives have been granted a second chance for dissemination. Squandering this opportunity by letting the collection remain hidden and losing the tacit knowledge of the parties involved in the acquisition would truly be a shame.

Carol Mandel points out that the solutions that will allow archives to move forward with making hidden collections accessible have only recently appeared.¹²⁹ Both Encoded Archival Description (EAD) as well as other aspects of digital libraries have received much attention in the archival world, but especially in repositories where library training is either minimal or outdated, there must be education and training (and perhaps even some evangelizing) regarding these new tools. Reporting on a 2003 conference of the Association of Research Libraries (ARL) regarding hidden collections, Winston Tabb states that participants “expressed clear concern that, by making a priority of digitizing and mounting selective collections on the Web, we were at risk of

damning immense quantities of valuable, although perhaps less ‘sexy,’ research collections to remain forever unknown.”¹³⁰

Jazz collections can typically contain large quantities of commercial audio recordings as well as unique materials such as oral histories, recording session master tapes, privately produced recordings, all of which may be found in multiple formats ranging from wax cylinder to audio discs (shellac, acetate, vinyl) to analog tape in myriad tape widths, speeds, and track formats, and more recently digital audio tape (DAT), compact discs, and a variety of more obscure options. Because of this, it is vital for those involved to be aware of new developments and strategies that will aid them in maximizing the lifespan of these materials and providing access to the intellectual content so that patrons are able to benefit from the collecting decisions of the archives.

The Council on Library and Information Resources (CLIR) produced the report “Folk Heritage Collections in Crisis” in 2001 and a number of points remain extremely relevant when considering some of the kinds of collections that are found in jazz archives. In the section regarding access, Virginia Danielson points out the imbalance between patron expectations and reality, saying,

Many expect fast delivery of MP3 files with scanned images of whatever accompanying documentation there may be. They expect access to contents of collections through free and well-maintained Web sites. Sitting in an institution to listen to the materials, not to mention waiting for them to be prepared, never enters their minds as a reasonable option.¹³¹

The disparity between different archives in terms of their online services can contribute to the unrealistic expectation that every archives will have devoted the same attention.

This ignores the fact that each archives has different priorities and, moreover, even if priorities matched identically, a number of other barriers (funding, time, staff, knowledge) would almost certainly exist.

Only a few years ago, the recommended preservation method for audio materials was re-recording onto analog open reel tape.¹³² For a number of reasons this has changed to a digitization method but many libraries and archives are not adequately prepared to proceed. Although the benefits of digital copies are easily seen, there are lingering uncertainties regarding the lifespan of storage media and the appropriate methods of long-term preservation through migration or emulation.¹³³ There are also concerns about the high cost of maintaining digital files. It should be noted that even after digital copies are made, the original analog resources are almost always still retained so the preservation concerns may be viewed as having doubled, at the least.

Recent grant-funded research by the Archives of Traditional Music at Indiana University and the Archive of World Music at Harvard University has resulted in the Sound Directions project, the product of which so far has included a best practices guide and audio preservation software tools, including FACET (Field Audio Collection Evaluation Tool) that helps archives assess the preservation risks to their collections so they can prioritize action.¹³⁴ Another survey tool has been developed by Columbia University Libraries, again with grant support.¹³⁵ These new resources may help archives to address audio preservation issues in a more systematic and efficient manner.

Professional Training and Institutional Integration

As described earlier, the field of jazz studies is one that has evolved over the course of nearly a century and is still in the process of being accepted and assimilated

into the established educational system in this country. The definition of a “jazz scholar” or “jazz expert” is not at all based on any kind of concrete and systematic evaluation. Similarly, the education of archivists in the jazz area has never been formally addressed and has been handled largely on an *ad hoc* basis. Practitioners have cobbled together the necessary skills through a variety of experiences. These may include formal courses, on-the-job training, or workshops provided in-house or under the auspices of various professional organizations. Reflecting the diverse nature of the work, some of this professional development comes from the broader sphere of archives, some from music libraries, and some from the area of audio preservation. Jazz archivists also often bring what has been learned in their own personal experiences and backgrounds, perhaps in related careers or activities such as historical research; education; writing and publishing; or professional (or even amateur) music performance.

Problems with professional definition extend beyond the jazz realm. Randall Jimerson has written of the American archival profession’s “ongoing search for identity and for public acceptance as a socially significant profession” and he points to three areas where archivists have sought to establish standards: archival education programs, certification of individual archivists, and institutional evaluation of archival repositories. Jimerson notes that the areas of study historically valued by archivists have been history (and law) and later, library science.¹³⁶ This reflects, to a large degree, the contents of early archives. Specialized subject librarians have always had to balance discipline-specific (or even format-specific, in the case of audio and video materials) training with the broader, more general requirements.

As part of the Association of Research Libraries Task Force on Special Collections, Alice Schreyer prepared a report on “Education and Training for Careers in Special Collections,” which states that:

Paramount among the qualifications for special collections librarians is a strong academic background, increasingly being defined as a degree beyond the B.A. Graduate study is required to ensure first-hand knowledge of research methodologies; current trends in scholarship; and for some positions, subject expertise pertinent to the collection.¹³⁷

The last point is of particular relevance to music materials, which have a long history of library specialization. The ARL report also acknowledges that “special collections librarians are increasingly working closely with colleagues across the library, often assuming leadership roles in digital libraries and archiving activities.” This responsibility demands additional training.

David Hunter’s “Core Competencies and Music Librarians” presents eight categories, all of which are relevant to the jazz archivist. These include: professional ethos, training and education, reference and research, collection development, collection organization, library management, information and audio technology and systems, and teaching. Hunter acknowledges that “While an awareness of all areas of music librarianship is ideal, attainment of an equal level of competence in all areas is not expected. Jobs require specialization and, as a career as a music librarian develops, emphases change.”¹³⁸ Jean Morrow points out that many music librarians “have acquired their subject knowledge in a music degree program, usually before they have decided to enter the library profession,” and that those interested in music librarianship often undertake master’s degrees in music in addition to their library studies. According to Morrow, “The nature of the education and training required for a professional position in a music library has been determined, to a large extent, by specific job

responsibilities and the size and type of collection to be served.”¹³⁹ Morrow also points out that more recent changes in the curricula of library schools have provided students with added opportunities to study archives, special collections management, and preservation.¹⁴⁰

The typically minimal staffing level of jazz archives often requires that multiple duties be assumed by each staff member. Skills in both public services and technical services are required and, as is often the case in university branch libraries, the jazz archives can be seen as a microcosm of the general library. However, working as part of a more comprehensive library system, particularly in a university setting, makes additional demands. Not only must the archives be self-sufficient in some ways, but it must also fit in with the bigger picture. Finding the appropriate balance is a constant challenge.

Special collections have a long history in the university setting and from the perspective of a large group of materials with a common theme brought together for the purpose of serving the research needs of the institution, the jazz archives very much fits the established pattern. Questions then arise regarding how the jazz archives differs from other special collections and how its peculiarities, whether in formats, patron types, or how materials are used, can best be addressed. Certainly the jazz archives that are part of a larger institution will have at least some interaction with other constituents and how the organization is structured will affect many aspects of operations. These concerns are widespread. Regarding preservation management, Tyler Walters and Ivan Hanthorn state,

Archivists need to learn how to function in the larger worlds of modern research library administration generally, and library preservation

specifically. Library preservation professionals need to learn about archival preservation management and its similarities to and differences from library preservation.¹⁴¹

This can reasonably be applied to many other aspects of archives and libraries. The aforementioned discussion of library cataloging and its relation to jazz discography shows that resource description and access is another area where there are divergent approaches that need to be reconciled in order to serve the materials and their users in the best way.

Distance learning is a relatively new concept that may hold promise for effective professional development of jazz archives staff. Morrow notes that this is an area of great potential, especially for those who previously have had difficulty obtaining access to “personal contact with teachers and colleagues.”¹⁴² The coordination of the various jazz archives in some kind of organization may provide a living body of knowledge which can then be transmitted to others, permitting the collective wisdom to be shared by all, to the benefit of the profession as a whole.

² Quoted in Ronald G. Welburn, “American Jazz Criticism, 1914-1940,” Ph.D. diss., New York University, 1983, 272-273.

³ Ernst-Alexandre Ansermet. “Sidney Bechet in Europe, 1919.” *The Art of Jazz: Ragtime to Bebop*, ed. Martin T. Williams (New York, NY: Da Capo Press, 1980) 3-6.

⁴ “Wants Legislation to Stop Jazz as an Intoxicant.” *New York Times* February 12, 1922: 1.

⁵ Russell Sanjek. “George Hoefer, Jr.” *H.R.S. Society Rag* (1940): 13-16.

⁶ Frederic Ramsey, Jr., and Charles Edward Smith, eds. *Jazzmen* (New York: Harcourt, Brace and Co., 1939) 287-300.

⁷ Melvin C. Oathout “Bibliography of Jazz” *H.R.S. Society Rag* 1 (1938): 5.

⁸ “Schools and Courses.” *New York Times* September 27, 1942: X6.

⁹ “Eastman Features Jazz for First Time.” *New York Times* April 17, 1946: 38.

¹⁰ Gilbert Millstein, “Jazz Makes it Up the River.” *New York Times Magazine* August 24, 1958: 14+.

¹¹ William Randle, “Wanted: New Light on Jazz.” *Phylon* 23.2 (1962): 203.

¹² Robert A. Stebbins, “The Amateur: Two Sociological Definitions.” *Pacific Sociological Review* 20.4 (1977): 585.

¹³ Jack K. Chambers, “Jazz Research Inside and Outside Academe.” *Ethnomusicology in Canada*. ed. Robert Witmer. (Toronto, Canada: Institute For Canadian Music, 1990) 179.

¹⁴ “United Hot Clubs of America Get Going.” *Metronome* December 1935: 34.

¹⁵ Dan Morgenstern, Michael Cuscuna, and Charlie Lourie. “Milt Gabler.” *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*. ed. Robert Gottlieb. (New York: Vintage Books, 1999) 225-226.

¹⁶ As Gabler recalls, “As soon as John Hammond went up to Columbia in ‘37 or ‘38 and they announced the 50-cent reissues of the Columbias and OKehs, with all the personnels on the labels and all, I said, ‘That’s the end of UHCA.’ The majors would take their masters back and do it themselves” (Milt Gabler quoted in Morgenstern, Cuscuna, and Lourie 231). It seems unlikely that this would have occurred without the initial efforts made by the United Hot Clubs of America, who primed the pump.

¹⁷ Charles Fountain, *Another Man’s Poison: The Life and Writings of Columnist George Frazier*. 1st ed. (Chester, CT: Globe Pequot Press, 1984) 51.

¹⁸ Gary Marmorstein, *The Label: The Story of Columbia Records*. (New York, NY: Thunder’s Mouth Press, 2007) 109.

¹⁹ Welburn, “American Jazz Criticism, 1914-1940” 141-142. Welburn states that John Hammond “never attended college” (141), but Hammond indeed attended Yale for two full years before withdrawing due to hepatitis. He writes of his experiences as a student there in his autobiography. See John Hammond and Irving Townsend, *John Hammond on Record: An Autobiography*. (New York: Ridge Press, 1977) 51-59.

²⁰ Paul Douglas Lopes, *The Rise of a Jazz Art World*. (New York: Cambridge University Press, 2002) 174-186.

²¹ Welburn, “American Jazz Criticism, 1914-1940” 152-158.

²² Fountain 49.

²³ John Gennari, *Blowin’ Hot and Cool: Jazz and its Critics*. (Chicago, IL: University of Chicago Press, 2006) 89-90.

²⁴ Gennari 174.

²⁵ Ronald G. Welburn. “Jazz Magazines of the 1930s: An Overview of their Provocative Journalism.” *American Music* 5.3 (1987): 225-270.

²⁶ This idea of an alternative to the mainstream jazz press can also be seen in later efforts such as the magazine *Jazz*, published between 1976 and 1980, which had some involvement from Dan Morgenstern and Vincent Pelote of the Rutgers Institute of Jazz Studies as well as numerous veteran writers such as Leonard Feather, Ira Gitler, and Stanley Dance. Another link to the past was found in its managing editor, Peter Keepnews, the son of the *Record Changer* editor.

²⁷ *H.R.S. Society Rag* 1 (1938): 14.

²⁸ Eugene Williams, “A History of Jazz Information.” *Jazz Information* 2.16 (1941): 93.

²⁹ Art Hodes and Dale Curran. “We Pass a Birthday.” *Jazz Record* 17 (1944): 13.

³⁰ Philip Elwood, “Discographers’ Dilemma.” *Jazz: A Quarterly Of American Music* 1 (1958): 47.

³¹ Bill Grauer, “Editorial: A New Era.” *Record Changer* 12 (1953): 6.

³² Martin T. Williams, ed., *Jazz Panorama: From the Pages of the Jazz Review*. (New York: Crowell-Collier Press, 1962) 8.

³³ Ralph J. Gleason, “Letter from the Editor.” *Jazz: A Quarterly Of American Music* 1 (1958): 1.

³⁴ Gleason 1.

³⁵ Williams compiled an anthology of pieces from *The Jazz Review* as *Jazz Panorama* in 1962.

³⁶ Hugues Panassié and Madeleine Gautier’s *Dictionnaire du Jazz* was published in France a year ahead of Feather’s *Encyclopedia* but an English-language text produced by an American publisher was much more appealing to U.S. jazz fans. The 1956 English translation of Panassié’s book, as *Guide to Jazz*, maintains the bias toward “authentic jazz” where Feather was much more accepting and supportive of later styles.

³⁷ Sheldon Meyer, “The Story of Jazz Books in America, 1935-1955.” *Jazz Review* 2.10 (1959): 64-65.

³⁸ Quoted in Millstein 14.

³⁹ The two Gunther Schuller books (*Early Jazz* and *The Swing Era*) are notable exceptions. They make extensive use of notated examples and discuss the music in technical terms.

⁴⁰ Alan P. Merriam, “Dilemma of the Jazz Student Today.” *Record Changer* 8.11 (1949): 8, 27.; Alan P. Merriam, “Jazz University.” *Record Changer* 9.3 (1950): 11-12.

⁴¹ Grauer 6.

⁴² Grauer 6.

⁴³ John F. Szwed, “Marshall Winslow Stearns (1908-1966).” *Journal of American Folklore* 80.317 (1967): 300.

⁴⁴ Marshall W. Stearns, “The Institute of Jazz Studies.” *Record Changer* 12 (1953): 22.

⁴⁵ Bob Byler, “Tulane University Archive Preserves Memories of Jazz in Many Forms.” *IAJRC Journal* 22.3 (1989): 11-16; Charles Suhor, “The Jazz Archives at Tulane.” *Down Beat* 33.13 (1966): 16-17.

- ⁴⁶ Alfred E. Lemmon, "Report from Tulane University: The William Ransom Hogan Jazz Archive." *Current Musicology* 19 (1975): 13-14.
- ⁴⁷ "Kahn to Open Jazz School." *New York Times* September 2, 1925: 21.
- ⁴⁸ In Germany, there had already been debate on this subject in the late 1920s. See Konrad Holl's article "Jazz im Konservatorium," *Melos* 7, January 1928: 30-32. And a few years later, a jazz conservatory opened in Czechoslovakia. See "Jazz Conservatory for Prague," *New York Times*, November 22, 1931: 73.
- ⁴⁹ Michael Fitzgerald, "The Lenox School of Jazz." *Jazz Education Journal* 35.2 (2002): 48-51.
- ⁵⁰ Nat Hentoff, "Whose Art Form? Jazz at Mid-Century." *Jazz*. ed. Nat Hentoff and Albert J. McCarthy. (New York, NY: Da Capo Press, 1959) 339.
- ⁵¹ Walter Laning Barr. "The Jazz Studies Curriculum." Ed.D. diss., Arizona State University, 1974, 18-25.
- ⁵² Barr 25-34.
- ⁵³ Wayne Scott, "Jazz Goes to College." *Music Journal* 20.6 (1962): 99.
- ⁵⁴ Paul Tanner, "Jazz in Higher Education." *Music Journal* 28.8 (1970): 68.
- ⁵⁵ David Baker, *David Baker's Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student*. (Van Nuys, CA: Alfred Pub. Co., 1989) 37-38.
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III. Assumptions and Methodology

As a researcher and author on the subject of jazz, I have had occasion to make extensive use of jazz archives, both through in-person visits and as a remote user through the Internet. In my work in the music library of the University of North Carolina at Chapel Hill and in my coursework in the School of Information and Library Science, I became familiar with the broader issues affecting libraries and archives and I found it curious to observe how these seemed to be affecting (or not affecting) jazz archives. I came to develop some assumptions about the challenges that jazz archives face based on my personal experiences and what I had read. I decided to test these assumptions by gathering information from a selected group of jazz archives directors and presenting the responses in the context of historical writing on jazz scholarship, archives, and scholarly communication; current archival philosophies, particularly in the area of special collections; and evolving trends in library science. I assumed the following would be seen:

1. The expansion of collection development policy scope as jazz continues to evolve.
2. An increase in new collections due to generational age and death and continued problems with existing 'hidden collections.'
3. Continued resistance to, or lack of understanding of, subject area from other areas in academia and the library system.

4. Technological advances not fully implemented, particularly in comparison to other libraries or areas of the library.
5. A lack of trained specialists due to variety of experience needed and absence of established qualification definitions.
6. Difficulties in serving variety of patrons found due to non-academic history of jazz scholarship, diverse cultural audience, and broad appeal of jazz as well as interdisciplinarity of the field.
7. Description and access problems resulting from inadequate standards and lack of understanding of the unique aspects of jazz materials and needs of jazz users.
8. Preservation challenges due to age, type, and variety of materials and inadequate access to required resources/equipment (see no. 4).
9. Funding difficulties due to lack of administrative staff and possibly resistance (see no. 3).
10. A need for improved communications between jazz archives—possibly the establishment of a consortium or a specific professional organization.

On the recommendation of my advisor, I decided to use a case study approach. I consulted several reference sources, both print and online, to compile a list of jazz archives in the United States. I then did some preliminary research to pare down the field, examining aspects such as citations in the literature and online presence. The five selected archives vary in geographical location, age, collection size, and institutional affiliation and funding source. I hoped that this sample would allow me to get as broad a perspective as possible on the topic and the focused interviews would provide the

necessary depth. Certainly there are numerous other archives, each with its own character and story that could be researched in the future.

Letters were sent to potential interviewees explaining the project and requesting that they each participate in a one-hour recorded telephone interview as representatives of their particular institutions. All five immediately accepted the invitation and the signed informed consent agreements were returned. Interviews took place in early March of 2008. The recorded interviews were transcribed and relevant excerpts have been included in the Case Studies and Conclusions sections.

IV. Case Studies

Institute of Jazz Studies at Rutgers University¹⁴³

Founded independently, but now a part of a public university, the Institute of Jazz Studies (IJS) is the oldest and largest formal jazz archives in the world. As discussed earlier, the Institute was a natural outgrowth of the longstanding efforts of Marshall Stearns, whose professional involvement with jazz began in the 1930s and whose passion for the study of jazz as a scholarly pursuit was equaled only by the clarity of his vision and his tireless dedication to making this dream a reality.

Stearns knew that in order for the Institute to survive and expand, it would need to become associated with an established university or library. Its placement at Rutgers University in 1966 was the first step towards this. Unfortunately, Stearns's death a few months later made the transition difficult. There was considerable resistance from different corners of the Rutgers library and university administration. It took nearly a decade to determine the appropriate organizational structure and, although during this period there were some significant accomplishments (notably the conferences on jazz discography spearheaded by Walter C. Allen), there was confusion as to what the Rutgers Institute of Jazz Studies's identity should be and how its activities should be focused.

