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## **An Examination of Sound Resource Libraries and their Applications at Bowling Green State University**

Madeleine Grimm  
mmgrimm@bgsu.edu

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An Examination of Sound Resource Libraries and their Applications at Bowling Green State

University

Madeleine Grimm

Honors Project

Submitted to the Honors College at Bowling Green State University in partial fulfillment of the  
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Chris Cavera, School of Media & Communication, Advisor

Dr. Clayton Rosati, School of Media & Communication, Advisor

Susannah Cleveland, College of Musical Arts, Music Library & Bill Schurk Sound Archives,

Advisor

## Introduction

Music can be heard in the background of TV, films, video games, commercials, and other media because it has the power to shape how a viewer feels and how a production is perceived (Bernard). However, the licensing of this music often severely limits what compositions can be included in a project. Music licensing has grown incredibly complex to ensure the copyright holders (not necessarily composers) are compensated and no work gets used without payment. This fact makes it incredibly difficult for content creators, especially students to create video, audio, or other media projects as they do not have the licenses needed to include certain pieces of music in their projects. The complexities of music licensing in various industries has even led to the creation of production libraries where musicians are on a work-for-hire basis and the production house owns all the rights to the musical compositions, commonly referred to as “Stock” or “library” music (Tarquin, 8). However, students often do not have access to these music libraries or subscriptions and so their projects and creative freedom suffer. Through technological advancements and the growth of peer to peer file sharing, students and amateur creators have started to rely on alternative methods and illegal ways of finding music for their projects. As Lawrence Lessig claims, “we exist in a remix culture,” where anyone with access to software or compositions can “remix” them or create a rendition (18). Unfortunately, the law doesn’t give any passes to the use of these copyrighted materials for education or pursuits of creativity, so students are at risk. It should not be this difficult for students or creators to easily and legally find music or sound effects for their creations, but it is. This project aims to advocate for the importance of stock music at universities for student projects. Through my research, I created a catalog of the current sound resources accessible to students on campus. In addition, I will summarize my findings on what resources currently exist on campus and how they are

managed. In my report I will provide a critical review of literature on fair use and issues of copyright and intellectual property in music and sound resources on campuses. Finally, I will construct a plan for university access to these sound resources and begin to build a library in the Kuhlin Center. My goal is to create a stock music library for students on campus to have easy access to for class projects and portfolio work. I will be focusing my efforts on creating the library exclusively in the Michael and Sara Kuhlin Center because the Media Production Department has purchased a library of stock music, but it is legally limited to this department and its labs. With this library the department has purchased, I will be compiling all these sound resources to ideally be located into a shared access point available on the editing lab computers in the building. I will also work to develop an organization strategy for any sound effects that are created in the media production audio classes by students so that other students may have access to these sound effects for their projects or radio uses. I plan to document the challenges that come with creating this library and hope it will provide instructions for future applications at the university and possibly to other universities interested in creating their own sound resource library.

### **Research Questions**

In this project I will be discussing the importance of stock music and its application for student projects and education at Bowling Green State University. For this applied research project, I will explore the following questions: Why is stock music important for universities? What are the rules and processes governing the use of stock music for universities? And, how can Bowling Green State University (BGSU) improve its use of stock music resources for its educational mission?

More specifically I ask:

1. How can a university best manage its stock music and sound resources; are there any standards for best practices or outstanding examples?
2. What sound resources currently exist for student use in general and at BGSU?
3. How are these sound resources currently managed at BGSU?
4. What are the technical, administrative, or legal barriers of sound resources for student use at BGSU?
5. How could one create a sound resource library at BGSU, what would it consist of and who would have access to it?

