

New York University
Tisch School of the Arts
New York, NY

We Are Underused
The Moving Image Collection of Matador Records

by

Seth Anderson

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1. Acknowledgments

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2. Introduction and Scope

Since the record label's founding twenty-three years ago, Matador Records has and continues to accumulate moving image materials for the promotion and documentation of the label's artists.

As a subsidiary of Beggars Group, an umbrella company that owns or distributes four independent record labels (including 4AD Records, XL Recordings, Rough Trade Records, and Matador Records), Matador continues to release new albums, generating more promotional media with each one. Matador's growing collection of moving-image materials, now predominately born-digital, is in need of organization and runs the risk of loss if preservation policies are not enacted. Addressing these issues, the goals of the assessment were as follows:

- Provide Beggars Group with a better understanding of the moving-image holdings of Matador Records through a comprehensive inventory of analog and digital materials.
- Educate Beggars Group staff of conservation and preservation practices for the future management of physical and digital holdings.
- Identify moving image materials of historical or promotional value to Matador Records, and recommend materials to remove from Matador's collection.
- Recommend collection management policies for the management of moving images from all of Beggars Group's labels.
- Create work plan and budget for digitization of legacy video materials and implementation of digital content management infrastructure.

An item-level inventory of materials stored in Matador Record's Manhattan storage space, at the Voltage Video post-production company, and in the Beggars Group American offices was

completed to provide an understanding of the content and number of Matador's holdings. In addition, a box-level count of the label's holdings in deep storage at Scanio Moving's Secaucus warehouse was completed to determine the amount of moving image materials at that location. An item-level inventory of Matador Record's digital materials on Beggars Group's servers was also completed and has been updated as the label received new moving-image works.

This assessment will provide Beggars Group with the tools to ensure the valuable promotional materials they create will remain available and useful in the short- and long-term.

3. Collection History

Founded in 1989, by Chris Lombardi, Matador Records found success in the mid-1990s releasing records by popular independent music artists such as Pavement, Guided by Voices, Liz Phair, and the Jon Spencer Blues Explosion. By the end of the 1990s, after two partnerships with major record labels (Atlantic and Capitol records) Matador expanded internationally, with offices in London, pursuing a more diverse musical direction with releases by electronic (Solex, Matmos), hip hop artists (Arsonists, Non Phixion), and international acts (Pizzicato Five, Belle & Sebastian) while continuing to release records by American independent rock artists. In 2002, Beggars Group purchased a 50% share in the label, an agreement that expanded Beggars Group's US operations and allowed Matador increased distribution internationally.¹

During the era of sleek, major label videos created for broadcast on MTV, Matador's music video productions were atypical. Made on small budgets by up-and-coming directors,² or friends of the bands, the label's videos of this era display a rough-hewn artistry that befit its independent persona. Yet, Matador's videos from 1990s are remarkably diverse, including the oddball antics of Pavement's "Cut Your Hair," the satirical bent of Yo La Tengo's "Sugarcube," the vulnerability of Helium's "Honeycomb," and the retro-futurism of Guitar Wolf's "Jet

¹ "Matador Joins Beggars Group of Labels: Beggars Group Purchases 50% of Matador," Matador Records Press Release, August 12, 2002, <http://www.matadorrecords.com/beggars.html>.

² A number Matador's music video directors went on to, or were in the midst of, successful filmmaking and advertising careers including Mike Mills (*Thumbsucker*, *Beginners*), Hal Hartley (*The Unbelievable Truth*, *Trust*), Spike Jonze (*Being John Malkovich*, *Where The Wild Things Are*), and Phil Morrison (*Junebug*).

Generation.” Regardless of the label’s contentious relationship with the form,³ Matador’s music videos are a visual history of the label as it became an established entity in independent music.