Well-known jazz writer Dan Morgenstern was hired as director in 1976, ending a period of flux. Morgenstern's position is administrative and in addition, there are two librarian positions, held by Ed Berger and Vincent Pelote, and, as of 2007, a newly-

created archivist position held by Annie Kuebler. These four hold permanent positions, funded by the university. Another archivist position, currently held by Tad Hershorn, and the collections specialist position held by John Clement, are both still funded by grants. Morgenstern feels that solidifying these is a major priority.

To me, that is our key problem. [...] One of the things I'd like to see before I leave is to solidify, now that we've got Annie anchored, I want another archivist position and John's position to be solidified. Whether we do this through Rutgers, which is very difficult to get lines, it takes years; or whether we can get some substantial money from somebody, which at least will set this up in such a way that it will generate enough income annually to keep these people in a comfortable position.

Of all the institutions considered, Rutgers has the largest staff, which is not surprising since it has the largest collection, the largest facilities, and the longest history. With half of the full-time staff having been in place for approximately three decades, there is a significant amount of tacit knowledge held by the current Rutgers employees. It remains to be seen how this can be effectively transferred so that the next generation of Institute staff will not be forced to lose such a valuable resource.

In keeping with Marshall Stearns's wishes, the resources of the Institute are available to anyone with a serious interest in jazz. Appointments are required so that limited facilities such as listening rooms are not overbooked and so that staff can be aware of users who will need assistance, but the atmosphere is friendly and informal.

We have been told untold number of times over the years by people who have come here and who have been to other institutions, how much they appreciate the fact that we are accessible; that we don't bother them with stupid red tape requirements and so on—in other words, that we treat them like respectable human beings.

Morgenstern's comment is of particular significance, as jazz researchers are often not trained scholars but "ordinary people" who have little experience using archives or conducting research at research libraries.

Large portions of the Institute's holdings are in closed stacks and must be paged, but the vertical files, discographical materials, periodicals, and all books are readily available in the open stacks. The non-circulating nature of the collection is of greatest benefit to the on-site patron or the remote user who can rely upon the personal assistance of on-site staff to consult sources and communicate the findings. The materials available in the open stacks address a broad range of jazz and jazz-related topics. Many of the items held by the IJS are unavailable in any other library and to have everything in a single location makes research considerably easier.

The presence of these materials, however, is not enough. There must be finding aids that can lead the user to the items he needs. In this area, the Institute must rely on imperfect systems and often, the only way is to ask the librarian on reference duty. There is no detailed inventory of the closed stacks holdings and it can be difficult to know where the strengths and weaknesses are. In this regard, the definition of "access," one of the "three A's" that Marshall Stearns required as a condition of his donation (the others were autonomy and acquisitions), must be reevaluated. Is allowing patrons through the doors enough? To what extent should putting them in contact with the materials be considered when assessing access?

In Morgenstern's view, the Institute of Jazz Studies is a combination of several different types of institution: "We are a sound collection; we are a music collection; we

are a photo collection; we have memorabilia; we're a library. So it's like a little bit of everything. I think that's the nature of the beast." The Institute also collects musical instruments, placing itself in the sphere of a museum. This hybrid status has a great impact in determining the kinds of patrons that it sees and how those patrons use the materials. The changes in who is studying jazz and how they are doing it have also affected usage of the Institute.

The community of collectors who played an important role in the establishment of the Institute as well as in developing a scholarly approach to the study of jazz is but one of the numerous types of users that avail themselves of the resources at IJS.

I think collectors in this sense, the really dyed-in-the-wool serious collectors, I'm afraid are somewhat of a dying breed. There used to be more of them. But in a way, I hate to say this, but in a way it's probably good for us because they tend to be quite...quite time-consuming. But there are still some left. Most of those that we do get are from Europe or also from Canada where there is quite a lot of activity. And IAJRC people.

Where one group is diminishing, another is growing. Morgenstern points to an increase over the last ten years in the number of documentary filmmakers producing jazz-related products. Their use of the Institute might involve photographs, sound recordings, film and video, other items for background research, and even the director himself, who has been interviewed on-camera for a number of television programs and films.

With the growing acceptance of jazz studies as an academic discipline, the Institute has seen an influx of professors and graduate students from American and foreign universities. Researchers outside the sphere of music have also shown great interest in the Institute and its materials, with scholars in black studies and American civilizations being the foremost and there are a multitude of professional writers and

independent scholars who make use of the Institute. Many of these have long-standing relations, going back to the pre-Rutgers IJS.

The Institute of Jazz Studies's significant collection of sound recordings and its focus on jazz attracts discographers from around the world. Particularly in the era of 78 rpm recordings, the rarest jazz recordings only survived in the hands of individual collectors. They were not acquired by music libraries, many of which were resistant to including sound recordings until around 1950 with the introduction of the LP. A number of the leading jazz collectors have donated their materials to the Institute, strengthening the already-impressive holdings amassed by its founder and enhanced through subsequent donations and purchases. Both the director's affiliation with the National Academy of Recording Arts and Sciences (NARAS) and the Institute's well-known status have resulted in many donations from record companies over the years.

Students, from elementary school through college, visit the Institute as part of class trips as well. The IJS has established close ties with the local Newark community and encourages this. Many student visits are more superficial, as even jazz studies programs at most universities are performance-oriented, rather than focused on history or research. There is one major exception to this rule and it creates an important constituency of Institute patrons. The masters program in jazz history and research that was founded at Rutgers by Dr. Lewis Porter in 1997 serves a small enrollment of graduate students who consider the IJS their departmental library and who use its resources to the fullest. Morgenstern points out that the Institute's presence was crucial in the creation of the program, but acknowledges the symbiotic relationship that exists in not only supplying the students with access to the essential materials to produce new

research, but also a system where graduate students work as research assistants at the Institute.

Another group of patrons is musicians, including bandleaders, both professional and university-level. They use parts of the collection that often receive less attention from other patrons. The Institute holds collections of fakebooks and other performing editions as well as the many manuscript items in collections acquired from composers, arrangers, and performers. There are many scores and parts which become fully useful only when one has a performing ensemble at one's disposal. This hinders comprehensive investigation by even those who have the interest and dedication.

Outreach and scholarly communication have always been a part of the Institute's mission. One of Marshall Stearns's important contributions to jazz scholarship was a series of summer roundtables held at Music Inn in Lenox, Massachusetts in the 1950s. In the late 1990s, Rutgers reintroduced this concept as monthly mini-conferences. These events, which are free and open to the public, allow researchers from around the world to share their work with a gathering of like-minded individuals. The audience often consists of peers: other writers, discographers, teachers, musicians, and the impromptu comments from the floor can be as fascinating as the presentation by the guest speaker. Typically these roundtables are progress reports that give a preview of upcoming journal articles or book projects. These functions also serve the important role of simply allowing colleagues to gather and communicate before and after the main program, often leading to further interaction and collaboration. In addition to the monthly roundtables, the Institute has hosted several larger conferences and recently inaugurated its Jazz Summit Series, with a day-long celebration of the trombone, funded by the

university, and it plans to continue this in the future, thanks to a grant from the Dodge Foundation.

Even with a strong basic collection assembled over more than fifteen years (it began long before that as Marshall Stearns's personal collection), the Institute of Jazz Studies has steadily grown. It is currently six times the size it was when it arrived at Rutgers. It has tremendous name recognition and its only competitors are the national repositories such as the Smithsonian Institution and the Library of Congress. However, the vast acquisitions it has made often remain inaccessible. This is not for any lack of interest; the fundamental barriers are the costs of processing, preservation, and cataloging.

The IJS has been very successful in obtaining outside funding and the massive [pianist-composer] Mary Lou Williams collection is being processed thoroughly thanks to the efforts of archivist Annie Kuebler (formerly with the Smithsonian Duke Ellington collection). Even so, as of this writing, there are no online finding aids available for any IJS archival collection. Preservation has been another area where the Institute has received grant funding. The Jazz Oral History Project, funded by the National Endowment for the Arts (NEA) between 1972 to 1983, is housed at IJS and the tapes have now been digitized and transferred to compact discs. Morgenstern says that plans are underway to address additional audio materials that are at risk. An earlier grant allowed the Institute to create preservation photocopies of acidic paper materials in its vast vertical file.

Although Rutgers made early efforts to create a computerized catalog of its sound recordings, the Institute's shelflist is only available on-site. The database system

(Borland Paradox) is antiquated and it will take significant effort to convert the huge amount of data into a format that can be accessed remotely via the Internet. A shared Rutgers employee, Bob Nahory, has been considering this puzzle. In this regard, the specialized system has fallen short, since if the cataloging were done via traditional MARC records the way the library system's books have been handled, any conversion worries would be handled *en masse*, with the full attention and commitment of all the Rutgers University libraries. Instead, the database obsolescence is an isolated problem that must rank very low on the priority list of other departments. Because the Institute assumed a risk by taking a cutting edge role by committing to a stand-alone database and developing its own standards in isolation rather than as part of a broader consortial effort, other archives with more conservative approaches have made greater progress in the realm of public access. This is not to say that there are not problems with the traditional library approach to cataloging. With all Rutgers cataloging being handled by the main New Brunswick campus, the delay between when books are sent and when they return cataloged can be too much for the Institute to bear. There have been cases when Morgenstern has decided to bypass cataloging simply to have a reference book available on the shelf for staff and patrons. This approach serves the in-house patrons well, but is decidedly bad for those who search the Rutgers OPAC or WorldCat to find national or international holdings.

Cataloging was not always done outside of the Institute. An earlier member of the Rutgers IJS staff was Marie Griffin, a trained cataloger who worked to find ways to apply traditional standards to jazz materials, but also to effect changes when they were necessary. Her influence on music librarianship was felt well beyond Rutgers. "She was

very active and she actually played a leading role in the revision of the MARC music format and the Library of Congress cataloging, which was very inadequate for jazz. She was a good gal. She did a lot of missionary work for the Institute,” said Morgenstern. One example, is the unique collaboration that took place between IJS and the University of Wisconsin-Milwaukee as a result of initial contact with Griffin.

Because of the Institute’s status, other archives have relied upon it for guidance and assistance, and in 1979, the University of Wisconsin-Milwaukee (UWM) constructed an arrangement whereby IJS took possession of some 10,000 78 rpm discs that had been donated in 1965. This “permanent loan” enhanced the Institute’s collection (at that time approximately 50,000 discs of all kinds). The benefits to both parties were enumerated by UWM music librarian Richard E. Jones in two articles,¹⁴⁴ but Morgenstern describes the situation, which is even more prevalent over twenty-five years later, simply saying, “There are libraries and institutions that have 78 [rpm records] collections and they just don’t know what to do with them.” The Institute of Jazz Studies has a commitment to sound recordings of all types, with its own reformatting studio on-site. He also states that IJS is always open to collaboration with other archives.

Maintaining the appropriate balance between conforming to the mainstream library world and recognizing and supporting the unique character of the jazz archive is a difficult task. In 1985, the Institute of Jazz Studies was integrated into the Rutgers library system. Morgenstern believes this was essential to the survival of IJS.

Prior to that we were a free-standing entity, which meant that we had no guarantee of any kind of support annually. Our budget was always really minimal. [...] It was only by the fact that there were certain people like Dave Cayer, whom you know, Dave was in a very high position in

Rutgers and he was able to protect us and see to it that we at least got some things. There were a couple of other people, Bill Weinberg, who were helpful in that respect. But we were really living from hand to mouth and it was only when Hank Edelman came here as University Librarian, and he was a huge jazz fan, and one of the first things that he did was to get the Institute into the library as a special collection. That eventually led to our being in the architectural planning for the extension of Dana Library. That's when we finally got our present location, which is, as you know, a huge improvement on what we had before.

As mentioned earlier, the integration is not without drawbacks, but the stability that it has given the Institute cannot be underestimated. The physical location at Dana Library, with its improved climate-controlled stacks and security vault, as well as the vastly increased space, both for collections, staff offices, and public services, is the prime example of this.

One area of collecting where the Institute of Jazz Studies is unparalleled is that of jazz periodicals. Because Marshall Stearns knew that periodicals were one of the primary sources of writing related to jazz and because he was well aware of the scarcity of many of these self-produced items, the Institute actively pursued these materials right from the outset. However, in the early 1980s, an even greater collection became available. Harold Flakser, a longstanding periodical specialist sold his massive holdings to the Institute and this filled numerous gaps and gave them unique items, particularly foreign periodicals which have never been part of any other library collections, certainly not in this country. A search on OCLC WorldCat confirms that in many cases, Rutgers is the sole repository with holdings. Not even the U.S. Library of Congress can match it in this regard. Vincent Pelote's article on the Flakser collection gives much more detail about it.¹⁴⁵

The Flakser collection became available due to unfortunate circumstances that have particular bearing on jazz archives: "It seems that a good friend of his was a

collector, not of magazines, but photographs and records and stuff had died, and his collection was thrown into the garbage, literally, because he didn't have any close survivors and his family didn't know what this was and couldn't have cared less."

Learning of this tragic loss, Flakser immediately took steps to ensure that his life's work would not come to a similar fate. Because many jazz collectors and musicians do not keep current with trends in archives and scholarly research, it is not uncommon for families to be unaware of the significance of what a relative has accumulated. This is a scenario where outreach is essential. The relative newness of jazz archives sets them apart from traditional manuscripts collections and museums in that they are not part of the public consciousness. Communication must be established so that both the collector or musician and his family know about the existence of the appropriate jazz archives, that there is interest in the collection, and that all involved are comfortable about the situation.

Morgenstern describes the collection development policy of the institute as inclusive rather than exclusive. "My idea is that if you're offered something, unless it's totally out of the boundaries of jazz and popular music, I would say yes rather than no. As long as there are no strings attached." Even so, there is much to be done in terms of making donors aware of the costs of processing collections. As an example, Morgenstern singles out a massive set of documents relating to Festival Productions that were offered by one of the Newport Jazz Festival's founders, the impresario George Wein (himself a long-time supporter of the Institute of Jazz Studies, back to the days of Marshall Stearns). The Institute turned down the offer, with regrets, because the

collection would be unmanageable and necessary additional funds requested to process it were not included in the donation.

For all its enormous holdings and international status, there are other areas involving access and remote users where, at present, smaller and younger institutions have surpassed Rutgers. The Institute has produced several digital exhibits for its modest website (including features on Benny Carter, Mary Lou Williams, and Count Basie), but there has been very little done in terms of making its treasures available online for researchers around the globe. This is changing, however, as archivist Tad Hershorn is working to digitize the photograph collection, which is a large draw for researchers, journalists, and others. Morgenstern also hopes to add more bibliographic resources. Currently, the Jazz-Institut Darmstadt in Germany is the leading destination for researchers needing this kind of information.¹⁴⁶ At IJS, the primary service for remote users is responding to email inquiries. There is currently no provision for instant message/chat reference. The Institute's website does have several guides for research and links to useful external resources.

Part of the transfer of the Institute to Rutgers involved conditions of autonomy, which have changed somewhat since it joined the Rutgers library system, but Morgenstern states that the Institute has enough leeway to make necessary decisions without the involvement of library or university administration. The broadminded approach to jazz has allowed the Institute to evolve without needing to redefine its mission. In 1953, Marshall Stearns proposed that the Institute should "foster an understanding and appreciation of the nature and significance of jazz in our society,"¹⁴⁷ and this has remained a primary objective.

Even more than four decades after his death, the spirit of Marshall Stearns is strong at the Institute of Jazz Studies. Morgenstern feels that Stearns would be happy with how it has progressed over the years. There are also aspects that Morgenstern believes that Stearns would not have anticipated.

I think what would surprise him and would please him is the size of the collection. It has sextupled since it came here. It's constantly growing. I think he would be surprised and pleased by monumental individual collections, like the Mary Lou Williams. He would certainly have been delighted that we got the James P. Johnson stuff, which took a long time. Those are things that he could relate to. But I think, naturally, if he suddenly swooped down from heaven or whatever, he would be surprised by the technology, the fact that we have things like our computerized shelflist and the Tom Lord thing,¹⁴⁸ such as it is, and CDs and all that, all the different configurations. I think he would also be surprised and probably pleased at the fact that 78s are still viable and still in demand for reissues and so on. The 78 has not become a dinosaur but it's still a very important ingredient in reconstructing the history of the music. And I think he would be astonished at the amount of academic activity in jazz, which, of course, I'm astonished at, too, the amount of stuff that's coming out in terms of Ph.D.s and Masters, and so on, and what eventually turns into books, which is by no means more than a small percentage. It's amazing, the literature has just grown at an alarming pace. I'm not going to say that all of it is wonderful, but it certainly is significant that jazz has become such a recognized academic discipline.

¹⁴³ Dan Morgenstern, telephone interview, 4 March 2008.

¹⁴⁴ Richard E. Jones, "Cooperative Venture in Sharing Music Resources." *Notes* 37, no. 1 (September, 1980): 174-176.

Richard E. Jones, "Special Collections in Music—An Alternate Approach." *Fontes Artis Musicae* 29, no. 3 (July-September, 1982): 122-124.

¹⁴⁵ Vincent Pelote, "The Harold Flakser Collection." *Journal of the Rutgers University Libraries* 49.2 (1987): 99-104.

¹⁴⁶ Upon request, the Jazz-Institut provides computerized bibliographies on a given topic via email. A very limited number of pre-prepared bibliographies are available on the Jazz-Institut's website. Much of the information contained in this database is the result of the work of Norbert Ruecker who compiled the *Jazz Index* periodical in the 1970s and 1980s.

¹⁴⁷ Marshall W. Stearns, "The Institute of Jazz Studies." *Record Changer* 12 (1953): 7.

¹⁴⁸ The book/CDROM/online publication *The Jazz Discography*.

William Ransom Hogan Jazz Archive at Tulane University¹⁴⁹

The early history of the William Ransom Hogan Jazz Archive and the backgrounds of the three original principal players, Hogan, William Russell, and Richard B. Allen, has been mentioned above. Founded as part of a private university in 1958 with funding from the Ford Foundation to compile an extensive oral history project, the Archive's support was assumed by Tulane University in 1965. The combination of Hogan's establishment credentials in the department of history with Russell's long associations with other collectors as well as musicians was beneficial to establishing trust with the different stakeholders involved in the creation and support of the Archive.

Following Allen's curatorship, the university hired Curtis Jerde in 1980. "He had an M.L.S. from [the University of California at] Berkeley. It served the archive well to have someone with that training," says his successor, Bruce Boyd Raeburn. Tulane had pushed to find a traditionally-trained librarian and Jerde did much to solidify the Archive's cataloging procedures and to make it known in the library community. It is worth noting, however, that he was also an active performer who recorded on string and brass bass and was co-founder of the Louisiana Repertory Jazz Ensemble.¹⁵⁰

Raeburn's tenure as curator began when Jerde retired in 1988. He had started at the Archive as a student worker in 1980 under Richard B. Allen and was named associate curator in 1985. Like Allen, Raeburn came to Tulane as a graduate student in history. Much of Raeburn's practical knowledge of library science was acquired while working with Jerde. After serving as acting curator for several months, Raeburn was presented with a choice by the university administration. "I was basically told: either complete your Ph.D. or get an M.L.S. Well, I was close enough. I had to write a

dissertation; I had already done my coursework, so I got the Ph.D. done.” The university felt that the necessary library and archives skills could be obtained in other ways. “The idea was to supplement that with workshops and other things offered by ARL or Society of American Archivists to bring you up to speed in the technical end of things, as needed.” Raeburn feels that this approach works well for his position and that subject expertise is essential. “The most valuable thing is to be able to know the collection and use that knowledge to assist researchers when they come in with a kind of inchoate idea of what they’re hoping to find or what they need to have.”