### **Literature Review & Source of Inspiration**

As a media production student and radio station staff member I have experienced the need for stock music and sound effects in my projects and audio creations. As the former WBGU-FM Production Director I was responsible for creating radio promos, legal IDs, and underwriting spots. All of these spots require music beds and sometimes sound effects depending on the project. I often struggled to find music to add to these projects because I was not aware that we subscribed to any type of stock music library and so I assumed we did not have easy access to legal music selections. I would spend most of my production time searching the internet for “stock music” or “royalty free music” to add to these projects. It became a very time consuming and frustrating process because if I found music to add, it was often very limited and was not always the best fit for the project I was working on. It’s important to have the right music to go along with your project to make your project the most persuasive or compelling as possible. Music is very important in these types of productions due to its various functions.

According to Jeremy Butler, there are four functions of sound in just TV: “capturing viewer attention, manipulating viewer understanding of the image, maintaining television flow,

and maintaining continuity within individual scenes” (qtd. Donnelly, 119). Specifically, in films music is used to

convey a convincing atmosphere of time and place, underline the unspoken feelings or psychological state of characters, serve as a kind of neutral background filler to action, give a sense of continuity to the editing, and accentuate the theatrical building-up of a scene and round it off with a feeling of finality (qtd.Reay, 54).

Slightly similar in advertising, music is used to convey certain moods or intentions and ultimately to help sell products or services (Klein). The proper music selection can help transform a project and there needs to be options provided to make that proper selection. Subscribing to services through a “stock” music or production library seems to be the best option for students to give them that variety of choice and to avoid legal limitations.

Without access to a type of stock music library, students have the burden of determining what sound resources they can legally use for such projects and it can become very confusing and overwhelming. Through my thorough research on license limitations and specifics, I now realize the distinctions between ‘copyright-free,’ ‘royalty free,’ ‘license,’ and ‘lease,’ definitions. For a sound resource to be copyright-free, there are “no restrictions on its copied, adapted, distributed, publicly performed or displayed or transmitted digitally” (Simpson, 24). Royalty free means the materials are “protected under copyright, but the copyright owner has elected to forgo collection of royalties for certain uses of the material” ((Simpson, 24). To obtain a license for a sound resource would mean you are paying for the privilege, or permission, to use the material. Finally, a lease is “a contract through the owner of the copyrighted work conveys the right to use that work for a limited period of time in exchange for some type of payment” (Simpson, 24). It is

important to understand these distinctions to know exactly what type of permission you need to obtain or what uses can be granted from your permissions, especially to avoid any infringements. According to Simpson, “schools may be sued for real or actual damages (lost profits) or they may be sued for the fines set forth within the law (statutory damages), however, this situation generally does not arise unless there has been a large-scale infringement” (*Copyright for Schools* 24). However, it is important to be cautious of music use and to be aware of the legal restrictions.

As a media production student, I ran into similar issues of looking for legal uses of sound resources. Most of the time our professors would allow us to use commercial music in the background of video assignments because it was for “educational” purposes and we were just using the music in a class setting. Under multimedia guidelines, there is a 30 second limit for multimedia productions (Simpson, *Copyright for Schools* 10). The projects were not expected to be distributed and so they did not require specific licenses or have any limitations. They conformed to the standards of “Fair Use” (Simpson, *Copyright for Schools* 10). However, this fact prevents students from being able to share their projects and creations outside of the classroom (especially on commercial social media platforms), which limits their exposure and the ability for students to include work in their professional portfolios.

For student use, obtaining sound resources within the public domain or that one can claim a fair use defense is certainly an option. Under the Copyright Act, there is a Fair Use clause that allows for copyrighted material to be used without the copyright holder’s permission (Kellison). One can claim that the work has been used in a reasonable, “fair” manner that poses no competition to the copyright holder’s finances or reputation. These types of works can be claimed when the public interest is served and can apply to teaching or scholarship. However,

fair use may not always apply and can be misinterpreted, not providing a guarantee of its use. It's important to recognize the distinction between a "fair use" claim and securing a license. Fair Use is not a right given to a user, but a "defense applied in court to a charge of infringement" (Simpson, *Copyright Catechism II* 24). In order to argue a case of copyright infringement as fair use it also has to meet defined guidelines and the court has to "consider both the exemptions of the user and the rights of the author" (Simpson, *Copyright Catechism II* 24).

