GOOD MIGRATIONS:
BLURRING THE LINES BETWEEN
THE LIBRARY, ARCHIVES & MUSEUM

COLLABORATIVE PROJECTS

ROCK & ROLL HALL OF FAME
THE ROCK & ROLL HALL OF FAME’S MISSION IS TO ENGAGE, TEACH AND INSPIRE THROUGH THE POWER OF ROCK AND ROLL.
STATE OF AFFAIRS, PRE-2018

- Archives Archivists’ Toolkit (AT)
- Museum The Museum System (TMS)
- Library III Sierra / OCLC Connexion
- Technology Hands-off L&A systems

AXIELL’S ADLIB
CHALLENGES

• Aging systems
• Limited/no customization
• Limited reporting
• On-premise use only
• Duplicative cataloging
• Multiple records per donation
• Scattered paper and electronic documentation
SOLUTIONS IN PROGRESS

- All-access for power users*
- Linked records
- Shared standardized vocabularies and names
- Reporting
- Electronic forms
- Media attachment

- Derive records
- Finding aids
- OCLC integration
- One-stop-shop discovery
ACQUISITIONS DATABASE

Linked Archives Accession Record

Linked Archives Catalog Record

Linked Library Item Records
SOLUTIONS IN PROGRESS

• All-access for power users
• Acquisitions database
• Shared standardized vocabularies and names*
• Reporting
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FINDING AID

ARC-0310 (Collection)

Summary
Collection: ARC-0310 Josh Gottcheil Collection
Quantity: 4.33 Linear feet (1 records carton, 1 Hollinger box, 1 audiovisual box, 1 oversize box)
Abstract: Musician and concert producer in the Champaign-Urbana, Illinois alternative and punk music scenes. Includes promotional materials, correspondence, documents, and graphic art mockups.

Collector Description
The Josh Gottcheil Collection contains material related to the life and career of Josh Gottcheil from the period 1974 to 2009 and includes some unedited material, with the bulk of the material falling between the years 1983 and 1989. The collection materials are focused primarily on the Champaign-Urbana alternative and punk music scenes, in which Josh was an active figure from an early age, performing in and promoting local bands and, later, bringing headlining acts to perform in the area. The majority of the collection consists of promotional materials for tours, concert concerts, and local venues—some not Gottcheil promoted or followed personally, and others in which he performed. The types of materials found in the collection include advertisements; calendars, clipings, correspondence, documents, including venue applications, bank statements, contracts, forms, guidelines, and letterheads; printed ephemera such as brochures, flyers, and tickets; fanzines; friends’ memories of Josh; graphic materials in the form of a cartoon, photographs, postcards, posters, and publicity mockups; making and guest lists; newspapers, press kits; printouts of long postings and online articles; a yearbook, and audio/visual/recordings, some with CD copies. Artists of note in the collection include Ack-Ack, Jello Biafra, Bowery Boys, Billy Bragg, the Breeders, Camper Van Beethoven, the Dattis, Tanya Donelly ( Belly, Breeders, Throwing Muses), Farmboys, Fanning Lips, Huster Dü, the Pieses, P.E.M.I., the Replacements, Jonathan Richman, and Gottcheil’s two bands, the Dangerous Acquaintances and the Dead Relatives. A number of items in the collection relate to the Better Youth Organization, a University of Illinois at Champaign-Urbana student group to promote alternative music, the Leukemia Society of America; the No More Censorship Defense Fund; Record Swap and Record Service, an area record store; Champaign-Urbana music venues, including the Charming-Murray Foundation, Mabula, the Tornado Center, Triton’s Uplawn, and the Urbana Civic Center; and Gottcheil’s two concert promotion companies, Subversive Sounds and Concert One Productions. His impact on the Champaign-Urbana scene can be traced through the wealth of ephemera and other documentation available on his various activities, while his impact upon individuals within that scene is palpable through the articles, memories, and correspondence written during his illness and after his untimely death. The collection as a whole provides a glimpse into the management and promotion of local bands, specifically in the Midwest, as well as the career of a very unique musician/liner-promoter.

The Josh Gottcheil Collection is organized chronologically, into the different periods of Gottcheil’s life and career, usually determined by the band in which he was performing or the production company he was running at the time. The only exception to the chronological organization is the accrual that was added to the collection at a later date, which is first arranged by format and the chronologically. The majority of the collection is arranged and described at the item-level, as this was how the materials were described upon receipt. For those materials not inventoried at the item-level, original order was maintained. Oversize materials are stored out of sequence due to size and condition.

Subjects
Names
Biafra, Jello
Black Flag (Musical group)
Bragg, Billy
Breeders (Musical group)
Camper Van Beethoven (Musical group)
Charming-Murray Foundation (Urbana, Ill.)
Civic Center (Urbana, Ill.)
Concert One Productions (Firm)
Daily Illini (Champaign, Ill.)
Dangerous Acquaintances (Musical group)
Dead Relatives (Musical group)
Descendants (Musical group)
Dolls (Musical group)
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- Media attachment

- Finding aids
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- OCLC integration
- One-stop-shop discovery
LESSONS LEARNED

• Have a project manager familiar with everyone’s data / workflows
• Have discussions about data interoperability / collaborative workflows in advance and throughout the process
• Don’t assume data is data is data
• Do as much data cleanup in advance as you can
• Get to know the front- and back-ends of existing and proposed systems as much as possible, prior to migration
SEARCH WIZARD DUPLICATES

Search wizard - Step 4 of 4

Search results

4 matching indexes 0.08 seconds.

- Lennon, John
- Lennon, John Ono
- Lennon, John Winston
- Lennon, John, 1940-1980
TERM-TYPE DUPLICATES

Brief display Persons and institutions - [Name = Lennon, John, 1940-1980]

LESSONS LEARNED

1. Have a project manager familiar with everyone’s data / workflows
2. Have discussions about data interoperability / collaborative workflows in advance and throughout the process
3. Do as much data cleanup in advance as you can
4. Don’t assume data is data is data
5. Get to know the front- and back-ends of existing and proposed systems as much as possible, prior to migration
IN CONCLUSION...

STOP
COLLABORATE
AND LISTEN
REACH OUT (WE’LL BE THERE)

Jennie Thomas, Director of Archives
Laura Maidens, Librarian

Web: library.rockhall.com
Email: library@rockhall.org
Phone: (216) 515-1956