Raeburn’s predecessors were fixed in their conception of the Archive’s mission (the original name was the Archive of New Orleans Jazz and it focused exclusively on traditional jazz) but he has relaxed its collection development policies and now embraces a wider variety of genres including modern New Orleans jazz as well as jazz-influenced rhythm and blues and rock, while remaining focused on the geographical area of southern Louisiana. “A collection development policy is something that requires some revision. And sometimes you make blatant exceptions to it, although this generates a certain amount of controversy within the archival world,” he acknowledges, but is unapologetic. “I’ve been very loose with our collection development policies, but always with the aim of providing the researcher with the kind of materials necessary to tell the American vernacular music story.” This concern for the patron is typical of Raeburn’s attitude and public service is of the utmost importance to him.

A significant portion of the patrons who use the Archive at Tulane are the students enrolled at this private university.

Our main research population, there’s really two ways to describe it. One would be students, in particularly things like history; English—they have

to do a term paper on New Orleans culture, they're going to come here; American Studies; African diaspora studies; music; architecture. [...] And then, the other part of the population that's really important are the professional scholars.

This latter group receives some special attention from the Archive because Raeburn knows how important it is to tell the story of jazz in New Orleans, which has not always been served well. In his words, "One of my jobs is simply to promote the fact that we cannot be complacent about the way the history of early New Orleans jazz has been written. We haven't finished working on it yet." In terms of these professional scholars, Raeburn says:

I can't say that they count the most, but they're the ones where perhaps we give them the extra effort because they really know what they're doing. We really know to stimulate, to find out what they're doing. That's one of the beauties of being in a position like this, and I'm sure Dan [Morgenstern] can say the same thing, and that is: you can see what everyone is doing. You're in the catbird seat. And that doesn't hurt your own scholarship—not that you can leak the family secrets or anything, but you're always learning and that's good for all concerned.

Being in constant contact with visiting researchers allows Raeburn to improve his own knowledge, which makes him more useful to the next patron. In this way, public service is a kind of professional development.

At the Hogan Jazz Archive, serving the patrons and providing access are considered paramount. Raeburn sees a close link between service and collection development, particularly when financial constraints do not permit the Archive to purchase many collections.

Donations is the name of the game for us and what attracts donations is the fact that we give very good service. The musicians who are aware of us and come in for sheet music or just to learn about a musician; documentary filmmakers who have worked with us; students; professional academic researchers; journalists. Where we place our emphasis is on customer service. That generates a lot of good will. So

rather than going out and beating the bushes for collections, most of the time people know about us.

This concept of public services as public relations requires that the Archive be at least as concerned with the patrons using the collections as with the materials themselves. This fits in well with the writings on special collections by Traister and Juarez who espouse the philosophy that every interaction in a library is potentially donor relations.¹⁵¹ This is particularly true at Tulane, where musicians are not only donors, but often users of the collection. [Banjoist/guitarist and author] “Danny Barker used to come in here all the time. Because he was one of those people who had a thirst for knowledge. Not just on his own books, but just to know. He was coming in here when an idea would come to him, he’d come look at the oral histories.” The invaluable knowledge held by experienced musicians is essential to understanding and interpreting the materials held by the Archive. The oral history projects are but one way that the Archive has tried to capture this knowledge. Its relations with the still-living resources are another.

In this regard, the families of musicians must also be considered where the acquisition of collections is concerned. The array of materials that Danny Barker had amassed was legendary. Unfortunately, it took the devastation of Hurricane Katrina for them to be placed at the Hogan Jazz Archive.

There was interest from Amistad Research Center, Historical New Orleans Collection [HNOC], Smithsonian, a lot of people were looking at it. To some extent, the negotiations, because of the money issue, with his daughter.... She was hoping to get some revenue from that. Of course, we couldn’t compete on that level. But fate takes its own strange twists and turns and ultimately we salvaged a good deal of that collection from a flooded house on Sere Street, post-Katrina. Finally got her permission after things had broken down with HNOC. She had also given us the record collection years before, just to create enough room in the back room where all his materials were in black plastic bags, sitting there

uncollated. The only way she could even move around in that room was to give us the record collection to create some space, but she was also fishing for some money to come into it. So there are a lot of pragmatic, functional considerations, but building trust is the main thing.

Starting too late in building trust with musicians and their families can result in problems.

There have always been racial issues in the study of jazz, as described earlier. As one in a succession of white curators at the Hogan Jazz Archive, Raeburn is well aware of the potential for mistrust and animosity.

When you're talking about an archive that's attached to a university that has a kind of reputation as being a school for rich white kids and you're trying to archive the cultural patrimony of black vernacular culture in New Orleans, the racial issue comes into it. The only way we can deal with that is to create a welcoming place where everybody knows that they can come do research here and that we want them here.

One specific case mentioned by Raeburn involved the collection of Tex Stevens, an early black New Orleans radio disc jockey.

He gave his record collection and after he passed, his personal papers were basically co-opted by someone else within the black community who felt that they should not come here because, as he put it, "Black people don't use that archive." I respond to that by saying, "Well, Danny Barker did," and naming a lot of names. And yet, that may not be enough to change someone's mind. So that's the situation we deal with. We have to be careful; we have to be sensitive. We don't always get what we want, but we have to make sure we're on the right wavelength at all times.

Raeburn's musical background has been an invaluable asset in establishing this trust.

I've been playing drums in New Orleans for forty years and, in fact, this gave me pretty much instant credibility with the musical community because they knew me as a musician, not as an academic. So when I made my transition into academia, everything was cool: "Well, you haven't changed...." That's worked out well because so much of it is based on trust and communication when I bring in personal collections.

People want to know are you going to take care of that material but they also want you to be able to interpret it properly.

Training and staff background, then, also relate closely to donor relations and collection development at Tulane. The qualifications that might be valued at one institution could prove to be less important at another due to the different kind of community involved, both in terms of patrons and donors and it is vital to become familiar with the environment and community.

There are two local institutions whose mission overlaps to some degree with that of the Hogan Jazz Archive: the Historical New Orleans Collection and the Louisiana State Museum. Raeburn reports that he is able to refer donors of materials that are beyond the Archive's collecting scope to the Louisiana State Museum, specifically mentioning the case of musical instruments. Despite some competition between the two, as evidenced by the negotiations for the collection that Danny Barker had accumulated, the Archive has had a fruitful history of collaboration with the HNOC, particularly in relation to William Russell, whose materials have been split between the two.

It's got to be cooperative because Russell had a lot of things, oral histories that he had done for us. He also gave us a lot of things that he had done for himself. There's a kind of penumbra between our boundary lines where we're sharing material and yet it's a cooperative enterprise. I worked with them a lot when they did their catalog of Russell materials; they asked me to edit it for them. Even though there is competition, we place the emphasis on collaboration whenever possible.

Apart from the community relations and trust concerns, the Hogan Jazz Archive faces a number of other challenges at the present time. Space issues are a constant problem.

That's something you live with all the time: how to wring more space out of the footprint that you're given. We're in a building called Jones Hall. We used to be on the fourth floor of the Howard Tilton Library. We

moved about ten years ago because we exceeded our space there. Special Collections came over to Jones Hall. We filled up our space pretty much so we're putting cabinets on top of cabinets now. We're probably going to go to the roof with our shelving, just to accommodate all these digital copies that are coming in.

The digital copies that Raeburn mentions relate to a more isolated problem: the aftermath of Hurricane Katrina, which is addressed more fully below. Another major challenge that the Archive faces is a lack of staff. All functions are handled by the two full-time employees, so when patrons arrive, processing stops. Ironically, in some ways this is the best of both worlds: the patrons receive excellent public service and collections are not processed by staff without subject expertise, but since these two activities cannot occur simultaneously, it slows the Archive's output dramatically.

The big problem is that there are too few staff to do everything that needs to be done in terms of the processing, particularly when we get busy with researchers coming in. There have been many years when we've seen nearly 3,000 people a year. Most of the time now, post-Katrina, it's closer to about 1,500 to 2,000, but we get a lot of reference hits via email and occasionally via the phone. A lot of people are doing their inquiries through the Internet now, instead of coming in person.

Since losing an administrative assistant position shortly after Hurricane Katrina, the only other staff member is Raeburn's assistant, Lynn Abbott, a fellow drummer as well as noted researcher who has written two books on the early development of African American popular music.

Talk about great value. What he has been doing as a subject specialist in the field... Had he ever decided to have a Ph.D. I'm sure it would be no problem, but he's just happy as can be doing archival work and doing his research on the side. Having that kind of depth as a subject specialist, if I'm at the University of Idaho for a week, I have no doubts about whoever comes to the archive because Lynn can help them the way I would.

Both staff members have eschewed the typical library science training and relied more upon their backgrounds in history and research as well as the knowledge they bring from working as professional musicians in New Orleans, which, as mentioned, has gained them the trust of the community.

Library science, however, was an important part of Raeburn's predecessor, Curtis Jerde's skill set and the Hogan Jazz Archive made significant steps in terms of becoming part of the library mainstream during Jerde's tenure as curator. The Archive received a Rockefeller grant to do MARC cataloging of its sheet music holdings and Jerde was also deeply involved in the evaluation of how Library of Congress Subject Headings applied to jazz and how the system's inadequacies could be addressed.¹⁵² In order to progress with the work at the Hogan Jazz Archive, the processors deviated from these established national cataloging standards and developed their own ways to accomplish the task. This system in place is somewhat effective, but has significant drawbacks.

We live by local finding aids primarily. We've got an index to the oral history collection online on our homepage, but we haven't really done any cataloging of oral histories in terms of marking up that material. CDs, they've just begun including us in the outsourcing of the cataloging of CDs, so little by little we're getting to our CD collection, but all of our other recorded sound material is controlled by a shelflist and is essentially invisible on the OPAC, along with ninety-five percent of the sheet music and most of our photography. So local finding aids are really the primary tool for us. The issue is that Special Collections doesn't get a lot of time from Cataloging.

The Archive uses a filing system for sound recordings that has been used to great success in some archives, although it is not commonly implemented in libraries.¹⁵³ This allows the staff not to be so dependent on the library cataloging department.

Cataloging has a huge backlog and they're overworked, so we do the best finding aids we can. For example, the shelflist on recorded sound materials: all the 10-inch 78s are sequenced according to record label abbreviation and release number, same with LPs: 10-inch, 12-inch albums segregated out and sequenced, but it's a system that works. The intermediary there, of course, is that we have to have a reference shelf full of discographies so that when people come in looking for an artist, they can get the information from the discography which will allow them to negotiate our shelflist.

The specialized tools such as discographies, then, become a more important part of the Archive's organization system. This demonstrates how external processing can simplify and streamline the procedures, allowing institutional staff to focus on other aspects of operations.

One very ambitious project in which the Hogan Jazz Archive is involved concerns both preservation and access. Most of the oral histories that are the essence of its collection are only available on the original analog open reel tapes—no copies exist in many cases and originals are used for listening. A forty-thousand dollar grant from the Grammy Foundation, which the Archive received in 2006, supports a digitization project that will address nearly all these recordings. There is a strong desire to enhance the presentation of these materials which Raeburn considers the Archive's major draw.

Our delivery system for listening to oral histories is going to shift to a database format rather than audio playback. But what we're also hoping to do in the next stage of the preservation project is to create an access database where we'll be able to link audio files to keyword-searchable transcripts. Right now what we have cross-indexed in the oral history transcripts is place name, person name, band members. What keyword searching technology would enable us to do is go in with any keyword combination and take whatever pops up. You could go in under song titles, anything that it could find a match on, and then link to the audio files. I'm sure the technology is in place, it's just finding the money. Once we get our preservation copies done, that's going to be the next step. That's going to be something that would permit any researcher to access the collection.

This consideration for remote users holds the potential for expanding the reach of the Archive, giving it impact on more than a localized level.

Already going beyond the local New Orleans sphere, there is importance placed upon establishing a good rapport with the various peer institutions. As alluded to above, Raeburn has served as a consultant for the jazz archives at the University of Idaho and, as the second-oldest collection in the country, the Hogan Jazz Archive is well-respected by others in the field, who rely upon it as a resource. Raeburn maintains a friendly relationship with other directors.

On the national scene, obviously Institute of Jazz Studies at Rutgers is the flagship institution. I've got such a great relationship with Dan [Morgenstern], whenever I need anything or he needs anything, we just call each other because he's that kind of guy. He's exceedingly generous and we're even talking about collaborating to try to bring things in from the cold that have not yet been archived and maybe even sharing them.

Even with these strong ties, Raeburn feels there could be more communication between jazz archives and envisions partnerships that would create multi-institutional resources.

It would benefit the researcher. I would like to see more collaborative funding proposals. For example, the database that I'm talking about with the oral histories, the way that would serve the jazz researcher the most is if everybody who has an oral history collection were part of that project. I think most of us are getting to the point where we probably could contribute to that.

Aside from the usefulness to the research community, he recognizes that collaboration is vital to gaining financial backing for ambitious projects. With a group of partners, the impact of these projects can be widespread rather than localized. This is advantageous in writing grant proposals.

One of the best ways to attract funding, I think, is first of all, to show that you've got that consortial thing going so that it's not just one area. They can claim they're giving the money to the whole country,

essentially. If you talk about a virtual environment like the Internet, if you've got multiple servers involved, you could pull it off.

Another benefit is sharing the work and being able to work together to establish best practices rather than reinventing the wheel. Raeburn sees parallels with how sometimes there are better destinations for particular collections and suggests that perhaps specific aspects of the processing work might be best handled through a system where the best-equipped institution is given responsible for the most appropriate task. "We all specialize in different ways and maybe keeping that in mind in terms of deflecting materials to the most appropriate location in collection development is something that we could consider to rationalize the process a little more." He acknowledges that duplication can be a positive, particularly with regard to disaster planning and making multiple copies for safekeeping, but it is the work itself that he feels can be divided up between members of a consortium. The aforementioned use of externally-created resources like discographies as access tools to the Archive's collection of sound recordings suggests that this might be another example of a project that could be addressed by a cooperative of jazz archives.

Disaster is very much on the minds of those at the Archive. With Tulane being located in New Orleans, Hurricane Katrina has had immeasurable impact on the Hogan Jazz Archive in both direct and indirect ways. Some of the tragic losses of jazz materials have been described in newspaper stories aimed at the general public.¹⁵⁴ Raeburn feels that this is the audience that needed to hear these tales of devastation because individuals who had amassed valuable historic collections were not capable of providing the necessary preservation and security. "I think people got the message that material in archival institutions tends to survive disasters; material in private residences

does not. And of course, now we have to find the extra space to accommodate that material.” In addition to bringing in collections that had been salvaged or spared, the disaster also generated considerable interest in preservation and this has resulted in opportunities for Raeburn to address the topic for outside groups. These kinds of engagements are an essential part of Raeburn’s concept of outreach.

I do a lot of speaking. I’ll go out to everything from elementary schools to ElderHostel groups. A lot of times it’s at academic conferences and internationally. I’ve had a lot of opportunities, because people are interested in jazz, to go out there and talk about it. And to some extent, every time I do that I’m representing the archive and representing Tulane University, although I usually have to do it on my vacation time. [...] I’m trying to reach everyone from age ten to a hundred. I’m not just putting the archive on display. When I walk in there and show some film on New Orleans jazz, people get the message. They become interested in what we do because they realize that it’s a very important culture and that it needs preservation.

Raeburn also delivers papers at conferences for a number of professional organizations including the Society of American Archivists, the American Library Association, the American Historical Association, and the U.S. State Department. He gives between ten and fifteen presentations each year and he takes advantage of these, gradually preparing what will become a book on early jazz in New Orleans. Another association that provided presentation opportunities for Raeburn, the International Association of Jazz Educators, recently declared bankruptcy. This leaves a gap that will need to be filled in terms of networking and communication. Interacting with educators and researchers is vital to the mission of the Archive. As Raeburn states, “My job is to go out there and try to interest scholars and engage them and bring them down here.”

Related to this mission are finding ways to use new technologies to provide access to the collections and to encourage increased on-site use. As mentioned above,

Raeburn has seen many reference queries move to email and he considers remote users a very important constituency. In his view, the Internet is both a means of justifying his work to his superiors in a scenario where statistics are required in order to prove worth and also a lure for attracting traditional physical patrons.

When I have talked about projects with various people, they say, “Well, people won’t come to the Archive if you let them do everything on the Internet.” I don’t necessarily think that’s true. But it’s fair to count every transaction—every hit you get from the Internet becomes a transaction. University administrators love to see big numbers. They want to see all these enhancements with collection development; they never give you any money for preservation, however, so you have to go out and get that yourself. But when you give them big numbers on use, it’s like numbers of kids in the classroom: they light up. The Internet is the best strategic tool for achieving that, those big numbers, because coming to New Orleans, it’s very rare that scholars are going to have sufficient time to work with the oral history materials, let alone the collateral material for any project. If they get two weeks away, that’s a lot. [...] This will solve that problem. It means basically that they can do it at their leisure. [...] Oral history will—I see it as baiting the hook, not only creating a lot of hits from the Internet but additionally creating incentives to bring people on site for research here.

The strongest themes in Raeburn’s description of the philosophy and activities of the Hogan Jazz Archive involve developing trust in the New Orleans community and fulfilling a responsibility to preserve and accurately depict the history and culture of the city and region. “We’re building bridges with a community. We want to be a community service organization as far as the culture bearers of New Orleans are concerned.” The Archive’s strong commitment to public services helps to make this happen.

¹⁴⁹ Bruce Boyd Raeburn, telephone interview, 4 March 2008.

¹⁵⁰ Bruce Boyd Raeburn. “Confessions of a New Orleans Jazz Archivist.” *Reflections on American Music: The Twentieth Century and the New Millennium* (2000): 306-307.

¹⁵¹ Daniel Traister. “Public Services and Outreach in Rare Book, Manuscript, and Special Collections Libraries.” *Library Trends* 52.1 (2003): 87-108.

Juarez, Miguel. “Donor Relations for Librarians.” *Art Documentation* 24.1 (2005): 38-41.

¹⁵² See Curtis D. Jerde. "Technical Processing of Popular Music at Tulane University Library's Hogan Jazz Archive: The Rockefeller Project." *Technical Services Quarterly* 4.4 (1987): 49-56.

¹⁵³ See Thomas Spence. "Toward the Ideal Archival Catalog." *Journal of Jazz Studies* 1.2 (1974): 97-106.

¹⁵⁴ Edna Gundersen. "So Much of My Life, Well, Drowned." *USA Today* May 4, 2006.

Howard Reich. "Thousands of Famed Photos Ruined." *Chicago Tribune* September 12, 2005.

Howard Reich. "Treasures of Music Lovers Now Just So Much Debris." *Chicago Tribune* November 27, 2006.