Fair use differs from stock music because stock music usually refers to music that has been produced in a production house, where the production house or company owns the copyright to the material and fees for its use are dependent on the final use (Kellison). Stock music is an interesting area of study because many industries require its use but there is not much research or literature dedicated to the subject. I have not yet been able to find any scholarly literature written on universities building their own stock music libraries or the need for universities to have access to a stock music subscription so there is a need for this type of research. Therefore, this review of literature helps to demonstrate the importance of music in media creations, the current licensing agreements, and the origins of stock music and examples of its use.

Through my research on this subject I now realize how complicated the licensing process is, especially because it is determined on a project by project basis. Content producers who want to use music "in audiovisual mediums must obtain synchronization (sync) licenses from publishers, unless they have commissioned the music under a work-for-hire agreement" (Halloran, 136). Further, if the content producer wants to reproduce the sound recording in a soundtrack, video game, etc, they have to secure a "mechanical license" to do so. These fees must be negotiated between content users and publishers: "with the exception of fees for



mechanical licenses, which are established by the U.S. Copyright Act, publishers... negotiate use fees and other terms for licenses.” Publishers try to negotiate the highest licensing fees possible for commercial uses (Halloran, 137). Usually these sync licenses are a flat fee and publishers can create time or territory restrictions in which the song will be used (Kohn, 26). In the Kuhlin Center example of the subscription to Weststar, which is a stock music library subscription, these sound resources are limited to a yearly use and to the territory of the School of Media & Communications Department and these materials are technically on “lease.” The territory refers to the department and the lab computers specifically, not the building as in the case of the previously used West Hall (Barnes). However, if a sound recording is going to be synced to a commercial or advertisement, one must obtain a commercial sync license as the “reproductions of and broadcast performances of a musical composition in connection with the promotion or advertising of a commercial product. In cases of WBGU or radio use, an electrical transcription license must be secured. These uses include radio theme music, musical introductions, background music, and radio commercial advertising (Kohn 46).

Due to the complicated nature of music licensing, the role of the music supervisor has emerged as well as the creation of production or stock music libraries and the Creative Commons. Music supervisor responsibilities sometimes differ, “Some music supervisors only offer creative services and others provide primarily business or sales services” (Halloran, 139). Their main concern is selecting music choices for projects and securing the necessary licenses for advertisers, filmmakers, producers, etc. so that there is no possible copyright infringement (Tarquin, 26). Music supervisors have to consider each music selection by asking: “Does it work for the picture and make the scene come alive? Does it enhance the emotion without competing with the dialogue? Does it sound real? Does it work within the budget?” (Tarquin, 68).

Music Production or “stock” music libraries also emerged to help eliminate the frustrations associated with securing music licenses for projects in the 1950s. Deals are made with musicians on a work for hire basis so that “the library owns the copyright, masters, and publishing of the music composed or produced by the composer” (Tarquin, 8). Without having all of the licenses and permissions in one place, often time music supervisors have to “chase after the publishing side because record labels may only have control of the masters” (Tarquin, 8). Music libraries make music licensing easy and cost and time efficient. These libraries also feature music that “has been specifically composed and recorded to be available for multiple uses” (Kellison 135). This music can also be used in every genre from “corporate videos, documentaries, news, and commercials, to talk shows, sitcoms, online , [and] even drama” (Kellison, 135). Perhaps the greatest draw to stock music is its cost efficiency. It’s generally cheaper to use stock music than to hire a composer or negotiate the rights to an existing piece of music. These factors also make it the most appealing for students use.

The Creative Commons (CC) also offers a more flexible use of sound resources and other copyrighted work. The Creative Commons was “founded by a group of cyberlaw and intellectual property experts, filmmakers, and entrepreneurs.” A Creative Commons license allows the author “to determine the extent to which copies, derivative works, or adaptations may be made” (Rabin, 223). This flexible license allows creators to receive more exposure while allow content users more freedom to access some of their content or to “declare ‘some rights reserved’” (Rabin 224).