Chicago Jazz Archive at the University of Chicago¹⁵⁵

The Chicago Jazz Archive (CJA) was founded in 1976, as an outgrowth of the music department of the University of Chicago. The establishment of a jazz archive was set in motion following a lecture by Benny Goodman, one of the giants of jazz whose origins were in Chicago. The major advocates were Mary Ward Wolkonsky and Robert Semple, both of the University of Chicago's Visiting Committee to the department of music.¹⁵⁶ "Unlike most collections in the University Library, the archive was not established in direct response to a faculty need,"¹⁵⁷ but there was interest from university faculty such as Richard Wang, a longtime member of the music department. The current music department chair, Richard Cohn, says, "I would like to see [the University of] Chicago become the place of choice for students who want to study jazz as an academic discipline," and he believes that a full-time jazz professor should be hired to move the university toward this goal.¹⁵⁸

Yet, until the year 2000, the archive couldn't claim to be the definitive place to study early Chicago jazz. That title would have gone to the basement collection of a 92-year-old industrial chemist named John Steiner who in his spare time had been the preeminent chronicler of traditional Chicago jazz.¹⁵⁹

The collection, acquired after Steiner's death in 2000 and several times larger than the entire jazz archive up to that point, is one of the best examples of how important the contribution of the independent collector/researcher is to the history of jazz scholarship. Steiner was, however, more involved than just the typical collector. As mentioned earlier, he had written for several of the small jazz magazines of the 1940s, but he also had purchased defunct record labels and reissued classic jazz recordings and he continued to accumulate materials throughout his long lifetime. The delivery of Steiner's materials to

the university required four moving vans and this single acquisition established the CJA as a world-class archive.

For several years, very little happened to this collection, but in 2006 the university received a grant from the Andrew W. Mellon Foundation in the amount of \$617,000 to improve access to materials in the CJA as well as in the modern poetry collection and other collections related to African American history. In the words of Alice Schreyer, director of the Special Collections Research Center, “Right now, we have a very minimal level of control of those archives; we know what we have, but it’s not user-friendly.”¹⁶⁰

Like the Hogan Jazz Archive, the scope of the collection at Chicago is somewhat geographically focused, but has broadened in recent years. While the prime period of “Chicago Jazz” was in the 1920s and the original collection was very specific, the current curator, Deborah Gillaspie, explains that the Archive now takes a more expansive view of what is Chicago-related:

We pick up people who not only were born here, but people who came here, like as part of the Great Migration. People who maybe lived...like [saxophonist] Franz Jackson, he was born in the Quad Cities, but he came to Chicago. But we also follow people like [drummer] Jack DeJohnette, who left here, though he was born here and came up here. So we wouldn’t pick up [saxophonist Charlie] Parker, except as part of history in just the regular music collection in the stacks.

The collection development mission is somewhat more focused, with an emphasis on the individuals and their accounts.

Right now, under me, the mission is to try to save the stories of the people who were just the regular people on the scene. I’m looking for your average musician who played in Chicago and probably stayed in Chicago, though he might have gone out on tour for a time. A lot of them were people from the south side.

Gillaspie’s initiative, called the Musicians Project, requests that Chicago musicians donate a copy of their press kit to the CJA. “I wish we had this kind of material from the

twenties and thirties! Fifty years from now, people will be able to do research on what the Chicago jazz scene was like in the 1990s.”¹⁶¹

To achieve this mission, one important aspect of Gillaspie’s position is the establishing of personal relationships with all the types of individuals who interact with the Archive: students and faculty, outside researchers, and musicians and their families. There are racial and socioeconomic issues, some with deep roots, which must be addressed in order for Jazz Archive to achieve its mission. The personal touch has been important in Gillaspie’s career and she is concerned about how this will work in the future.

There’s a lot of black musicians and there’s a level of distrust, particularly about the University of Chicago because of the urban renewal. It’s taken me the better part of ten years to make the connections in the community and nothing short of taking my successor around and introducing him or her and having them go to events. What means the world to musicians is having you show up at the gig. That’s what carries the weight: do you care enough about the music to come out of your hole in the library? It’s a credibility issue. [...] I could see that maybe, if things become more institutionalized, maybe my successor won’t go out in the community at all. Who knows whether collections will come in? Because you have to have the personal connections to make that happen. The other bibliographers here, they don’t go out into the community. People come to them to leave materials, whether because they’re alumni, or because they’ve heard about the university, or something. I go out and hand out my card. And people remember. Somebody passes away, I get a call.

This touches on some of the ways that jazz is different from other collecting areas and how working as a jazz archivist requires different skills. Gillaspie also mentions having “connections in the musicians community that aren’t really encouraged in librarians, particularly academic librarians.” Apart from simply giving a public face to the institution and showing commitment by being involved in local events, Gillaspie has additional qualifications that help establish her as an advocate for the Chicago jazz musicians that are at the heart of the CJA’s collections. Gillaspie does not hold a degree

in music, but her experience as a professional jazz drummer has been essential when working with musicians and their families as donors.

It helps build a level of trust when you're talking about people's personal papers. That's really sort of...the collectors' collections are one thing; people's papers are something else entirely and much more difficult to get. You really have to be involved in the community and sort of vetted by the community.

Connecting with these various communities is an important aspect of Gillaspie's view of her profession and another of her significant outreach projects is a jazz research website that is a popular destination for seekers of jazz knowledge. This is her way of serving the many remote users that are not able to conduct research in person or who wish to do work before scheduling a visit. It also is an attempt to preserve the integrity of digital materials by simply creating links rather than duplicating these items.

Partly due to its strong Internet presence, the Chicago Jazz Archive is an internationally known resource, but as part of a major university, there are priorities. Outside reference is secondary to serving the needs of the primary constituents.

Always in this library, faculty and students come first because that's who's paying, but I do just an immense amount of outside reference work. I do about 500 reference questions a year. And these are not fast lookup kinds of things. These are researchers; one way or another, they're authors, filmmakers, people working on documentaries for public TV, musicians looking for particular charts. It's really a broad mix when it comes down to the public.

At the University of Chicago, the approach to the use of Special Collections materials often does not require any intervention from a subject specialist such as Gillaspie, who says, "A lot of the Special Collections finding aids are being put up so that people can search them for themselves. If they don't make an appointment, they might never talk to me." Losing this potentially invaluable interaction would be unfortunate for

both the researcher and the curator, as this allows Gillaspie to keep aware of who is doing research in what particular areas. The approach taken by Special Collections, however, seems to discourage this by declaring that contact with the curator is superfluous.

The people who have worked with me in the past, they know to call me because they know there's value added in talking to me, but that's not necessarily encouraged in a Special Collections environment. They're set up, basically, to provide access to whatever the user asks for: no more, no less. I'm constantly being told, "They don't need you. You're not needed." This is by the archival staff. They don't see that there's any value added. But the researchers do.

Clearly, the library must be aware that public services are of value, but it is odd that there is not more support for the idea of bringing these specialized patrons into regular contact with the one person on the library staff who knows the most about the collection and the subject matter.

Some of those researchers who have had the chance to interact with Gillaspie continue to maintain periodic contact with her. She presents specific examples of how contact can be a benefit.

I have people that come back to me, cycle back, particularly doctoral students, of course. You know, they'll scream when they need help. But also other people writing books. There's a guy here in town who's written two or three books. I might not hear from him for six months, but then I will hear from him. There's people that I'm in touch with on a regular basis so that, enough that, in my tickler file, I just sent something out, and this is typical of library work: I ran across something this guy was interested in. I was looking for something in the *Defender* [the black Chicago newspaper] about a particular person and pictured in the same photo was J. Mayo Williams, and I have a researcher working on a book on J. Mayo Williams, so I popped the site off to him: "Hey, look what I found: there's a photo." I got an email back, "This is fantastic. This is marvelous. I have access to ProQuest. I found the article. Thank you so much!" So I build these relationships over periods of years. I have some researchers I've been working with for ten years.

This ongoing relationship generates goodwill for the CJA and respect for its curator as a conscientious and helpful supporter of the research community. Gillaspie's education and

experience help to earn her respect in other spheres as well. She completed all the coursework required for a Ph.D. in library science and although she never received the degree, her regular patrons are aware that she is something of an academic equal.

Unfortunately, there is the occasional instance of bias based on sexual stereotypes.

The music faculty here and the researchers that I've worked with, they all know I've done doctoral work. They know, and I tell the students so that they know that I've been there. And I've taught. So I've only ever had one researcher, who came from CCNY, and the first thing he said to me was, "I want to see the curator." I said, "I'm the curator." He said, "But that's a man's job." I just looked at him and said, "Why don't you go downstairs to Special Collections and tell that to Alice Schreyer, who's the director of Special Collections." That shut him up.

The three landmark events in the recent history of the Chicago Jazz Archive have been the acquisition of the John Steiner collection in 2000; the start in 2006 of the Uncovering New Chicago Archives Project, funded by the Mellon Foundation, which will run through 2009; and the integration of the CJA into the Special Collections Research Center in 2007. These events are closely linked and the resulting changes have been dramatic, particularly from the move to Special Collections. There were several reasons for the shift, including improved storage facilities for better preservation, a hope for improved access, and an attempt to reduce redundancy of operations. The origins of the jazz collection determined how it was handled at first, and as the collection materials changed, it was decided to revise this plan.

It's a large bureaucracy. In fact, part of the reason we moved this stuff down there was number one, temperature and humidity control. They were upgraded. The other thing is that when this archive was founded, it was all sound recordings, which explains why it was put in music, and it was all 78s. They just kind of sat there. They weren't accessible. But as we began to get collections that had paper materials as well, Special Collection has speeches and other kinds of sound recordings, the director and I sat down and looked at the history of both those institutions and said to ourselves,

there's no earthly reason why we should be running two sets of manuscripts archives and two sets of sound recordings archives.

There have been some new challenges brought upon by the recent changes. Some of these relate to the unprocessed status of much of the materials.

Right now, they've only moved the paper materials downstairs. [...] For paper materials, what they do now is they go to Special Collections. I might meet with them because some of the material is still being accessioned downstairs. There's no way to get to it without an accession inventory. So I might say to them, "OK, it's in thus-and-such a collection. I remember seeing letters from so-and-so to so-and-so about thus-and-such." We'll have to talk to the archival staff and find out when they can work that into the processing stream. At least the accessioning stream so that you come out with an inventory that you can look at and say, "OK, it's going to be in box number 172." Before, what would happen is that when the stuff was up here, I had a map in my head and I would go wherever the material was and I would bring it out here. That's not possible now, nor is it appropriate.

Other relate to sound recording formats and the distinctions made between what belongs in the CJA and what belongs in Regenstein Library's general collection of sound recordings.

Listening to the 78s is really kind of a pain. We've purchased a lot of that kind of material on CD. That's in the regular recording collection. There are some CDs in the Jazz Archive's collection, but they're very specific things that are Chicago-related. The focus of the Jazz Archive here is Chicago. So, Charlie Parker CDs, those are in the regular recording collection. [Clarinetist] Johnny Dodds, well, there's some Johnny Dodds in the regular recording collection and some in the Jazz Archive.

A researcher new to the library might be somewhat puzzled by the fact that all the jazz materials are not in a single jazz archive, but Gillaspie is also the library's subject specialist for jazz and, as such, is responsible for making purchase decisions for materials that will go into the general collection. So jazz materials are found both in and outside the CJA and Gillaspie believe that this is in keeping with the philosophy of the university.

The University of Chicago's major strength is interdisciplinary research. We look at things in an interdisciplinary way here. It's not just music

people who use materials in the archive. We have social scientists; we have anthropologists. I've had people from the psychology department using jazz things for their classes. It's a broad, broad mix of users.

Since joining Special Collections, Gillaspie has had to relinquish some involvement with the jazz materials, but she retains overall control regarding what is added to the collection.

I'm still curator and I'm responsible for collection development, but the processing is being done by the archival staff, which is what this material really needs. I've been running it as a one-person operation because I didn't have any choice. It's really wonderful to see that the library is finally valuing this.

Nonetheless, Gillaspie has mixed feelings about the changes. "I'm really happy...I'm sad at the fact that sometimes people can't get access to things right away, but on the other hand, it's better for the materials and better for the researchers in the long run." But the funding situation has improved dramatically. In addition to accepting donated materials, it is now possible for collections to be purchased. Prior to this, Gillaspie's budget from the music department was approximately \$5,000 each year and it was spent purchasing "individual Chicago-related pieces, for the most part." The additional funding opportunities for special projects are a significant advantage to being part of the Special Collections department, which has a well-established network of donors in place.

Since we've moved into Special Collections, the director of Special Collections had a donor come to her and say, "What can I do for thus-and-such amount of money?" She immediately thought of the Steiner tapes of Thomas A. Dorsey's gospel conventions. There are a number of tapes of that. So that transfer is being handled by Preservation. They found a vendor to send it out.

With Chicago Jazz Archive materials being processed by the staff in Special Collections, who have no expertise in music or jazz, there are numerous considerations. The benefits of this approach are that the materials are appropriately handled and the

correct preservation care is administered. These processors have the tools and supplies required to clean, stabilize, or repair the items from the jazz collection. They also have the training in how best to accomplish these tasks. What they do not have is the understanding of the relevance of particular items in various contexts, and this may impact how or whether certain treatments are applied. The bulk of their archival experience has apparently been with different kinds of archival collections. To gain this understanding of the jazz materials, they need to read what is available and to consult with a subject specialist. As Gillaspie says:

They see me as a resource also. Processors, they try to read the background information, but the names aren't going to jump out for them, which is a source of great concern for me. I'm beginning to learn to trust their method, but I'm worried that they'll throw out something or send something back up that is extremely important and they don't see why it's important. They have a set of rules that they do this by and the problem is that a lot of the jazz materials don't meet those rules. The rules are based on people's manuscript collections that are a completely different kind of manuscript collection.

Gillaspie explains how she assists the processors and explains what description is being done at this stage of the project.

I answer questions for the processors when they ask me what the significance of something is, or do I know anything about this person, this kind of thing, but I don't make up the finding aids. At this point, we haven't done jazz finding aids. We're working on accessioning things. That's literally just a list of what's in the box. Very factual: photo, thus-and-such many centimeters, taken at Royal Gardens. It's the contents of a box. What they do is they re-house everything into these boxes; sometimes they're Hollinger, sometimes they're the big Totes. The processing which leads to a finding aid is what's going to happen under the Mellon grant. We're just not there yet

It remains to be seen how much subject expertise will be possessed by the individuals who end up writing the finding aids and to what extent Gillaspie will be involved at this stage of the procedure.

There are sometimes problems getting processors to understand how the materials found in jazz collections are different from items in other types of collections that may be similar in appearance. Because these jazz materials were produced outside of the commercial publishing sphere and because they have not been collected by libraries, it cannot be assumed that anything produced by a printing press or duplicating machine is merely one of many copies which exist in other archives. Realistically speaking, since these items were acquired only by a limited number of passionate collectors, only some of whom retained them for an extended period of time, and even fewer of whom placed them in an archival collection, the copies that do end up in the jazz archives may well be the only surviving copy. By assuming a worst-case scenario, the archives can then preserve these resources for the future. Sometimes the processors need to be made aware of this situation.

Well, I've been going around with them on why it's important to keep those little discographies that were privately published. They're not available. You're not going to find them. And they want to know why they're important. The first reaction was, "Those are serials; they don't belong in here." I said, "No, they're not serials and they do belong." They serve a certain function. "Well, but that function is outmoded now." Well, but it isn't, really.

While there have been later discographies that supersede these early efforts, jazz researchers have a need to understand the evolution of discographical data. Knowing what the jazz community knew when is essential to understanding how the music was regarded at the time. Without the contemporary sources, later researchers might make the mistake of assuming that earlier generations had very different data upon which to base their assessments. In a special collections setting, it is also important not to separate items which belong together. Gillaspie struggles to ensure that the processors do not make bad judgments about these valuable resources.

When Gillaspie reports, “I’m trying to educate them. I sent out several emails detailing how these things are used and what they’re used for and why they’re important,” this touches on a common problem in libraries and archives where technical services and public services are separated. A number of libraries have attempted to redress this with cross-training by using rotating assignments so that, for example, catalogers work at the reference desk to gain a better understanding of how patrons interact with the materials as well as the metadata for those materials and the interface that provides access to the metadata. This then gives the catalogers some context so they can have the patron in mind when they return to technical services.¹⁶² However, this is not the strategy being employed by the University of Chicago. It is the responsibility of the subject specialist to inform the processors.

It’s an education...educating the processing staff. When there’s stuff that’s turning up that they’ve never seen before, the assumption is that if it doesn’t meet our rules, then it goes out. Send it back upstairs. They’ve chosen to send it back up to me up here because it doesn’t fit their tidy little world of what they do or what they’ve ever seen before. Then I’m supposed whether to decide to get rid of it or put it in the stacks. They don’t want it. So I have to pick my battles, but there are things that simply are really important to jazz research that may look like they belong in the stacks, but they don’t. Like those rare little discographies: it may not look like much with rusty staples holding those pages together, but... And the record catalogs from the 1920s: “Well, those are serials...” “Well, no, they’re not serials.” The little bitty newsletters. “Serials.” “No!” They try really hard, but in their attempt to shoehorn that square peg into a round hole because the round hole is the only thing they know that’s even remotely like it.

This seems to be a result of a very limited view of the materials in an archival collection. It may be that past experience has been focused so much on certain types of archives that it is difficult to consider the alternatives.

It’s a very different definition of archival. Business records: “Yes, we do want the Paramount business records. We’re not sure we want the Paramount musician files.” No, the Paramount musician files are really

important. I'm not implying that they said that, I'm trying to give examples. But it's very stressful for me, what can I tell you....

From the CJA's inception, there were ambitious goals set regarding description and access. In 1978, the University of Chicago music department chair, Robert Marshall, stated:

We expect the Chicago Jazz Archive to become a model of its kind. It will be more systematically and imaginatively catalogued than any similar archive in the country, making it possible for scholars and all interested users to study with unprecedented ease any fact of Chicago jazz: the bands, the individual players (soloists and sidemen), the repertoire, the styles. The prospect is exciting.¹⁶³

Unfortunately, this dream has never been realized. Of the pre-Steiner collections at the Chicago Jazz Archive, only ten percent had ever been processed¹⁶⁴ and with the enormous quantity of items in the Steiner collection to inventory, the CJA has not reached the point yet where it can address the establishing of appropriate standards and best practices for the creation of finding aids for jazz collections.

It's something that we're talking about, but right now the person who's the...it's like a processing archivist position. She's on a contract. She's trying to get an overview of the jazz collection and the modern poetry archive stuff, then she'll be setting up a processing plan and I expect that we'll be talking at that point. Because we've been having meetings all along on how we're arranging for things to come down, that kind of thing.

The Chicago Jazz Archive has the opportunity to set new standards with the thorough and modern processing of the Steiner collection. The "hidden collections" initiative that has targeted the CJA's holdings is an important step in this direction.

In terms of more modern collections, there are also challenges to be faced. Because it has made a commitment with the Musicians Project to documenting the current jazz scene in Chicago by collecting and archiving press kits, the CJA struggles with the same issues that the rest of the archival world is in dealing with modern born-

digital materials. Even if the content is preserved in another form, the experience can be lost.

They're all online now. I print them down or I try to save them to some kind of media because it's really hard to stay up on them, but this is how it is now. [...] But when you print it out in two dimensions you lose a certain interactivity. Dealing with it as a saved file can give you a different experience than dealing with it printed out on a black and white laser printer. A lot of what I try to do with the website is to provide links to where these things live and that's really all I can do.

As the archival community in general comes to grips with the appropriate strategies for managing these types of materials, the CJA can adjust its procedures.

Gillaspie plays down the idea of competition in the world of jazz archives.

Maintaining good relations with professional colleagues at other institutions is essential and in cases where sellers of jazz materials have attempted to start a bidding war, they have been foiled by good communication skills and strong ethical behavior.