## **Methodology and Library Development**

*Research of sound resources on campus*

To begin this project, I researched what stock music, if any, students have access to at Bowling Green State University. For this research component, I contacted members of the Media Production and Studies, Visual Communications Technology, Marketing and Communications, Theater and Film, and University Library Departments to learn about what resources each department had. I tried to learn how other departments manage their sound resources or if they have access to any at all.

I started with the Media Production and Studies Department as I had the most access and knowledge of the department. I spoke with my primary advisor, Chris Cavera, to learn if such a resource exists for students. He informed me right away that our department and building have access to a paid sound library only accessible in one of our computer labs. I assumed I could not continue with the project because we clearly already had access to a service that would provide sound resources to students. However, Chris made it clear that this sound resource library was very difficult for students to access and many don't use it because they don't know it exists. He also suggested that with the Foley classes and work done in the Stanton Recording studio, these sound effects could be properly saved and categorized to aid as a sound resource library of our own creation, one without licensing or location limitations (Cavera). However, due to the current lack of management of these sound effects following these conversations, I spoke to the Media Department's Technical Coordinator & Broadcast Engineer, Jim Barnes. Through Barnes I learned that the department purchased a sound effect and stock music library while operating out of West Hall. He could not tell me who was originally responsible for purchasing the library, but it was a onetime payment that provides us with a handful of music and sound effects on CDs. The license however is restricted to the use of the Media Production and Studies (formerly Telecommunications) Department so it cannot be used outside of the building. This knowledge

presented me with a few issues, including making the resources which have been collecting dust, available and somehow easily accessible to students in the department. These specific resources are licensed only for use of the department and in the building. The license is for educational purposes and calculated based on department usage which also means they can't be used for projects that will be hosted on other websites like YouTube or otherwise digitally distributed. If it seems like more people have access to the resources, then the cost would rise. This fact and strict licensing make sharing the library with all campus students to be very difficult. It also makes it difficult for the university to consider purchasing a single library for the entire campus usage.

Once discovering all these resources available to Media Production and Studies students, I attempted to consolidate all these resources into a single, easily accessible point for students to access on campus that obeyed our licensing restrictions. Following my conversations with Barnes and Cavera, I started to reach out to other departments and colleges to learn how they handle their music needs. It appears that like other typical university operations, each department functions separately. It's also clear that these resources are not managed by the same people or in the same way. I had no idea who to contact from each department who would be in charge of this type of resource so I did my best to select my professors who I had contact with or to email random faculty and hope they could connect me with the most relevant people.

I then moved onto the Marketing and Communications department and began an email correspondence with Marie-Dunn Harris. Harris informed me that the Marketing and Communications Department has a subscription to a Music Production Library available online called Omnimusic. She claimed she did not know how or why this service was specifically selected for their uses, but she thinks the decision may have been made by WBGU-TV, who

helps with some of their department's productions. This discovery made me wonder how these decisions are made. How do faculty or administrators select these libraries or services? There doesn't seem to be a clear answer. After my conversation with Harris, I started contacting other departments on campus that I thought would most likely make use of sound resources for class instruction or class projects. I tried contacting a faculty member from the Theatre and Film Department after gathering their contact information from the school website and they referred to me to two of their colleagues who were more qualified to answer my questions. Through my email correspondence with Steve Boone of the Theatre and Film Department, I learned about some of the sound resource management of this department. He informed me that the department has a subscription to Hollywood Edge Sound Effects that came with the building in 2012 and this resource is not often used beyond the handful of students who do sound design work. If music is needed in a theater production, it is covered by BGSU's license agreements with BMI, ASCAP and others. For larger productions, they contract out with performing licensing agencies. As for student films, he claims they are frequently devoid of music and only use recorded location sound or Foley work. The reasoning for these limitations is that it enables the film to have a life beyond BGSU where it wouldn't run into any future license issues.