Well, the jazz archives thing, it's small. We all know each other. And we have a pretty good idea of what each others' collections have. We're not going to stab each other in the back. The idea is to get the materials where they need to be. I had somebody offer [pianist] Fats Waller material to me, and it wasn't his Chicago period. So I got in touch with Dan Morgenstern and I said, "Are you guys aware that this material is being offered?" And he was aware. He didn't have the money, but he hoped it could go there. I said, "I just want you to know he's offering it to us and, to be honest, it's not in scope for us, considering what he's asking for it. It's a lot of money for something that's out of focus for us. And Dan was glad to know that the guy had dropped the price. Well, they need to know that they can't play us off against each other. It's not going to work.

Cooperation between jazz archives can occur when one institution is offered materials that do not fit the collecting mission, or that present a clear case for being deposited with other related materials in an existing collection. The collegial relationships that Gillaspie has established with other directors allows for a smooth hand-off when this needs to

occur and Gillaspie's familiarity with the holdings at the various institutions allows the broader jazz archives community and the jazz research community as a whole to benefit.

I knew [drummer] Barrett Deems really well and when Barrett died, his wife came to me and said, "I've got Barrett's drum that he played when he was with Louis [Armstrong] in Ghana." I said, "Well, we don't have exhibit space." She said, "Yeah, but his daughter from his first wife wants to make a coffee table out of it." And I said, "Jane, if that's the only way I can save it, I will save it, but what I want you to do is to call Michael Cogswell at the Louis Armstrong archive because it really belongs with the other things from the Ghana trip." And she was so happy and that's where it went. I could have taken it, but what am I going to do with it? It would be isolated. If we have to, we'll save something, but we try to work it so it goes where it needs to be, in terms of other research materials that are related. The jazz archives world is small enough that we can do some of that.

Much of the collaboration between institutions seems to take the form of directing traffic, whether steering donations to the most appropriate archive or steering patrons to the best resources. On a local level, there are several significant destinations. There is not much overlap in the materials held by these collections and Gillaspie uses her knowledge of her own archive's holdings and those of the others to provide advice.

We refer researchers all the time. The Chicago History Museum: they have all kinds of files of photographs, particularly outside photographs, outdoor photographs of buildings, that we don't have. That's where I always send people who want to know what the outside of a jazz club looked like. It's not something that I know is here. They need to check there. The Center for Black Music Research, doesn't really have the same kind of materials that we do.

Gillaspie also notes that the various institutions regularly consult each other regarding reference questions.

Beyond these case-by-case instances of cooperation, there is a desire for the nation's jazz archives to collaborate on bigger projects, but simply finding the time to meet is difficult. "We don't see each other often enough. We all got invited out to Bix fest.¹⁶⁵ It was such a pleasure to just sit and hang out. We don't have a specific

professional association, as such, but we're trying to get something set up through IAJE.”

The multifaceted nature of jazz archives may be a contributing factor to the inability to bring professionals together. The Music Library Association (MLA), the International Association of Music Libraries (IAML), the Society of American Archivists (SAA), the Association for Recorded Sound Collections (ARSC), and the International Association of Sound and Audiovisual Archives (IASA) are among the other established professional organizations that have strong ties to the missions of jazz archives, although for all of these, the scope of the group extends far beyond just jazz.

One of the most important accomplishments that a consortium could achieve, in Gillaspie's view, is the codification of the policies that are already in place, albeit in a less-formalized way. While the individual archivists have agreements among themselves, their institutions do not.

Our thought, at least the last time we met about this, was that we were trying to set up an organization through IAJE just so that we have...like a consortium. So we could do things like say: Members of the consortium don't stab each other in the back over money. That's not our policy. That's the kind of thing we're looking at.

Many library consortia have been formed in order to provide solidarity and increased leverage in negotiations. This is something that is of interest to Gillaspie.

The other part of that is also trying to have an organization that can bargain with...and collaborate on traveling exhibits. There was a Smithsonian thing, a traveling exhibit on big bands that I'm not sure if anything ever happened with it. That's the kind of thing where it's important for us all to be on the same page. Particularly if things are going to stop in our towns. And exhibit loans, that kind of stuff.

Finding funding for preservation is always a challenge and Gillaspie and a number of American jazz archivists have had some preliminary discussions about finding a way to

establish a consortium that would apply for preservation grants to be shared by the members.

We had something like that that we were trying to work on, but University of Idaho was the focal point for it, but the director there left. There had been a faculty member involved and I think it just lost momentum. It was going to be an educational...I don't want to use the word 'product'... The question was whether it was going to be password-protected; there was talk about charging for access to offset the costs. That made for possible copyright issues. I haven't heard anything about it since the director at Idaho changed. But we were sort of heading that way. We were meeting at IAJE because most everybody ended up going there.

To Gillaspie, a consortium would be an important first step in defining the jazz archivist profession and in determining how it will evolve in the future.

At least from my point of view, I'm in my fifties. Bruce [Raeburn] and Michael [Cogswell]...Dan's [Morgenstern] the oldest of us. We're the next generation and we're looking at whether we can replace ourselves, in terms of whether the people are out there, getting the training. It's better if we can leave a structure rather than running things on personal connections, which we've done just because it grew up that way.

Documenting the history and development of these archives and delineating the decisions that have been made will be necessary to bring the profession out of the realm of individual personalities and will allow for some codification. Generalizations and eventually standards and well-tested best practices can be the outcomes of this process.

Part of what holds the CJA back from making progress is a lack of financial resources for the processing of collections that have been donated. Some well-funded initiatives have created some unrealistic expectations.

People don't realize that when they donate. John Steiner's materials took four moving vans to bring them here. That was 2000, June of 2000. He passed away and his materials came here. It's now 2008 and we finally got a grant. People leave us their stuff, but they don't leave us money. People have no idea what it costs. People just say, "You just scan these things and put them up on the web." Well, no. Things like Google Books are creating a sense of immediate entitlement that, for one reason or another, libraries

can't, particularly in a special collections...we don't have the copyrights. You put a finding aid up, but should you be putting pictures up?

In this way, the Internet has been both a blessing and a curse. It has been a great help, both to researchers and the general public as well as to archives where digital surrogates can aid in preservation efforts, but there seems to be a growing demand for more and more online content, without an understanding of the legal intricacies or monetary costs involved.

While all of this is being debated and discussed, the urgent need to gather information only increases because these stories and documents cannot wait. It seems that the figures from jazz's history are departing on an almost-daily basis, often without leaving a thorough documentation of their achievements.

It's absolutely critical that we get oral histories from these people. You remember the picture, "A Great Day In Harlem"?¹⁶⁶ In *Life* magazine, they showed that picture and then showed...they did it forty years later and there were five people left. One of them was [pianist] Marian McPartland. Marian is still around. We lost so many musicians young because of drugs or people who managed to scrape along and they end up dying unknown and nobody finds out until afterwards. I just found out that in 2005, a drummer from here passed away. He had married for the third time and they didn't tell his family, his kids, you know. These things happen.

As a musician herself, Gillaspie considers the subjects of research and writing more as part of her own professional family. There has long been a bias against Chicago jazz musicians who have not chosen to move to New York and although Chicago has a vibrant local jazz scene, it often does not receive the national attention that it merits.

It's always your local musicians who end up falling through the cracks because when undergraduates want to do a project, they're not thinking about the local musicians. They want to write on Louis Armstrong. To be fair, there's a young drummer here who's at Roosevelt University, who never met Wilbur Campbell, but decided he wanted to do his thesis on Wilbur Campbell. We have an oral history of Wilbur. We have some of the recordings Wilbur was on. This kid's actually going to do a B.A. thesis.

I suggested that he send a copy to one of the people who gave him permission to use tracks off of two albums produced by this guy. He was the record label owner so he could give permission and he was kind enough to do that. The guy knew Wilbur. I knew Wilbur; I knew Wilbur really well. So it's my pleasure to work with this kid. These are the kinds of things that make what you do rewarding. This is what we owe our colleagues. It's sort of like getting together for a jazz funeral. Everybody plays. We don't do the New Orleans thing here. Most jazz musicians aren't buried at a church, they're buried at one of the funeral homes and there are certain funeral homes that particularly cater to jazz musicians and let you bring instruments in. We play them on home.

With the improved communication and public awareness that the Internet provides, the story of jazz in Chicago may be told to the world, whether by local students and researchers or by those from across the nation or beyond. Being able to share their stories would fulfill Deborah Gillaspie's dream as well as the mission of the Chicago Jazz Archive.

¹⁵⁵ Deborah Gillaspie, telephone interview, 6 March 2008.

¹⁵⁶ Jennifer Vanasco, "Treasures of Chicago Jazz Archive at Special Collections." *The University of Chicago Chronicle* 16.4 (October 24, 2006).

¹⁵⁷ Chris Smith, "All That Jazz." *University of Chicago Magazine* 93.4 (April 2001).

¹⁵⁸ Ibid.

¹⁵⁹ Eric Benson, "Discovering the Treasures of the Chicago Jazz Archive." *Chicago Maroon*, May 18, 2007.

¹⁶⁰ Quoted in "University of Chicago Ph.D. Students Assist with Uncovering Hidden Collections." *Illinois Library Association Reporter* 24.6 (2006): 31.

¹⁶¹ Quoted in Jennifer Vanasco, "Treasures of Chicago Jazz Archive at Special Collections." *The University of Chicago Chronicle* 16.4 (October 24, 2006).

¹⁶² See: Gail Z. Eckwright and Mary K. Bolin, "The Hybrid Librarian: The Affinity of Collection Management with Technical Services and the Organizational Benefits of an Individualized Assignment." *Journal of Academic Librarianship* 27.6 (November 2001): 452-456 and Richard M. Malinski, "Job Rotation in an Academic Library: Damned If You Do, Damned If You Don't!" *Library Trends* 50.4 (Spring 2002): 673-680.

It is worth noting that this separation between technical services and public services was created primarily due to the rise in the automation of library operations and that prior to this, subject-orientation was the norm, with librarians being responsible for both reference and technical services in a specific discipline. See: M. Nathalie Hristov, "Trends, Issues and Practical Solutions for Cross Training Catalogers to Provide Reference Services: A Survey-Based Study." *Technical Services Quarterly* 23.1 (2005): 35-51.

¹⁶³ Quoted in "New Chicago Jazz Archive." *Swinging Newsletter* 8:38 (1978): 4.

¹⁶⁴ Chris Smith, "All That Jazz." *University of Chicago Magazine* 93.4 (April 2001).

¹⁶⁵ The Bix Beiderbecke Memorial Jazz Festival, held annually since 1972 in Davenport, Iowa.

¹⁶⁶ A landmark group photograph of fifty-seven important jazz figures made by Art Kane and published in *Esquire* magazine in January 1959. It was later the subject of a documentary film by Jean Bach.

Felix E. Grant Jazz Archives at the University of the District of Columbia¹⁶⁷

Although decades younger than some of the other archives considered in this study, the Felix E. Grant Jazz Archives, part of the University of the District of Columbia (UDC) in Washington, D.C., has made significant impact on the world of jazz research in a relatively short time. It brings a different perspective, both because of its institutional history and because of its close affiliation with an active jazz performance program.¹⁶⁸ Its youth has also allowed it to learn from the earlier groundbreaking efforts of others, following established best practices rather than being forced to invent them. Despite the fact that its holdings are nowhere near the size of those at the Rutgers Institute of Jazz Studies or the Chicago Jazz Archive at the University of Chicago, the Jazz Archives at UDC has worked with a number of partners, in consortia and through consultancies, to provide access to a large number of its important archival collections. In doing so, it has helped to raise the bar for how jazz materials can be presented on the Internet as well as how a jazz archive can interact with its local community.

The structure of the Felix E. Grant Jazz Archives makes its interdisciplinary nature clear. “Right now we’re sort of a joint project between the jazz studies program, the College of Arts and Sciences, and the Learning Resources Division, but we’re housed in the library,” says the current curator, Judith Korey.

A jazz archive really should reflect jazz’s culture, which I think really embraces a multidisciplinary approach to the study and also the appreciation of it. Something like jazz is so intertwined with “our-story” and I think that’s the approach that you have to take. Music is, of course, the centerpiece but it reaches out even farther and an archive is a reflection of that.

Informed by a thorough understanding of the broader evolution of music and its place in history, Korey has strong feelings about how jazz should be studied and presented, both by performers and by researchers and authors.

When you see it being treated as a museum piece, not as a vital part of the culture anymore, I think that's disturbing. It's like the antithesis of what jazz is. Reuben [Jackson, of the Smithsonian Institution] always calls it "the paradox of the trapped butterfly," that's how he expresses it. But I think it's something that we have to think of too in how we present the music, whether it's through a band or in repositories, it sort of reflects the ambivalence our society has about it. But I think—and this is one thing—the way we treat it, I think it has to be treated as a living, working center of study and appreciation and our role is to protect the materials, to conserve them, it's also that we present it in an educational aspect of it too, that we provide outreach; we provide performance programming. Basically, it has to be a living center. People that work with jazz are very passionate about it and I think that has to be reflected in what the archives is. It's not just a repository. I think it's a place where people can not only research, but also use it as a resource center study and enjoy the music and knowing what its place is in our culture.

The Felix E. Grant Jazz Archives, therefore, takes special care to position itself within various communities, whether at the department or university level, in terms of the local District of Columbia area, or nationally and internationally.

Judith Korey had been working at the University of the District of Columbia as Professor of Music since 1972. Gradually she became involved as an administrator with the jazz studies program and worked closely with its director, Calvin Jones, a professional jazz trombonist. Jones had joined UDC as director of its jazz studies program in 1976 and the university began offering a bachelors degree in jazz studies in 1984. (Korey herself does not have training as a jazz performer.)

The Jazz Archives was established after the music department expressed interest in acquiring a significant body of materials via a donation. Veteran radio personality and local jazz expert Felix E. Grant was introduced to the university in 1987 through a city-

wide tribute to Washington-born Duke Ellington when he served on a committee along with UDC's Calvin Jones and Robert Felder. It was apparent that both Grant and the university shared a strong commitment to supporting jazz. The following year, Felder established the Archives as part of the music department and Grant began donating the materials accumulated over his nearly fifty-year career in Washington-area jazz radio. These have formed the core of the collection. The relationship with Felix Grant stemmed from how the university treated him. According to Korey, "At that time he wasn't on any station and they brought him to our station and he really spent his last years on our radio station with his World of Jazz show." The holdings expanded with additional acquisitions.

At this point, [radio station] WDCU's collection was there and we also had some private donors and the collection started to grow and grow and we needed more space. This is when we moved into the library. I came on indirectly because there was no one else there to do it at the time. And I had a background in the music, and I had a background—I'm sort of self-taught in the library, but I had very good people to work with.

Korey's solid long-term relationship with the university was an asset and she was able to step in as a temporary administrator when Felder retired in 1992. Over fifteen years later, her involvement has only grown.

I was just initially trying to find someone to come and take it over, as far as the day-to-day operations. [...] It sort of fell to me because I was the only one that was here. I didn't consider myself the curator or director but I was just making sure that things were happening in a way until we could find someone.

Grant died in 1993, but his widow has continued to donate materials and other important collections have been added, often as the result of the reputation of the archives and its founders. The connection with the history of Washington jazz radio is especially strong.

We don't really have to do any active collection development. Right now, people call us with some wonderful materials. People who knew Felix, people who respected him. People who knew Calvin Jones and respected him. They know that the materials will be taken care of. So the collection

has grown. I think [Washington radio broadcaster] Paul Anthony just gave over 6,000 LPs that were really wonderful. In addition to that, we have all this other information. Ernest Dyson, who was with Voice of America who worked with Willis Conover for years, had a wonderful collection not only on jazz, but black studies [...] It's really grown and I'm proud of that. Right now I'm in the position now to make sure that it will be stable so that when I leave it will be taken care of.

Although not a trained librarian or archivist, Korey recognized the need to involve professionals and immediately established connections with sympathetic individuals at the Smithsonian Institution and the Library of Congress who were able to provide guidance. The relationship that Korey built with the library when the Jazz Archives were forced to relocate has proved beneficial. The library administration has acknowledged the significance of the Archives' holdings and a library redesign has put the Felix E. Grant Jazz Archives in a prominent position, with state-of-the-art facilities.

The Archives now, we have compact shelving for the recordings, for the CDs, we're in an environmentally controlled situation now, which we had some problems with before. So everything that we've done research for preservation, conservation, the environment for the different types of materials we have here, I made sure that all that was incorporated into the facility. And it's a showpiece really for the university now. It's on level A of the library, so when you come in, it's the first thing that you see. It's wonderful branding for the whole jazz program, not only the Archives. People come in and visually, they see the logo. All that is part of the whole image of it.

The University of the District of Columbia, a Historically Black College and University, is also a land grant institution, which charges the university with a mission of providing service to the citizens of the District of Columbia and there are several other local universities whose students benefit from the collections and programs of the Jazz Archives. In addition to housing the donated collections, the Archives is also the repository for materials on the history of the UDC jazz studies program. As part of its community outreach, the Archives co-sponsors many events with the jazz program,

including the annual area jazz big band festival, which is a popular favorite and is broadcast and recorded by the university's cable television station, adding more unique material to the Jazz Archives' collection on a regular basis. This is but one example of the strong ties between the students and the Archives.

The other thing would be not only to our students, because a typical user could be a student who comes in report, or a jazz student who wants to study a particular artist. We also have a lot of students from the universities in this area. Just because of our location we have not only our school, but Howard University, Catholic University, American University, GW [George Washington University], and of course, our collection is one of the largest in the area in terms of sound recordings.

In this way, the Jazz Archives provides a service for students that other area universities do not. This resource sharing and cooperative collection development is part of the mission of the Washington Research Library Consortium (WRLC), which will be discussed further below in the context of digital projects.

Korey also points out that former and current music students make use of the Jazz Archives to obtain recordings of their own recorded performances. By making students aware of its holdings while they are enrolled and by demonstrating that libraries and archives collect materials created not only by world-famous figures, but also by UDC students, the Jazz Archives is creating an appreciation for such institutions as a whole. It seems likely that the Jazz Archives will remain in these students' memories, not only for the special materials that it holds related to their particular careers, but also because it clearly shows a respect for a very different kind of collecting and outreach policy than might be experienced at a larger repository.

Education is definitely at the heart of many of the activities sponsored by the Jazz Archives. Korey sees this as an outgrowth of how Calvin Jones defined the jazz program

at UDC and having the Archives preserve the jazz program's materials and co-sponsor its events makes the connection even clearer.

It's so important to what we do here and it was a big part of Calvin Jones's life. He could really have gone anywhere. He was on the road and played with all kinds of people, but he loved teaching and his contribution, besides as a musician, was really as an educator. One of his goals was to pass the art form on and you can see his students now, students who are out in the community teaching. You see that history just being passed on. Even though a lot of our students will still come in, they're jazz musicians, but because of economics, they'll get the education degree, but that's the wonderful part of it too, because then they're out there passing it on as well. That's been a big part of our mission, too. We have teachers that are out in the public and private schools in this area. That's been a great asset to the community. You see the impact that Jones had on their lives. There's that part of it too. Then they can come back here and enjoy the archive, come back whenever they want to and play. UDC is great because we're into lifetime learning. We've been involved in that long before the other schools.

It is obvious that the community involvement of the jazz program and the Felix E. Grant Jazz Archives does not stop at the campus boundaries.

The Archives also addresses the local jazz scene on a wider scope than just the university's educational involvement. The Washington area has a long history in jazz, often overlooked in jazz textbooks. Korey explains that these materials help to present a fuller picture.

They not only highlight artists within this community, but they also document the history of jazz activities in this area, and I think from a broader perspective, document the history of the city as well as the university. We hold unique materials that are really exciting. Things like materials from the Lorton Jazz Festival, that most people don't even know that it went on. It reminded me of your paper on the Lenox School.¹⁶⁹ Things like that that were wonderful and are no longer with us.

Where the Library of Congress and the Smithsonian Institution might, in their grand collecting missions to preserve centuries of history on a national and international scope, overlook what is important in their own backyard, the Jazz Archives has a stronger sense

of local history and can be sure to focus on important people, places, and events that might never be known outside of the D.C. area.

Local patron interest is an important aspect of the Jazz Archives and the close ties with education mentioned above can also be seen in outreach efforts that impact area students well before they are of the age to enroll at UDC.

We have a lot of historical heritage groups that are looking for very specific things. For instance, the Lorton Reformatory, they're now...that prison is long gone and there were developers, there's a condo project there, they contacted us, they were looking for old photographs of the grounds and they wanted to add historical signs that indicated some of these things from some information that we have here. We also have a lot of, a close connection with the D.C. public schools. We have school groups that come through, that's wonderful too because we have the whole Duke Ellington story. Felix Grant was really a great admirer of Duke and we have a lot of materials. They supplement what's in the Smithsonian collection. And we can give them a tour of the city where we take them to the birthplace that Felix Grant really discovered, or identified, and had the building's name changed to the Duke Ellington Building. It's little things like that that are wonderful. They're great for the younger students.

At the other extreme from the Washington patrons are the many remote users who have discovered the Felix E. Grant Jazz Archives through its website. Korey states, "We also have researchers from all over the world because many of them will see the interviews that Mr. Grant did on [radio station] WMAL and so many of them are interested in that."

The Internet has introduced these initially local collections to an entirely different international community and this has also affected how the Archives can market itself to donors. In terms of how such a relatively tiny archives can compete with better known ones that have access to more resources, Korey presents the "big fish in a small pond" argument. "Sometimes people will want to give collections to the larger institutions, but then they're...not lost, but it's a different—here they're showcased. Sometimes the

donors like to see that, too. There's that personal touch. The personal touch is there." The impressive online presentation that the Jazz Archives maintains allows for the best of both worlds as collections are showcased in a smaller physical institution, but also have the impact provided by world-wide distribution.

In a city that holds some of the most important archival collections in the world, it might be assumed that smaller repositories might suffer. However, rather than feeling overshadowed by the massive collections of the Library of Congress and the Smithsonian, Korey believes that the Jazz Archives benefits from the close ties she has established with these larger institutions, particularly when compared with other archives around the country.

Well, that to me is one of the great advantages that we have here is our location. It gives us a little bit up on everyone else: the fact that we're in Washington, D.C. We have not only our place as far as documenting locally what is going on, but in the larger sense, nationally and internationally, because of the Library of Congress and the Smithsonian. Just being able to tap all their resources. If you know the people at all of these places, that's how so much of the information is shared. I remember when I first approached Reuben [Jackson] and then he directed us to Larry [Appelbaum], all of a sudden you're at the Library of Congress and you're talking to Sam Brylawski, Gene Deana, people that were the heads of their fields at the time and that are published in these areas, and you're getting information, whether it's formally or informally, from these people who are just incredible and these are top people in their fields. The other part is that we're with the Kennedy Center, the Monk Institute are all here and these are organizations that always have to partner with educational institutions and we benefit from that as well. The Kennedy Center, when they bring artists in, they're right on the phone, either to bring them here or for us to go there. The Monk Center is the same when they bring artists in. Jimmy Heath was here, people like that. They so many times part of their mission is...with having to partner with an education institution, they'll give us a call right away. We're able to benefit very positively from that point of view. So I think location is one of the big pluses that we have. That, together with the fact that we're not only in Washington, D.C., the capital of the United States, but also locally what we have: it has a very rich history of its own, just in terms of Washington.

The relationship between the Felix E. Grant Jazz Archives and the UDC music department, then, allows it to take advantage of opportunities that might not be available to an archives without such a strong educational component.

The Washington area's high concentration of top-level libraries has provided the Jazz Archives with guidance and information and it is also reasonable to believe that visiting scholars who travel to conduct research at those larger institutions might also decide to make a stop at the Jazz Archives on the same trip, particularly in light of its online presence, which attracts broad interest. To capitalize on this idea, the Jazz Archives is well integrated into area tourism materials that target jazz aficionados: "They now have those heritage trails all through the city and we're all part of that; we're on their map. Also with Felix with Duke Ellington as far as the birthplace, we're all part of the city history as well," says Korey.

Local benefits extend further than the consultancies with experts from the national institutions. The Felix E. Grant Jazz Archives has found numerous advantages through its interactions with several outside organizations. Korey mentions the Mid-Atlantic Regional Archives Conference and its Washington, D.C. caucus, which hosts an annual archives fair. But perhaps the most important cooperative venture has been the Washington Research Library Consortium. This is an important element that allows such a small archives to shine on a wider scale.

This has been just a wonderful asset, not only to us but to the other universities in the area because it's a resource sharing organization and a lot of the projects we've been able to do, have been in conjunction with the other archives in the area and the other libraries in the area. We've benefited grant-wise from a lot of this. Our first digital collection that went up was the result of that; after our pilot project for the interviews, the other collection done with the Digital Collection Production Center of WRLC. Some of the highest long-range hits for the digital collections are

from the Archives. We're almost always at the top, as far as the people accessing the information there.

The WRLC has been vital in the development of the Archives' online presence. The consortium's Digital Collection Production Center worked with the Archives to digitize Felix Grant's radio interviews as well as photographs and other documents that are made available on the Archives' website. The ALADIN system is an online digital library system that combines the library catalogs as well as digital collections in a single interface for all WRLC member institutions. It also presents the Encoded Archival Description (EAD) finding aids for the various collections, although the Grant collection's finding aid is still being prepared.

Through this partnership with WRLC, the Grant Archives has a powerful advantage over most other jazz collections in one way: its online presence allows for researchers not only to learn about the Archives and its collections, policies, and history, but actually to access the digitized materials remotely. Although these are still but a small portion of the holdings of the Archives, what is available is by no means insubstantial.

And they're open, because of copyright reasons, they're just available to people within the consortium, but you can get guest researcher password access from anywhere and hear them. [...] So most of the calls that we get, many of them from around the world, are based on the interviews that we have and that will be the entrance and then they'll see some of the digital collection, the other parts of the digital collection that are there, the correspondence, the photographs.

There are, however, some difficulties. As mentioned earlier, the differences between discography and library cataloging contribute to problems for researchers who are interested in the finer details of recorded performances. Korey is well aware of these challenges and is seeking ways to address them through the cataloging done at the Jazz Archives. This concern comes as a direct result of patron needs.

What we wanted to do was expand them so that those particular catalog entries would also have...they would be more intense. So that if you were researching a sideman, you could go on that and link into everything that he was on or different recordings of the same songs. Because they have the one author there, but most people are interested in who's on the album. The problem is that you have to make a choice. It takes so much time to take those entries and try to make them more meaningful, but it's really worth it in the end because then you can do more meaningful research and you can find what you want, too. Because the requests for jazz information are becoming more and more frequent, but the material is really not there for you to work in a very—let's say, convenient way. That's what we have to work on too. That's probably something that we, as jazz archives, that maybe we need a consortium.

Korey's suggestion of a consortium of jazz archives would be of great advantage to many institutions as this would reduce duplication of effort and each contribution would benefit many more than just the cataloging library. There are certainly concerns regarding the distribution of work for the members of a consortium "so it doesn't fall all on one institution," but this might be a strategy for addressing the inherent need for more cataloging attention per record. With more players entering the jazz archives field and with data exchange standards being formulated, achieving this goal is much more feasible than it was years ago when large cooperative cataloging efforts were more focused on traditional academic print materials and had a much higher entry barrier for participation. A system that takes into account the special qualities of jazz archives and jazz materials (and their creators and users) could be agreed upon without having to compromise like a Swiss Army knife to accommodate myriad other types of collections, institutions, creators, and users.

Being able to meet and discuss the issues that relate to jazz archives is an essential part of making progress in this area. Because of Korey's involvement in the music department at UDC, she has found it difficult to arrange for this.

That's the one bad thing about being understaffed. A lot of times I can't get to these things. I really should be at the IAJE conferences, but it's right at our registration period. Because of what I do in the music department, it's crucial that I'm there. It's always in the beginning of January so I lose out on that. I really have to find some way to participate more in these things.

Again, a smaller, more focused consortium might be able to overcome these logistical problems (particularly since the recent demise of IAJE). The dramatically improved nature of telecommunication, as evidenced by distance learning and virtual conferences could be another approach that would be of use.

Despite the many productive contacts that Korey has made use of, she sees staffing as a significant challenge. With her own time split between the Jazz Archives and the UDC music program, the only full-time staff member is Rachel Elwell who is currently completing her M.L.S. degree while working as a media technician.

Even though we have the support of the learning resources division, and we have a university archivist, and we have a cataloger, and the support team here, it's not like having a full staff to do things. And I've been trying to get at it in indirect ways. [...] But it's funding...unless you can go out and bring in the money, and every institution is in the same situation. You have to go out and get your own grants unless you have some rich donor that you can rely on, but I don't think that anyone is in that situation.

Elwell brings the jazz performer's perspective to the Archives and, as a UDC jazz studies alumna herself, has a familiarity with the history and significance of the materials in the collections. One of her current projects involves the creation of a database for digitized sound recordings that will interface with Apple's iTunes software, allowing for reduced handling of materials while still providing users with the necessary metadata, including scanned images of album liner notes.

Other challenges are more far-reaching. Korey, like many other librarians, feels some frustration with respect to the current state of copyright law and how it applies to

libraries and archives. To her, it is a matter of preservation and she is concerned that future researchers may be hindered by too many restrictions.

The unfortunate thing right now...the copyright issue is a really difficult one in so many cases. The fair use helps somewhat, but in so many cases, legally, if you really went by the book, you couldn't do anything. Just in terms of preserving the materials, whatever we do, we do it legally, but I believe you have to preserve the materials. If the sound files aren't here, what are people going to listen to? I don't mean copying things for people, but I mean preserving them so that they're here and when the copyright laws catch up in terms of fair use.... It's a fairly broad area. I've been to so many conferences and you see one extreme to another. One is, "Go for it!" and the others, like the recording industry that are ready to choke you. There's that sort of gray area that we all operate under. But I think if we do it honestly and really thinking about preserving the music for generations to come.... People need access to this information and if the information's not here, particularly the sound files, what are they going to have? I think that's our role, too, making sure that these sound recordings, number one, are preserved, and also the other materials so people will have access to them in the future. And if that means dark archiving until the laws catch up, then I think that's a responsibility we have too. It's probably not something that we can publish, but I think most places probably would feel the same way responsible way. Right now, we're in the process of, not changing, but really as far as our preservation procedures for the sound recordings, expanding what we're doing and also in terms of the access What we can do in-house here, we obviously can't do it for the outside. But it's just silly. It's just silly some of these things that prevent you from really doing what you need to do. That part of it, I think we're just going to keep on doing what we're doing.

With a strong commitment to preserving the past and making it accessible to current and future patrons, whether in-person or online, the Felix E. Grant Jazz Archives has become a significant force in the sphere of jazz research. The educational and local community focuses have helped to give a special perspective to the work of the Archives and have been effective in attracting both donors and patrons.

Jazz is very personal, much more than...I can't say more than any other art form, but it's more obvious there. In a way, what we do here is a reflection of what's around us, so the local part is very, very important. Even musically, I look at what we have coming out of our jazz program. In jazz, you hear somebody and you say, "That's Coltrane," or whoever.

That is part of it too. You don't want to be just generic: you put it on and it's a big band and it could be any big band in the world. That's part of the whole thing too, that what we do here is a reflection of where we are, who we are, and what's around us. That's a very important element of jazz. It is very personal, but it's wide open too because it invites you in. It encourages you to be part of it.

Both the collections that have been acquired as well as how access is provided are anything but generic and the Jazz Archives has worked hard at establishing a unique identity for the UDC collection. Just like the music that Korey describes, the Archives that she refers to as a "living, working center of study and appreciation" has taken an innovative approach that invites you in.

¹⁶⁷ Judith Korey, telephone interview, 4 March 2008.

¹⁶⁸ Although there are some offerings at Rutgers/Newark, where the Institute of Jazz Studies is located, the main jazz performance program at Rutgers University is at the Mason Gross School of the Arts on the New Brunswick campus.

¹⁶⁹ Michael Fitzgerald, "The Lenox School of Jazz." *Jazz Education Journal* 35.2 (September-October 2002): 48-51.

Los Angeles Jazz Institute¹⁷⁰

Like the original Institute of Jazz Studies, the Los Angeles Jazz Institute (LAJI) is the result of one single man's passionate devotion. Ken Poston gained archival experience working as an undergraduate in the Richard F. Wright Jazz Archive at the University of Kansas, a massive collection established in the late 1970s that has largely been abandoned,¹⁷¹ and for many years was involved with jazz radio where he became familiar with aspects of audio engineering. He also has a musical background, although as an undergraduate student, he switched his major from music to journalism. Subsequent work in Kansas City, Missouri as the executive director of a mayoral commission on jazz gave him valuable experience but also a distaste for politics. As part of this commission, Poston started oral history projects and a local jazz magazine. It was in Kansas City that Poston first began producing jazz events and festivals and ever since, this has been his signature. In 1987, he was hired to produce concert events at KLON-FM radio in Los Angeles and even after the station discontinued this practice, Poston continued it independently. These popular concerts as well as his radio efforts presenting the work of living jazz musicians in an in-depth and respectful way endeared him to many musicians and allowed Poston to build friendships that eventually resulted in significant donations of materials. Of particular importance were associations with bassist Howard Rumsey and composer-arranger Pete Rugolo.

Poston is an uncompromising idealist who has maintained his vision for a different kind of jazz archives in the face of some less-than-ideal partnerships, starting in 1997 when he first conceived the idea while still working in radio. He has tried the grant-funded approach and had his hands tied by bureaucratic red tape when, for a time, his

archive was under the administrative control of the California Institute for the Preservation of Jazz (CIPJ). However, he finds the current situation, begun in 1999, to be nearly perfect.

The Los Angeles Jazz Institute is an independent, non-profit organization. Long Beach State University provides infrastructure in terms of space and utilities, but does not interfere with collection development, does not require itemization of expenses and income, and has no ownership over the collection. “They want us here for the benefit of the students and they want us here for the visibility of the program,” says Poston. The university also supplies student assistants who work alongside a number of volunteers. Poston and his long-time assistant, Eric Fankhauser, are the only full-time staff. Poston is paid by the university for his services as adjunct instructor of several jazz history courses each year. Because the LAJI is not supported by Long Beach State University (or any other parent institution), the semi-annual concert events serve as the primary source of revenue, although there are other funding sources. “We have a lot of people who donate money. A lot of our regular patrons donate money. We’ve got quite a few people who have left us in their wills and things like that. We’re solvent. We don’t owe anybody any money. We’re in pretty good shape.” Financial support is, however, very much a concern, as discussed below.

The events that Poston produces are not simply concerts. Nor are they the typical summer open-air jazz festival, with short sets by a variety of artists. Instead they are very special one-time-only gatherings, planned more like conventions. Full registration packages can run over \$400 per person although à la carte tickets are available for each of the performances. They usually are four days long, with a single special theme to which

all aspects are related. In addition to concerts that reunite greats from the past or that revisit famed ensembles or recordings, there are panel discussions and interviews. The events are held at the Los Angeles Sheraton Hotel and the casual atmosphere provides opportunities for fans and artists to meet and there are vendors present to sell related merchandise. The most recent event (May 22-25, 2008) spotlighted “jazz and big band interpretations of classic Broadway musicals and all-star celebration of the great American songbook” with nineteen featured concerts, lunchtime performances by four California-area university jazz bands, four panel discussions, with morning jazz film presentations every day. Although there might be precedent for some of the individual events, no other jazz archives produces anything approaching this scale. The events attract audiences from across the country and beyond. One advantage that allows this is the fact that the presentations are consolidated into a single long weekend, rather than spread out across an entire concert season. These are examples of both outreach and practical research where archival materials are being brought to life, presented to a new public (as well as to new musicians), and the documentation of these efforts then becomes a new asset in the Jazz Institute’s holdings, available for future study.

In line with Poston’s overall philosophy, the events are not contrived simply to be money-makers and they do not have to answer to outside interests regarding programming.

Our events don’t have any sponsors. Not that I would turn any down, but our festivals don’t happen because Office Depot or somebody pays for it. Our events happen and they’re paid for by the money that is generated by the ticket sales. The events are real pure. They’re real pure from the standpoint that they’re going to keep happening because we adapt to what we’re actually able to do. What happens to these festivals where ten percent of their budget is their ticket sales and ninety percent is sponsorships? Well, the minute those sponsorships pull out, they cease to

exist. We've been doing this for over twenty years because we're careful about it.

This independence permits Poston to cautiously steer each event, just as he is able to control the course of the Los Angeles Jazz Institute's development.

That's why I wanted to be able to fund this organization without being completely dependent on grants and sponsorships and things. Because I figure if I can control it, if I can do things to control the funding coming in, physically do stuff to make sure, then I can at least be sure that's going to happen and then the grants and the other things are supplemental. What I worry about are places where they live and die by somebody else giving them money. Because as the government changes, as new politicians come into play, etc. etc., there's going to come a time when somebody just handing you the money to live by is probably not going to happen. And if you've not created an alternative to that to where you can still function without it, that's my biggest fear of what's going to happen.

This circumspect attitude is partly based on Poston's intimate knowledge of the world of public radio and unlike some in that sphere, he has a firm belief in fiscal responsibility: "However much money can be raised during membership drives is how much money you have to spend to run a jazz station. And I guarantee it doesn't take that much money to run a radio station." His approach to the Los Angeles Jazz Archive is equally practical.

Poston readily acknowledges that the Jazz Institute has been remiss in not pursuing grant funding opportunities. "That's our weak point. I spend so much time involved in the actual archive and the events and things related to that," he says. So far, other sources have been sufficient.

We haven't gone too deep into it yet because we haven't had to. I completely know that that's not the smartest way to do that, but it's done on purpose. It's not because we're too dumb not to know any better. All the other funding sources that take up so much time that are a part of what we do have worked for us, so we've not done that side of things. The dumb thing about that is that there are so many things within this archive that are heavily fundable. It's stupid to not do that very, very quickly. That's something that we need to do. I pay attention, obviously, to the grants that go out and I see what they go out for and I see the amounts. We're sitting here with things that fit in those same categories or more so.

You'll see grants for \$50,000 or \$100,000 for somebody who got the letters of so-and-so, to put those in acid-free stuff.... And here we're sitting with the entire archives of people like [trumpeter-composer] Shorty Rogers or [alto saxophonist] Bud Shank, and so on and so forth, of which there are hundreds of items like that.

Another part of the reluctance seems to be related to how Poston defines himself and the Institute as something apart from the typical institutions like libraries and archives that regularly write and receive grants.

We're more of a grassroots kind of...we're jazz guys. Even though I have experience in libraries, and I have archival experience, that's not the first.... It's like when I was at the radio station, there were two kinds of people: you had the jazz people and then you had the people who were there because it was a radio station.

This, along with the obligation for the director to remain entrenched in every aspect of Institute activity, could be seen as a hindrance to progress. But Poston does appreciate the potential benefits and has plans to investigate grant funding further in the future.

Because of his history in radio, Poston views the medium as a significant opportunity for outreach and education. The predominant influence of sound recordings on the history of jazz makes broadcasting a natural extension for the Institute and Poston is frustrated because he does not currently have an outlet where he can present jazz to a radio audience.