Through my email correspondence with Jason Walton, I was able to gather more information on the sound resource management of the Theatre and Film Department. Walton claims that he uses "Freesounds.org" for sounds but that it is simple and free to use for projects. He also claims that they have a sound library in the Fine Arts building for movie and animation sound effects, but the library is only loaded with 5,000 sounds that they paid for in the past. Further, he will have students record their own sound effects if they cannot find what they need. For larger projects for a show or division film, he recommends making connections with

composers in the College of Music to assist with the project music. This information has provided me with a better understanding of some of the resources available to the Theater and Film Department and how much of the responsibility falls onto students to find sounds for their productions.

Through my email correspondence with my professor, I learned about some of the sound resources the Visual Communications Technology Department has for students. Instructor Maggie Leonard claims that for class projects they mostly use free website and services such as “Free Play Music” and “Archive.org.” She was also unsure if the library had a database for students to use because she was only familiar with the services she used in her classes. This interview demonstrated the lack of resources available to Visual Communication Technology Students and even professor’s lack of awareness of resources available to their students.

Through my email correspondence and personal interview with Associate Professor, Head of Music Library & Bill Schurk Sound Archives, Susannah Cleveland, I learned about some of the sound resources available to students through the university library. There is a library guide on the library website about free music and sound effect websites students can use for projects. Each site has slightly different licensing conditions that depend on the project. Cleveland also informed me of the BBC sound effects students have access to in the library in the form of CDs that students can download, which can function under fair use. She also explained some of the intricacies of musical licensing for student projects and how most of the music in the library cannot be used for such projects. This interview provided me with more information on what students have access to through the university library and demonstrates the need for such a resource.

*Database Hosting Exploration*

One of the biggest issues with this project was finding a way to host this library that would enable easy access to students but one that could also support the magnitude of this library and abide by the license restrictions. After talking back and forth with Jim Barnes, Chris Cavera, and Chad Fletcher, Fletcher came up with the idea of using a file share server to allow access of the library across multiple devices, and one that could hold a significant amount of storage space. Specifically, he provided me access to the Facilis server which can be installed on multiple devices, holds 2 TB of space and allows you to seamlessly share content on these devices. He created an account for me to access this drive created in Facilis where all the sound resource library information will be stored. Since no one else has my account information, they could not access the library until finished and they did not have the ability to make changes. Once I had my account, I began my work on this library in the radio production room in the Kuhlin center with a computer equipped with Facilis so that I could perfect the library before giving students access. Fletcher also suggested creating different types of access to the library through Facilis, allowing only a select few people to have “edit” or administrator access to the library while the rest of students would only be granted “view only” access to use the library but not be allowed to make any major changes. I also began to explore other tools to help build my library such as a free sound resource management software called “Soundly.” Soundly functions more like a database, has a more user-friendly interface, and offers similar sharing connectivity across devices. However, because the software is controlled by a generic login, I abandoned this resource because I was not sure whether it’s possible to provide students with “view only” access. I explored alternatives to making the library user friendly and easy to navigate by looking at meta data extensions to include with my library.

I also spoke with Susannah Cleveland, my second project advisor, about how to document and share my work with other students and faculty. She suggested I could create a spreadsheet and share it with ScholarWorks but this would not be easily edited or updated. Another suggestion was to create a Google Sheet which you can edit over time- even though it doesn't necessarily look the best. She also suggested the music library could link to the sheet so that students and faculty would be aware of it. Finally, I could upload my work as a LibGuide which allows for a mixture of links, text, graphics, etc. However, one of the simplest ways to make students aware of this resource once its completed is to maybe create cards that will remain at each computer lab on each computer that inform students of the library and how to access it. Fletcher thinks the cards will be unnecessary because most students would still ignore the cards or it would contribute to too much clutter in the lab. Susannah recommended I inform faculty in the Kuhlin Center or place someone in charge of the library to increase the longevity of the project. Since this project idea came from my experience as WBGU FM's production director, I think it would be good to place the library in the hands of WBGU FM, specifically the Production Director of the station. They will frequently use the library for their radio projects and will likely be able to inform other students of the library's existence. Since someone must always occupy this role at the station, this library knowledge will become associated with the position and pass onto the new students who assume the role. As for management of the library, this will likely fall into the hands of the Kuhlin Center engineers, Jim Barnes and Chad Fletcher who have access to the servers and communicate with the rest of the department.

#### *Consolidation of resources*

The main goal of this project was to make the resources the Media Production and Studies Department had, easily accessible to students in the building. Once I knew of all the possible



sources to include in my library, I began to track them all down and consolidate them into one location. I started adding to the library with the Music and SFX subscriptions purchased by the department. I had to keep tracking down Kuhlin Center engineer, Jim Barnes, so he could tell me where these sound resources are stored. I found a box of royalty free music and sound effects from a production house called “Footage Firm” and the “BBC Library” in the Kuhlin Center equipment checkout room. After I tracked down these boxes of CDs, I realized Jim Barnes must have had a digital copy of these works and uploaded them into the shared drive for me. The BBC sound effects were already organized by category but the sound resources from Footage Firm were not organized so I had to create my own categories and sort them accordingly. Following the addition of these resources, I also included WBGU sound effects and music that we have been given access to over the years and took the time to also organize and add them into the sound library. Finally, I had to track down the “Weststar” production house music we pay a yearly subscription for which exists solely on a single external hard drive. My advisor Chris Cavera originally told me about the existence of this library and the goal of this project originated from this library that students technically had access to, but no knowledge of its existence or easy access to it beyond the hard drive. Once I talked to Chris about receiving the hard drive, he had to get it from another Kuhlin Center instructor and from there I uploaded all the contents of the Weststar hard drive into my shared sound resource library. Upon uploading the Weststar resources, I found that a meta data software came preloaded on the external hard drive along with a written manual explaining how to use the software when searching for specific sound resources. I realized this resource would also be extremely helpful for my sound library sorting so I began exploring how it could be used for this sound resource database. Unfortunately, this application is limited in that any keywords or descriptions created within this

software will not transfer to the individual files and so the information would not save in the drive. Students accessing the drive on different computers would not be able to see these newly created or edited keywords and meta data unless someone were to frequently rebuild and restore the database. It would make more sense to find a software that can display saved meta data and that also allows you to create new meta data tags for newly created sound effects and music.

While allowing users to search for specific tags and keywords would be helpful in searching through so many resources, Cavera advises that creating searchable metadata shouldn't be a main priority because users will still have to individually listen to each piece and find what best resembles their project and what they're looking for.

#### *Organization of resources in library*

Once I had all of the different sound resources in a single location, I had to come up with a way to easily organize them. I decided to first organize the library by the type of license restriction each subscription has to follow. As result, the resources are organized by "Fair Use" and "Royalty Free" categories. For example, there will be a folder for "Fair Use Music," "Fair Use SFX Created in KNCR," "Royalty Free Music," and "Royalty Free SFX." Inside these folders, outlines the subscription service (Weststar, BBC, Footage Firm) that provided the resources and the type of resource it is, whether that be music or sound effect. The "Fair Use Music Folder" contains a folder from the Weststar collection. The "Fair Use SFX Created in KNCR" will just house any sound effects created in the Kuhlin Center or Stanton Audio Recording studio in media production or music classes. The "Royalty Free Music" folder contains a folder from the Footage Firm music collection and WBGU music collection. Finally,

the “Royalty Free SFX” will contain a folder from the BBC Sound Effect library and the Footage Firm sound effect collection.

I will also be uploading a [presentation](#) into the “Sound Resource Library” shared drive which will contain instructions on how to connect to the shared drive in the Kuhlin center, a breakdown of how the library is organized, clear descriptions of the differences between the license restrictions, “Fair use” and “royalty free” so students know which resources to use depending on their project, finally, information on how to use the MetaDigger application if they wish to keyword search the sound resources. Due to the scope of the project and some of the multimedia I’ve included in the instructions, I’ve struggled with making the library instructions easily understandable and shareable. I decided to create the instructions in a PowerPoint presentation so individuals can easily skip throughout the slides and so that they can view screenshots and screen recordings of the library demonstrations while they attempt to use it. I am also concerned with how the instructions will last over time so I think having the instructions available in the shared drive as a stored file and also available in a Google slides presentation will also be helpful in sharing and storing the instructions for future use. I will be including the PowerPoint presentation so individuals can watch the tutorial videos I included and also a PDF version for easier and simple sharing in this Sound Resource Library Google Drive account. Finally, I will be sharing editor information about the library with relevant faculty and the WBGU Production Director so that they can access the drive and library in its entirety as well as the Google account I made specifically to host this information.