I do want to get back doing that again, because as I sit here with all the things I have access to now that I didn't have access to back then...to me, I almost feel guilty that I'm not able to do radio like I used to and share a lot of this stuff and be able to utilize all the recordings that we have here. I'm constantly thinking in those terms too, that's the one thing that's missing that I would feel really good about getting back to utilizing the recordings in that fashion.

For Poston, it is not enough to have acquired the materials at the LAJI. There is a strong urge to disseminate them to as many as possible in the most appropriate ways.

This public service ethic manifests itself in other areas too. Poston has had, from the start, the clear idea of establishing a living collection rather than one where access and use are unduly restricted.

The whole conception I had of this was to create a situation where the archive wouldn't just sit there, but that we would actively be using the materials, just like I had always done. [...] We'd be using the music to do concerts; we'd be using the research materials to generate projects, and we'd be doing all this stuff.

As perceived by both the donors and the director, this approach has been successful.

I know now that we did the right thing. I know this idea of having something here on the west coast where these musicians could leave their things was important. I know now for sure because of how well that has happened and because of how happy that's made everybody. Then I think the other thing that makes them so happy is the fact that, the Rugolos and Rumseys and the guys who are still with us—Bud Shank, they're very thrilled that we're constantly doing different concerts and projects involving their things. I can see the...just from talking to them, you know this is something that has made them very, very happy and they feel good about it. That was a big important thing to me. I wanted them to feel good about it. On the same hand, I didn't want this stuff to just get thrown away or spread to who-knows-where. So that's why it's worth what we've had to go through to get it to this point.

Of course, the agreements that the LAJI has with each donor can affect the access and use.

While the Jazz Institute has ownership of the materials and can provide access, use is contingent upon contracts with the donors.

When anybody calls for Shorty [Rogers], for example, and wants to do a concert doing some of Shorty's music, I'll call her [Rogers's widow] and she'll either say yes or no. Often she'll say OK, but she'll want to charge them for the use of it and the same thing with photos and things like that. And then we have different agreements with different people. With Shorty, she'll usually give us a percentage of the licensing fee, or sometimes all of it or whatever. Same thing with [baritone saxophonist-composer Gerry] Mulligan, same thing with any of them. Even though Library of Congress has the Mulligan stuff, we get a lot of copies of things. And Franca [Mulligan, his widow] will have them call us because if they call Library of Congress to find something, they might as well call Safeway. So we'll be the ones that end up helping people. Same thing: Franca, in the beginning, wanted to charge people, but now she's decided that she wants

Gerry's music out there, so she pretty much is happy to let people use stuff and just makes them reimburse us for the cost of making the copies.

The activity of the Institute and the public awareness of its holdings, then, often results in further interactions with the donors, perhaps more so than at a typical archives. The materials are being used more frequently for research and performance and this, as might be expected, results in publicity and recognition not only for the artist, but also for the LAJI and its activities.

The types of patrons that make use of the Institute vary, from college students working on projects and papers (including students in Poston's own jazz history classes) to visiting European researchers: "people who are in town to interview somebody and find out we're here and come by to do stuff." The reputation of the Jazz Institute's holdings has also drawn some less-desirable collectors. Poston has encountered a number of individuals who want only to obtain unauthorized copies of the materials for their own personal collections. "They aren't doing research; they just want something. I can't tell you how many people want to see if I will just make them copies of whatever unissued this or that we have." This is not permitted. Poston is concerned with this as well as with actual theft.

I'm very well aware of the amount of stuff that gets swiped from places. I'm well aware of that. And I think everyone that's close to that knows that happens. I can't even imagine seeing that happen here. I just can't even fathom the thought of that. And I don't want it to get to the point where that would ever happen.

The access policies of the Institute are such that patrons are closely supervised. "We try to physically help whoever is coming in to do research, whether it be students or whoever. In other words, we don't just turn people loose and let them start going through stuff." This can be frustrating to some who, as Poston says, "almost think it's kind of like a

museum. They kind of want to come and thumb through things.” “We’ll have people show up who say, ‘I used to go to the Lighthouse.¹⁷² I’d really like to look through all the photos.’ Obviously, we can’t pull out all the Lighthouse photos and just let people just go thumbing through them.” It is possible that this is a side-effect of the events that the L. A. Jazz Institute produces. These often stir feelings of nostalgia and the informal setting blurs the line between audience and performer, between casual fan and scholarly researcher.

The question of institutional affiliation and oversight has played a significant role in the history of the Los Angeles Jazz Institute, particularly at its inception. When he contacted potential donors of materials, Poston learned that trust might apply to an individual but not to the larger parent institution.

I got a hold of Howard Rumsey and I got a hold of Pete Rugolo and I told them kind of what I wanted to do and, to my surprise, they were both, “We’re kind of concerned about this university aspect of things because we’ve been through it before....” Rugolo had been through it before because he gave some things to USC [University of Southern California] years ago and is still paying for it, IRS-wise, which is probably something his accountant did. But they were both real nervous. They wanted to entrust their stuff to me, but not to where the university would have ownership of it. That was a real big concern for them and I never even thought of that.

However, Poston does concede that particularly in those early days there were also benefits to the affiliation.

Frankly, there’s positives and negatives both. I think having the university connection adds legitimacy, which I think in the beginning was extremely important. It would have been a big difference to not have the university connection, especially in the beginning. Now that it’s kind of established—and again I don’t want it to make it sound like I’m downplaying the university connection because I’m not—but now that it’s established, OK, we could probably function without it, but that legitimacy, I think, is there. And again, just as I said that many of the artists were concerned about what would happen to their stuff once I was no longer in the picture, there’s also people who I don’t think we would

get their donations, if it wasn't connected to the university. It works both ways.

He is eager to find opportunities to work with the students and has hopes for establishing closer ties with jazz scholarship, perhaps similar to the Rutgers M.A. program in jazz history and research.

I would like us to be able to do more in return for the university. I don't feel like we do enough. Obviously by having the materials here is a boost for the students and I would hope, if not already, certainly at some point, it would be an attractive thing that might attract students that would be following a certain endeavor. So I think it could be that. I would love to see something develop where there could actually be some degree-type situations that would enhance...some research and things like that.

Poston plans to inaugurate a print publication detailing Jazz Institute activities and will coordinate this with the concert event in the fall of 2008.

The primary source of acquisitions, as with most archives, is through donations.

The collecting focus, to some degree, is on west coast jazz (particularly the period of the 1950s), but Poston is inclusive regarding what is appropriate for the Institute.

Still, since we feel like we should, even though it's very well-rounded in terms of what we have, we still want to put an emphasis on west coast-related things. We're constantly keeping an eye out for things that come up, Central Avenue-related things or whatever, that we feel need to be here. We've got people looking on eBay; we've got people keeping eyes out on auctions and things. We make purchases based on what becomes available. Most of the bulk of what comes in are donations, but then we do have a relatively small budget to purchase things.

Because of the grassroots nature of the organization, the community of volunteers and supporters that have been established through decades of outreach are an important part of operations. While they may work at providing leads for purchases, as mentioned above, they may also end up donating materials. The collection is still growing rapidly, particularly because Poston's policy is not restrictive. He feels that this serves a definite benefit for researchers.

Most places, when they get to the size we are now, will just say, “We can’t take any more records.” I’m not going to do that, because out of the [private collection of 10-15,000] records we pick up tomorrow, we might have seventy-five percent of them, but there’s going to be a bunch we don’t have; there’s going to be a bunch that are upgrades. [...] We make sure we have all the pressings, all the cover variations. I even make sure we have the different pressing plants that you’re familiar with. You can look there in the dead wax and the Blue Notes, some of them were pressed in...and they sound different. [...] And again, that’s the type of thing that I’m proud of here. I’m proud that we care enough and we’re real conscious of those kinds of things. Because while most people think that’s ridiculous and foolish, there are some people that that’s going to benefit. There are some people that are going to be doing a Contemporary Records discography at some point that are really going to benefit by seeing that there are three or four versions of what most people think there’s just one of.

While donations (solicited or unsolicited) may result in the bulk of the materials, for the Los Angeles Jazz Institute collection development also takes a very different form than at many archives. Poston uses the same approach he did as a collector: “We don’t just kind of take what is donated to us and put it on a shelf. [...] It’s a real different kind of approach, I suppose, and an approach that most people would probably think is crazy, but we figure out what’s missing and we go find it.” This filling of gaps through focused acquisitions has helped the Jazz Institute to build a comprehensive collection that is more useful to researchers. It also establishes trust with researchers who come from a background of collecting. It is obvious that the LAJI understands them, although, as mentioned above, this can result in some overenthusiastic collectors seeking copies of rare materials.

The LAJI also makes use of its volunteer workforce to keep abreast of broadcasts that are of interest to the Institute’s mission.

Plus then we have volunteers that we have monitoring the BBC, the Netherlands sites, all the different sites and we constantly keep up on all that so we’re not missing stuff. Because one of the collections we got had a pretty complete run of [the National Public Radio program] *Jazz Alive!*

but there were a few things missing, so we've tried to track all that kind of stuff down. Then I realized *Jazz Alive!*, which I used to listen to all the time when I was a kid, I'm thinking, boy, this is great, we've got all these *Jazz Alive!* shows. Then I realized that there are shows like *Jazz Alive!* that are happening right now and someday it would be nice to have all of those. So we have people downloading all the stuff we can find. So we're really careful about staying on top of that kind of thing as well. Making sure that ten years down the road we don't have to look back and say, "Oh boy, we've got to go back and do all the stuff that we didn't do at the time."

This is an area of collecting that is frequently ignored by libraries and archives, although it is of great interest to researchers. The LAJI's commitment to preserving these materials is another example of how Poston's experience as a jazz researcher and collector has affected the collecting mission of the Institute.

Though the Los Angeles Jazz Institute is not a part of the university, it has been able to avail itself of the services provided by other university departments, which have been cooperative.

We haven't had to do that too much. When we were in the library I think we had more access to them than now we're down in the music department. And other departments on campus too. We've been able to use the film department to have some things transferred. We've been able to use other departments on campus to help and we usually don't have any problems. Usually everybody's glad to help with whatever is needed.

For the most part, the Jazz Institute is self-sufficient and manages to accomplish what is needed, although it is very busy. Poston describes it, "It's just like a whirlwind all the time," and he is very much at the center of things.

Due to his experience working at the Richard F. Wright Jazz Archive at the University of Kansas, Poston was familiar with established best practices that he could apply to the L.A. Jazz Institute's processing.

I had a unique perspective on things from having the library background. Even though I was in college when I was doing it, I was the only one who worked at the archive for three years. The archivist over all archivists from the music library taught me everything. Even though I didn't specifically

have a library science degree, I did probably more by physically doing it and learning.

However, Poston recalls that his own work introduced him to the need for better cataloging of sound recordings and for avoiding duplication of effort.

My job was to catalog everything by hand. There was no computers yet. I was sitting there literally having to write—I had forms where I would write all the details of everything. Then one day, I happened on the [Walter] Bruyninckx discography and I'm thinking, boy, there's got to be a better way than me rewriting by hand everything that somebody else has already done.

As mentioned earlier, one of the biggest challenges in working with performance-oriented sound recordings is the level of detail needed to provide sufficient access for research. This goes far beyond what is required simply to locate the materials. The L. A. Jazz Institute has still not committed to a method for advanced description. The database in place is only for inventory purposes.

It's just simple cataloging and numbering system so we can find things on shelves or in cabinets. There needs to be a second level to that. Once that process is done, then it needs to go to the detailed level. That's what I'm worried about now because these tapes have multiplied so quickly. At one point I could see that easily being done. The tapes have to be done from scratch, not all of them, but a lot of them. [...] It's just a matter of settling on that next level. We're still stuck on that first level because we're not real content on which way to go with the detail.

But Poston believes that accurate and up-to-date online discographies are the solution and that printed discographies, particularly the small self-produced ones, are “pretty much a thing of the past.” He is interested in how a consortium of jazz archives might be able to work together to find solutions that would address the level of detail needed as well as the necessary requirements of interoperability and non-obsolescence.

Poston has a passion and a drive that makes him reluctant to become complacent about the Institute's operations. “I would never be happy to get it to the point where

everything's perfectly where it should be and then just kind of sit and wait for people to show up and use it. I've got to be doing stuff." By necessity, he is involved in a very hands-on way with nearly every aspect of what goes on at the LAJI, from loading collections at donor's homes to making preservation transfers of analog recordings. Although this is extremely time-consuming, it allows for the director to maintain a good understanding of what materials are being acquired and it can give him ideas on how they might be used in the future. Since the Institute's existence depends so much upon the unique programming of the concert events, it is understandable that he would take such a great interest in these facets of regular operations.

More than just an archivist or a curator, Poston is also an active researcher and writer. He has two major projects underway related to the collections he has acquired. As someone who has worked with these materials and in this subject area for so long, he sometimes encounters situations with other researchers where his own personal work could be of help.

I'm constantly doing my own research on various projects and for years I have been doing pretty serious research. Every *Down Beat*, every *Metronome*, everything you would normally use to research something, I've done and I've got all that research. So if somebody wants to come in and find all the [trumpeter] Chet Baker reviews, well, I've already done that—probably Xeroxed them all, probably have them all. I don't know what to do in that case. I don't know whether to say, "Well, look, I've already done that. Here you go. Here it is." Sometimes it seems dumb to make somebody sit there and do hours and hours and hours of stuff that has already been done. On the same hand, you don't just want to give them something that took you two years to do and let them go....

This is not a problem that is unique to jazz archives, but rather one that all researching archivists can face. One solution might be having a mechanism to publish research in advance of any larger project so that credit can be claimed for the work and yet it would

still be available to others who wish to build upon it. As mentioned above, the area of jazz studies is still developing its system of scholarly publications.

Perhaps because of his continuous interaction with the public, Poston has what might be considered a more realistic perspective on how an endeavor such as the Los Angeles Jazz Institute must survive. This is also probably influenced by his own struggles in making the LAJI a reality and the fact that institutional endowments and university budgets are not what pays for Institute operations. There is a much closer relationship to the income and expenses without the bureaucracy (and security, perhaps) of university management. Taking a very pragmatic view of the overall climate and outlook, he states, “To me, the biggest challenge of all is how to survive in a situation that’s probably going to get harder and harder to fund. It just comes from being clever and creative about how you do it. Finding a way to do it. It’s the same as the musicians.” With the autonomy that he has very carefully established, the future of the Los Angeles Jazz Institute remains in his hands. The approach taken is very different from many other jazz archives, but Poston has used his experience, his training, and his firmly-held beliefs to create an active repository that continues to have a significant impact for the archival collections and the researchers that use them as well as the general public who reap the benefits of the events that are produced in support of the Institute and that make use of the materials in its collections.

¹⁷⁰ Ken Poston, telephone interview, 11 March 2008.

¹⁷¹ Richard Gintowt, “KU’s Jazz Archive Struggles to Survive.” *Lawrence Journal-World* January 16, 2004 <http://www2.ljworld.com/news/2004/jan/16/kus_jazz_archive/>.

¹⁷² The well-known Hermosa Beach, California jazz club, operated by bassist Howard Rumsey.

V. Conclusions

By design, this research study examined five different archives which are diverse in their geographical locations, their ages and historical backgrounds, their institutional affiliations and organizational structures, and their approaches to funding. However, they share much in common regarding the challenges that they face. Examining these shared characteristics may lead to finding solutions that can be applied to all jazz archives and if a group of jazz archives can recognize that they are each not isolated and entirely unique, they may be able to work together to improve the situation for all.

The single characteristic that defines a jazz archive is its involvement with jazz, as a music and as a cultural phenomenon. Responses by the directors of the five profiled archives often touch on the topic of jazz's position as an outsider in traditional academic settings such as the library. There are discussions of "trust" that imply that this status is not as great an issue with other subject areas that have long been accepted. Deborah Gillaspie, Bruce Raeburn, and Ken Poston all speak about the distrust and skepticism that musicians and others in the jazz community have of the establishment, although Poston does acknowledge that institutional affiliation has opened doors for his independent archive.

The kinds of individuals who are involved with jazz and with jazz archives come from a variety of backgrounds. All five respondents described regularly encountering similar patron types. These included students, faculty, scholars visiting from other institutions, independent researchers, and musicians. Younger students were

mentioned to a lesser degree, usually as part of class trips or other outreach activities. As university programs in jazz history and research develop, there may be more homogenization among scholars as patrons, but at this point the jazz scholar is by no means monolithic. Even when strong in one particular area, he or she may be lacking in another. Musical literacy and experience as a jazz performer cannot be assumed. There is a wide spectrum of familiarity with available information resources and training in how to conduct research. The jazz archives must provide assistance so that the researchers' information needs are met and the staff of jazz archives must consider these patrons, in all their diversity, when making decisions. The increasing opportunities for researchers to access information outside of their local sphere, particularly with the use of the Internet, demand that libraries and archives become more connected and more able to serve remote users. Each of the participating institutions is aware of and is addressing this concern, but the level of involvement varies greatly.

None of the directors reported a shortage in materials available to fill jazz archives collections and all the archives were well-established enough so that collection development did not involve much active hunting down of collections. The Chicago Jazz Archive's situation is particularly challenging because of the single massive donation of the John Steiner Collection which has necessitated a radical change in how the Archive is managed. It has dramatically increased the Archive's status and size, but the changes that have been made still require some fine-tuning, which Deborah Gillaspie has been endeavoring to provide. At the Los Angeles Jazz Institute, Ken Poston's position regarding finding gaps and filling them tends to be a rather different

approach than has been taken by some of the other institutions that work more with what they obtain in discrete collections. The Institute of Jazz Studies is able to do this to some degree (and due to its age it has a better start on filling gaps), but because of the way the University of Chicago has separated the Chicago Jazz Archive from other general collections with jazz materials, it is more difficult—both to ascertain where the gaps are, and also to work as a researcher since relevant materials may be in several different locations. Four of the five archives have a geographical focus as part of their missions, but there was also mention of expanding the collecting scope from the original intentions by being more inclusive regarding musical genre or chronology. All of the archives are concerned with collecting modern materials and all continue to add to their collections regularly.

For all five institutions, donations are the primary means of adding to the collection. Both Morgenstern and Gillaspie specifically mention the need for donations to come with processing money attached. Many donors do not realize that in order for the materials they give to an archive to be accessible by the public, they must be processed and that there are considerable costs involved. Because institutional budgets often do not fully cover this, outside funding must be sought. This is one of the most common areas for grants, along with preservation and digitization. The deterioration of audio and video formats makes preservation of the utmost importance for jazz archives and digitization is now the generally accepted method for preservation of these materials as well as for providing access to them. The unique collections of oral histories and musical performances held by jazz archives are the prime targets of researchers and, as both Raeburn and Korey described, these are the resources that

attract patrons who subsequently are able to investigate other holdings. Large-scale projects (largely grant-funded) are underway to address some of these recordings, but there are many more which demand attention.

Since jazz is a relatively young art and the serious study of it is even younger, much of the activity of jazz archives in the past has been focused on collection building and sufficient description and access are still not available. Hidden collections are very much a concern and this has been addressed to some degree, particularly by the Chicago Jazz Archive, which has received a substantial grant that specifically targets this problem. Other collections such as those at Rutgers and Los Angeles have ongoing struggles against materials that remain uncataloged or under-cataloged and there has been no reduction in the quantity of materials that are being accessioned. The problem has been recognized, but much more action is needed to successfully address it.