Besides only being able to view the sound resources in generic folders in a file explorer, I was able to create a database of all these sound resources using a software called MetaDigger, which came with the Weststar musical collection. When I first discovered this software, I had to

upload each file folder of my sound resources to the software to see if they had meta data or any tags already loaded into the files. MetaDigger is limited in that any edits to tags through their software will not save in the files themselves and you can only edit one sound resource at a time which is not very efficient for editors or for the future organization of these sound resources. Most of the files did come with meta data already loaded in but some of the sound resources did not and so I had to have Chad Fletcher install another software called Foobar2000 to allow me, or the editor, the ability to create new meta data or tags to specific sounds or music. Once the MetaDigger software is opened and the saved database is restored within the software, users can easily search for keywords that are written into the specific sound resource files.

Ideally, MetaDigger would function as a database of all these resources so students can search for specific keywords and have access to every file opened at once without having to individually search between every file folder in file explorer. It's possible a different software will be used in the future and if so, any new tags created through MetaDigger will not save in the file and will be lost when taken out of the program. There are also other challenges present in the MetaDigger application which is how the sound resources will be organized upon initially opening the program and without having searched for specific keywords yet. As users open up the MetaDigger application, they will have to "restore the database" to pull up the saved information I created in this library database. As for the organization, I discovered that I can keep my original organization of each sound resource by license type by creating "tables" within the database. Users can easily select from these different tables labeled "Royalty Free Music, Royalty Free SFX, Fair Use Music, and Fair Use SFX." Additionally, if this method proves to be difficult for students, each of the sound resource groups can have new tags added to indicate which type of legal restrictions are associated with it so students can select their music

appropriately based on their project type. As for the library itself, with familiarity of the program and with the help of the MetaDigger database application, students should have a solid database to search for sounds for the project. The tagging of the sounds is not a perfect system because many of the tags were already loaded in the sounds when I received them, and it is hard to know what organization these editors based their keyword creation off of, but at least the department has a place to start.

Lastly, I am also including instructions on a “New SFX Creation Procedure” which outlines how students making Foley sound effects should use the shared to drive to save and organize their sound effects within it. I also outlined a procedure for how to save the sound effects and how to categorize them.

#### *Library Limitations and Future Concerns*

Most of the library features services paid for by the Media Production Department and so the library will need to be updated and reflect any changes made to the purchase of these subscriptions or others. The library also has a place for newly created SFX in the Kuhlin Center. As result, there should probably be a Creative Commons licensing agreement signed by students who create and upload their sound effects into the library. Perhaps the legal department would have an idea for an agreement like this or they could draft up something for future uses of the recording studio. Unfortunately, any changes made to the library will require a new version of the database to be saved and updated, at least for use with MetaDigger.

Due to some of the legal restrictions to the services, the library needs to remain on campus which does not allow the library to be shared off campus through a wireless connection or posted anywhere online. To avoid some of the licensing limitations for students who want to display their projects online or to use commercially or in other professional settings, other

services need to be explored that would allow students more creative freedom in their music and sound effect selections. Perhaps musicians could use our facilities on a work for hire basis which would give students permission then to use these compositions outside of the classroom. It would also encourage students to create their own compositions so they would have this complete creative control within their work.

Now that all of the Kuhlin center sound resources are available in a single location, this location has to be shared in the building. Chad Fletcher is now tasked with installing Facilis on the computers in the convergence lab to start. Ideally every lab computer in the building especially in the editing labs would have access to this sound library, but Fletcher wants to see how the library does in just one location before putting forth all the effort of installing Facilis on each computer in the editing labs. Unfortunately, since the Kuhlin Center operates software separately from ITS, Fletcher does not have the server he needs which will allow Facilis to be installed on all the lab computers at once. Once they receive approval for that server and have it properly set-up they should be able to include Facilis in the lab computers which would then give all MDIA students access to the library.

Fletcher was also helpful in creating a generic login that would give students access to a “View only” version of the library that would not allow them to make changes. The username and password are simply “media.” The administrator account access will remain with Fletcher and Barnes who will have the ability to make any changes or add any new material in the future. I’ve provided the current Production Director with training on this library and they will be able to pass on this information when they train their assistants or replacements so that someone always has access and knowledge of how to edit the library. Finally, it is important to have the database backed up somewhere else in case an editor was to make a mistake in the program or if

the library was somehow otherwise corrupted. I made a copy of the database on the production computer in the radio production room as well as on a flash drive that I will give to the Production Director. However, in the future it would ideally be automatically backed up to a separate location more frequently.

### **Results and Discussion**

Now that the library has been created and distributed in the building, the focus now should be informing faculty of the library so that they can inform their students that this resource exists. One option would be to include a link to the instructions in relevant course curriculum or syllabi along with the login information to the Facilis server. Students need to have the login information before they would be able to get to the rest of the detailed instructions. Ideally Dr. Stafford would also be able to send a message to faculty about the existence of the library so faculty can familiarize themselves and then their students. Perhaps a link to the instructions and login information could also be made available on the MDIA canvas shell. I will also be inviting relevant faculty to my oral defense so that they can learn about the database firsthand. I have also placed updating the library into the hands of Kuhlin Center engineers, Chad Fletcher and Jim Barnes while knowledge of the library also rests with the WBGU Production Director. Through keeping the library knowledge in the hands of WBGU, the library will be easily passed down through the different people who occupy the Production Director role and through them knowledge of the library will hopefully spread and become ingrained in the WBGU and media student culture.

After completing this research and my attempt to create our own university sound resource library, I have provided an argument for the importance of sound resources for student use. Production music and sound effects offer the most effective solution to the university's

sound resource management. Through investigating our university's institutional practice of sound resource management, the legal limitations and difficulties university's face in trying to acquire and manage these resources effectively are also evident. Ideally, and as *Remix* author suggests, we could work more efficiently and without legal restrictions if the copyright laws were "made simple" (Lessig, 254). The law as it stands tries to "regulate everyone with a computer" (266), even though we exist in a type of remix culture of constantly sharing and editing works. Lessig further suggests ways of deregulating amateur creativity by allowing for a distinction between 'copies' or 'remixes' which would be free for creators in noncommercial uses. However, we can't wait on the laws to change so universities must provide for students in the best legal way possible.

Perhaps this report will provide a case for exploring other more cost-effective options of creating music and sounds for student use. If the university were to become their own "production library," it would eliminate the need to purchase a sound/music library resource or deal with the complexities of the licensing issues. The Kuhlman has started this initiative by allowing students to create their own sound effects in Foley work done in various audio production classes. With the help of this library, students now have a way to save their work and add it to the library for future use and applications. Perhaps this idea could even extend to students and users of the Stanton Audio Recording Studio. Agreements could be arranged that would allow for use of the studio if artists shared their work with a Creative Commons license. Or, maybe users of the recording studio could receive a discount for allowing some of their compositions to be added to the library for student use. Regardless, now that there exists a library in the Kuhlman center for student projects, some of the stress and burden should be alleviated some for future students who try to sync music to their creations. Through my work and by outlining



the differences between the license types of each sound resource, students can still make themselves aware of their limitations and inform themselves on these uses for current and future projects. Most of all, the quality of student projects will improve now that they have access to so many songs and sound effects at their disposal. Students can now easily create professional and captivating projects for class use or to help advance their skills and ambitions.

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