It appears that collections of jazz materials as well as the users of these collections might be best served by an approach that finds a middle ground between two current approaches. The first, the institutionalized special collections approach, finds non-specialist processors. This approach treats all users of materials under the special collections umbrella as equal and does not take into account the diversity of the jazz community. This assumes that what has proven effective with other special collections can be applied to jazz and the benefits generally include having well-trained processors handle items and use the knowledge they have of other archival collections to preserve and describe jazz materials. The problems include processors without jazz backgrounds (or in some cases, even music backgrounds) constantly being presented with materials that are effectively foreign to them and that may not fit nicely into other more

established models such as those of literary manuscripts or business records, with which the processors may be more familiar. There could be a great disparity between the quality level of the physical processing and the intellectual processing. Acquisitions budgets for these types of collections generally do not permit for the purchase of materials to fill gaps.

The second approach recognizes the unique qualities of jazz materials and uses processors who have jazz backgrounds to handle the materials. The benefits include better description and access because the content of the collection has meaning and the archivist can draw upon experience with other jazz collections to understand the context of the items being processed. The downside to this approach is that dedicated specialists are an expensive investment that some institutions might consider a luxury. Although the Institute of Jazz Studies employs this model, the other archives that use specialists to process have much smaller staffs. This requires processors to provide public services as well, which inevitably leads to lower productivity than with dedicated processing staff. There is also the question of archival training. Experience with preservation matters or an understanding of the bigger library picture outside of jazz may be lacking.

In order to blend these approaches, from one direction, jazz specialists must work to gain more familiarity with current archival procedures and stay abreast of developments in the library field in areas that could be applied to jazz archives. From the other direction, there must be clear communication both from jazz specialists to archival processors and vice versa. Processors who make too many assumptions without input from specialists will end up doing a disservice to the materials and specialists who do not convey the vital contextual information will do likewise. Recognition from

processors and the technical services department of the value of specialist input is essential.

All respondents identified problems with the systems of description available to them. It is easy for the grassroots systems to be marginalized because they are not in the vanguard of developments in library systems. By continuing to use standalone cataloging systems and local finding aids while the rest of the institutional libraries are working cooperatively, even on an international basis, the jazz archives may end up falling by the wayside, or reinventing the wheel in terms of implementing concepts that the library world has accepted for years. However, as mentioned by all participants, there are aspects of library cataloging that are unsuitable for jazz work. It is only through the efforts of specialists, whether the open-minded professionals such as Marie Griffin or the passionate amateurs, that established systems will be questioned. Change to these systems, it must be noted, will only come from those who are on the inside. But new grassroots developments in description such as folksonomies and user tagging have attracted attention from even the highest levels of the establishment and now there may be a better chance for communication between different participants than ever before. Involvement in consortia, such as the Washington Research Library Consortium described by Judith Korey, is an important way for smaller institutions to become more efficient and partnerships with larger repositories, such as Korey's collaborations with the Library of Congress and the Smithsonian Institution, are good ways to ensure that best practices are being followed.

In archives where technical services were handled by staff without jazz backgrounds, there were concerns about unique aspects of jazz materials and how best

to communicate special requirements. The centralized book cataloging system at Rutgers University and the separation of the subject specialist from archival processing staff at the University of Chicago are two such examples. In some respects, this can be seen as simply the result of a strict divide between technical and public services. Closer ties would seem to be needed so that the end products would be satisfactory in terms of quality and timeliness. The older library model of a unified departmental approach where both technical and public services were integrated might be more appropriate for these specialized materials. The situations where technical services were provided by staff with jazz experience seemed to result in more user satisfaction, although when the same few people are being asked to address multiple needs, this negatively affects productivity. The answer, in these cases, would obviously be to hire additional qualified staff, but the economic outlook for this makes such a solution unlikely. Another approach might involve Bruce Raeburn's idea of "rationalizing the system" through a consortium so that member institutions best qualified for certain parts of the processing could focus on those and this would provide relief for other members to concentrate on their own areas of strength.

Progress in library science and information technology has had some effect on jazz archives, but there are still many aspects that have not taken root. Ken Poston's justified concerns about committing to a computerized system for description of sound recordings at the Los Angeles Jazz Institute and the Rutgers Institute of Jazz Studies's lack of online EAD finding aids are two examples. While these collections are leading in physical resources and in subject knowledge, there is room for improvement regarding providing access, particularly to remote users. Jazz archives can learn from

other libraries and archives, for instance, in how oral histories are presented online in transcript and linked streaming audio form.¹⁷³ Researchers are becoming more and more apt to use online resources from a number of different institutions and this creates patrons who are better versed in what can be done and who have higher expectations. Whether or not jazz archives are parts of university library systems, patrons will demand that modern discovery tools be available, and, after seeing the lead of the Felix E. Grant Jazz Archives, will also likely clamor for more and more digitized materials online for remote access. None of the participants expressed negative sentiments regarding this, but rather it seems to be a matter of other priorities taking precedence.

Public services and donor relations are other areas where jazz specialization can be an asset. How public services were provided by the various archives showed some disparity. As Bruce Raeburn and Deborah Gillaspie both point out, trust is a vital part of establishing a successful venture and the racial and socio-economic disparity between the university on one hand and the musicians, families, and oftentimes researchers, on the other hand, is an issue that cannot be ignored. Dan Morgenstern points out the gratitude that patrons express when they are treated like “respectable human beings” and Bruce Raeburn states that the reputation of the Hogan Jazz Archive is the result of good customer service. He also stresses having knowledge of the collection and the ability to assist researchers who may not know exactly what they want. This is made more difficult by the system in place at the Chicago Jazz Archive, where the physical separation of Deborah Gillaspie from the Special Collections department means that she will often be completely unaware of who uses the materials. That she is being told by the archival staff, “They don’t need you. You’re not needed,” seems to be evidence that

the system in place could function without the involvement of a specialist, although her own personal experience with researchers disputes this. Improvements in access, which are moving toward self-service, can have a downside if expert staff ends up as an untapped resource.

However, at Tulane, where public service is the responsibility of the two full-time staff members, Bruce Raeburn identifies this contact as extremely significant because not only does it serve the user better, as Gillaspie stresses, but also because it educates the archivist, placing him in the “catbird seat” and giving him a broader view of the research world. The staff of two at the Los Angeles Jazz Institute are also necessarily involved with all aspects of public services as well as technical services. Ken Poston’s deep hands-on involvement is another example of how jazz archivists consider it important to stay close to the materials, both as administrators and as researchers themselves.

The approach taken by the Rutgers Institute of Jazz Studies is similar to that at the Hogan Jazz Archive, with public service provided by its own well-trained staff rather than by non-specialists. Clearly, these long-time players, the two oldest jazz archives in the country, have recognized the fact that the variety of patrons encountered are best served by experts who are sympathetic to their needs. As jazz studies becomes further ensconced in the university community, this should be an important topic of consideration.

By virtue of its history, size, and accomplishments, the name and status of the Institute of Jazz Studies are great assets in establishing relationships both with researchers and with the musical community. The inclusive and welcoming attitude that

Dan Morgenstern espouses also aids in cultivating a good rapport. Although not a musician himself, Morgenstern has a long history as a jazz advocate, built on his career as a writer and editor as well as a passionate fan and collector. This has put him in contact with an immense portion of the jazz world and his reputation as well as that of Marshall Stearns and the Institute have been valuable in fulfilling the mission of IJS.

Bruce Raeburn's personal background as a drummer in New Orleans gave him "instant credibility with the musical community" and Deborah Gillaspie, another drummer, concurs that a musical background is an important asset in building "a level of trust when you're talking about people's personal papers." She stresses that community involvement is mandatory when working with musicians, who may not respect or trust the librarian or archivist who does not regularly come out of his or her "hole in the library." Raeburn takes advantage of many outreach invitations and considers the welcoming policies and atmosphere of the Hogan Jazz Archive to be one way to counter accusations of elitism or parochialism. Apart from their musical qualifications, Raeburn and Gillaspie also have academic experience and this helps them in interactions with scholars. It would seem that the diversity of the patrons of jazz archives is best addressed by staff with diverse backgrounds and training.

The strong commitment that Ken Poston has for sharing the materials of the Los Angeles Jazz Institute through radio programs and concert events has created important ties both with donors, who are "thrilled that we're constantly doing different concerts and projects involving their things;" with musicians, who have the opportunity to perform uncommon music in specially-assembled ensembles; and with the general public, who are glad to have the chance to experience these one-of-a-kind programs and

to interact with the participants. He also benefits from his background in library work and as a jazz collector and musician.

The Felix E. Grant Jazz Archives has vital connections with both the local educational world and the broader Washington, D.C. community as it documents the university jazz program and the cultural history of the area. Judith Korey's position as a music department faculty member ensures that the Jazz Archives is not isolated from the daily activities of the students and its role as repository for UDC jazz program materials helps to encourage students to view the Archives as a useful resource rather than a museum of antiques.

As might be expected, no respondent claimed to be over-funded or over-staffed. While these are crucial issues, they are universal in nature. The ways in which the different archives addressed budgetary and staffing shortages are of interest, however. The Los Angeles Jazz Institute does not exactly fit with the others with regard to funding issues, due to its independent status and its use of public events to generate income was unique among the five cases. Ken Poston expressed a desire to investigate grants but had not been able to do so yet, partly due to time commitments. Grant writing is another aspect of archives administration that requires time that is in short supply, particularly in those cases where directors are actively involved in technical services as well as public services. None of the archives was fully funded through an endowment and outside funding sources were essential to all archives, with the Rutgers Institute of Jazz Studies most heavily reliant upon grant money for long-term staff positions. The personnel at other archives are essentially bare-bones: only two (or even just one) full-time positions funded by the institution. Some archives were able to transfer some of

the workload away from this limited staff through institutional structure (Chicago), consortial work (Felix Grant), or outsourcing (Hogan). Student workers were mentioned by all archives, but it would seem that more effective work could be done in this area, particularly through partnerships with schools of library and information science that could provide graduate interns with more substantial training.

Description of collection materials was a problem area in all cases. While it might be expected that older institutions would have legacy finding aids in the form of card files or other standalone systems that have not been integrated into larger electronic catalogs or made accessible via the Internet (this was definitely true with Rutgers), even the youngest collection, the Los Angeles Jazz Institute, is still having difficulty designing and implementing a cataloging system that provides the level of detail needed to describe its collection in suitable detail and in a way that will serve its users. The Felix E. Grant Jazz Archive, despite the powerful ALADIN system provided through its membership in the Washington Research Library Consortium, finds that current cataloging practice does not meet its users' needs and Judith Korey suggests that a consortium of jazz archives could better address this.

All participants were supportive of the concept of a consortium of jazz archives and each brought new ideas about what such an organization could address. These included the following:

- Improved general communication
- Resource sharing (possibly including loans of materials, cooperative reference, cooperative collection development, or joint storage) so that each institution can benefit from the strengths of the others

- Design and implementation of cooperative cataloging projects (particularly detailed discography) to avoid duplication of efforts
- Joint preservation grants, particularly involving oral histories and the creation of multi-institutional resources to increase impact
- Establishing of standards for description and access with a focus on the needs of jazz researchers
- Codifying informal agreements regarding ethical behavior
- Gaining leverage regarding exhibit loans and traveling exhibits through collective bargaining
- Defining the profession and training future jazz archivists so that loss of tacit knowledge is minimized

Some respondents mentioned the preliminary steps being taken to establish a consortium under the auspices of the International Association for Jazz Education (IAJE), but with that organization's declaration of bankruptcy, it would seem that other avenues should be explored.

The directors of jazz archives appear to have a realistic understanding of the challenges that they are facing and are making steady, if slow, progress towards improving the state of things. Becoming familiar with the problems encountered by other archives and how those problems have been addressed can only help directors to find appropriate paths for the future. Like most American libraries and archives, jazz archives are experiencing the growing pains associated with a new commitment to digital resources with no corresponding reduction in the amount of time and effort required to manage physical ones. There is little chance that this situation will

drastically change in the near future and it will be necessary for these institutions to manage both effectively. Through communication and cooperation, both inside and outside of each organization, the best approaches can be determined and implemented. Similarly, appropriate education and training for the next generation of archivists will emerge as jazz archives assess how their current needs are being met and how these needs will change in the coming years.

¹⁷³ See “SOHP News” *Southern Oral History Program*. University of North Carolina at Chapel Hill. July 10, 2008 <http://www.sohp.org/news/sohp_news_ims.html>.

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Appendix A: Institution Websites

- Institute of Jazz Studies
<<http://newarkwww.rutgers.edu/IJS/>>
- Hogan Jazz Archive
<<http://www.tulane.edu/~lmiller/JazzHome.html>>
- Chicago Jazz Archive
<<http://www.lib.uchicago.edu/e/spcl/cja.html>>
- Felix E. Grant Jazz Archive
<<http://www.lrdudc.wrlc.org/jazzhome.html>>
- Los Angeles Jazz Institute
<<http://lajazzinstitute.org/>>

Appendix B: Sample Interview Questions

INSTITUTIONAL BACKGROUND

- How do you view a jazz archive, in comparison with other institutions or libraries, including those that focus on areas such as music, recorded sound, black studies? How is your jazz archive similar or different?
- Describe some of the typical users of the archive? How do they use the materials? What outreach or user education programs exist? Are remote users an important constituency?
- What education and/or training do your employees have? Music education? History? Library science? Audio engineering?
- How has the early history of your archives affected its development? Have there been significant changes in direction since its founding?
- What facilities exist currently? What are planned for the future?
- What kinds of funding sources support your archive? If applicable, how does university oversight impact operations?
- How are materials typically brought into the archive? Is there a formal collection development policy?
- Are there other archives that are in competition for similar materials, or that provide similar services?
- Are there collaborative projects that are in place? With what other institutions or professional organizations? Is there a need for better communication between archives?

PRESERVATION

- What audio media are supported? What video media are supported?
- What is current preservation strategy for print materials? What technologies are involved?
- What is current preservation strategy for audio-visual materials? What technologies are involved?
- What is current preservation strategy for digital materials?
- Are other departments or agencies involved?

DESCRIPTION AND ACCESS

- What cataloging systems are being used? Are these home-grown or standardized?
- Are they integrated with parent institution or self-contained?
- Are there aspects of cataloging that are unique to jazz archives?
- Are there items only in card catalogs or other stand-alone systems? Are there plans to convert and integrate these with larger catalogs?
- What progress has been made in facilitating access to materials?
- What role does the Internet play in providing access?

Appendix C: Recruitment Letter

March 1, 2008

Dear Director:

My name is Michael Fitzgerald and I am a graduate student in the School of Information and Library Science at the University of North Carolina at Chapel Hill. I am writing to request your participation in a research study on jazz archives in the U.S.A. to be presented as a master's paper which is part of the requirements for the completion of the master degree in library science.

This paper will focus on five established institutions with various characteristics. Your institution has been selected as a significant representative. The paper will seek to clarify the nature of a jazz archive and to identify the current challenges facing these types of archives as well as how these challenges are being addressed in each case. The responses will be collected and presented as profiles in the context of published literature on related institutions.

Participants in the research study will be interviewed by telephone. This interview will be recorded and transcribed. This one-time interview will last approximately one hour and, should it be necessary, any subsequent follow-up interview will last no more than fifteen minutes. These will be scheduled at your convenience.

Please review the following enclosed materials:

- **Informed Consent Document.** This describes the study and requires completion and signature. If you agree to participate, please retain one copy for your records and return the other in the enclosed self-addressed stamped envelope.

If you have any questions, I encourage you to contact me at mfitz@email.unc.edu or via phone at 919-372-9200. You may also contact my faculty advisor on this project, Timothy Pyatt, who may be reached at 919 684-8929 or at tpyatt@email.unc.edu. Other questions or concerns about your rights as a research subject may be directed, anonymously if you wish, to the Institutional Review Board at 919-966-3113 or by email to IRB_subjects@unc.edu.

I thank you for your time and hope that you will agree to participate in this important research study.

Sincerely,

Michael Fitzgerald
M.S.L.S. candidate

enclosure

Appendix D: Informed Consent Form

**University of North Carolina-Chapel Hill
Consent to Participate in a Research Study
Adult Participants
Social Behavioral Form**

IRB Study # 08-0295

Consent Form Version Date: February 26, 2008

Title of Study: Jazz Archives in the United States

Principal Investigator: Michael Fitzgerald

UNC-Chapel Hill Department: SILS

UNC-Chapel Hill Phone number: 919-372-9200

Email Address: *mfitz@email.unc.edu*

Faculty Advisor: Timothy Pyatt

Email Address: *tpyatt@email.unc.edu*

Study Contact telephone number: 919-966-3113

Study Contact email: IRB_subjects@unc.edu

What are some general things you should know about research studies?

You are being asked to take part in a research study. To join the study is voluntary. You may refuse to join, or you may withdraw your consent to be in the study, for any reason, without penalty.

Research studies are designed to obtain new knowledge. This new information may help people in the future. You may not receive any direct benefit from being in the research study. There also may be risks to being in research studies.

Details about this study are discussed below. It is important that you understand this information so that you can make an informed choice about being in this research study.

You will be given a copy of this consent form. You should ask the researchers named above, or staff members who may assist them, any questions you have about this study at any time.

What is the purpose of this study?

The purpose of this research study is to learn about the current challenges facing jazz archives in the United States. This study will examine the nature of jazz archives, the

similarities and differences between different archives, and how these institutions are responding to the challenges they face, in light of their unusual nature.

You are being asked to be in the study because you are involved in the administration of a significant jazz archive in the United States.

How many people will take part in this study?

If you decide to be in this study, you will be one of approximately five people in this research study.

How long will your part in this study last?

The telephone interview should last approximately one hour. Any follow-up telephone interview should last no longer than fifteen minutes.

What will happen if you take part in the study?

You will be asked to reserve one hour when you can devote your attention to a telephone call taken in a quiet room with minimal, if any, distractions. The telephone conversation will be digitally recorded for later transcription. During the interview, you will be asked to give your professional views regarding a series of questions on the subject of jazz archives in the United States, with particular focus on your institution. If necessary, a short follow-up telephone interview may take place in a similar setting.

What are the possible benefits from being in this study?

Research is designed to benefit society by gaining new knowledge. You may not benefit personally from being in this research study.

What are the possible risks or discomforts involved from being in this study?

No risks to participants are anticipated, though there is always the slight risk of breach of confidentiality.

How will your privacy be protected?

Participants will be identified by name and institutional affiliation in reports or publications about this study. All materials will be stored on a password-protected computer and will be shared only by the principal investigator and the faculty advisor prior to publication. The digital recordings will be transcribed and relevant portions may be excerpted for publication. During the interview you may request that recording be stopped temporarily at any time. You may stop the interview and withdraw from the study at any time.

Will you receive anything for being in this study?

You will not receive anything for taking part in this study.

Will it cost you anything to be in this study?

There will be no costs for being in the study

What if you have questions about this study?

You have the right to ask, and have answered, any questions you may have about this research. If you have questions, or concerns, you should contact the researchers listed on the first page of this form.

What if you have questions about your rights as a research participant?

All research on human volunteers is reviewed by a committee that works to protect your rights and welfare. If you have questions or concerns about your rights as a research subject you may contact, anonymously if you wish, the Institutional Review Board at 919-966-3113 or by email to IRB_subjects@unc.edu.

Title of Study: Jazz archives in the United States

Principal Investigator: Michael Fitzgerald

Participant's Agreement:

I have read the information provided above. I have asked all the questions I have at this time. I voluntarily agree to participate in this research study.

I give permission for the researcher to audio record the interview.

I do not give the researcher permission to audio record the interview.

YES, I do give permission for the researcher to use my name in any report or publication that may follow from this study.

NO, I do not give permission for the researcher to use my name in any report or publication that may follow from this study.

Signature of Research Participant

Date

Printed Name of Research Participant