The progression of the label’s music video from low-budget efforts to full-fledged production pieces parallels the development of the label, providing valuable insight into the various directions Matador has pursued throughout its history. With backing from Atlantic and Columbia Records, Matador was able to provide larger budgets and produce more videos per release. Funding for videos was split evenly between the label and the artists, whose portion would later be removed from their royalties, so that artists could essentially ensure the label’s investment in their record’s promotion.⁴ Budgets for videos during the major label partnerships reached upwards of \$250,000 and some records, despite lower sales numbers, were promoted with two to three music videos. These years are contrasted by a sharp decline in production following the dissolution of the Capital Records partnership in 1999; a period in which independent labels had less presence on MTV, and its ancillary channels.

With the rise of online independent music news sites and blogs in the early 2000s, the music video’s value as a promotional tool was revived for independent record companies. Lower production costs, due to affordable digital cameras, and the multitude of Internet presentation platforms allows Matador to generate more promotional moving image materials for less.

³ In the liner notes of their 10th anniversary video anthology *Everything is Nice*, the form the DVD commemorates is described as a “limited, often retarded genre.”

⁴ This is still the standard funding model for Matador Records’ music video productions. Chris Lombardi (founder and co-owner, Matador Records), in discussion with author, April 2, 2012.

As part of Beggars Group, the development of promotional productions is completed in collaboration by Matador and Beggars Group staff. If the promotional staff determines a need for a music video, a brainstorming session is held with the band or artist to determine the style, tone, or narrative of the potential music video. The label solicits treatments from directors, and in consultation with the artist, selects the appropriate direction. Production is in the hands of the director or production company, but the artists and label provide input throughout the creative process.

Collection of moving image content has never been standardized at Matador Records. The strategy in the 1990s was to retain the majority of moving image materials that made their way to Matador's office.⁵ This included television appearances, news reports relating to artists, and amateur live recordings as well as production materials from music video shoots. Around 2001, an attempt to catalog the contents of the video collection resulted in a number of tapes receiving labels that provide information about the video, but no comprehensive cataloging or inventory of the label's moving-image holdings was created.

The majority of Matador's current video productions are born-digital and distributed digitally. Beggars Group's video delivery protocol does not include any definition of the "final output," whether this is the entirety of footage from a production or the final edit of the video is not specified. For this reason, Matador's digital materials range from complete storage card outputs to final edits. With each new release, a new promotional cycle sees the creation of new moving

⁵ Nils Bernstein (Director of Publicity, Matador Records), interview with the author, February 23, 2012.

image works. If Matador and Beggars Group wish to retain these materials into the future, a new approach to their preservation is necessary.

4. Content Appraisal

The majority of Matador Record's analog moving-image materials derive from the label's twenty years of music video production. Materials in the label's storage spaces are mostly from a period between 1994-1997. The wealth of material from this era is understandable considering the increased production at this moment in the label's history. Videos from 1998 to 2005 are present in the Secaucus warehouse storage and the label's video duplication house Voltage Video, but number fewer tapes than the 1994-97 period.

Among the analog moving-image holdings are elements from each phase of video production, from camera original film rolls to release copies of music videos. Matador retains camera original film elements for fourteen videos on 16mm, Super 16, Super 8, and 35mm. Receipt of the entire production output was not standard practice during the 1990s, and these collections of original production materials are an exception in the collection. The film rolls and dailies, video transfers of the film footage, will likely contain the entire output from the various productions, including outtakes. These rolls of film are silent; sound would be added during the editing process or synced to the video dailies. In addition to the original film elements, the collection contains alternate edits from throughout the editing process for a few videos. Alternate and working edits of Pavement's "Painted Soldiers" and Guided by Voices "Auditorium/Motor Away" were viewed during the assessment and display little variation from the final edit.

There are many copies of artists in performance on television programs or at concerts. The television clips include appearances on MTV shows such *120 Minutes* and *The Jon Stewart Show*, as well as performances on college television channels. These tapes were previously

mined for their content, with clips appearing on the Pavement DVD *The Slow Century* and in the between-set compilations of the Matador 21 celebration. Among the live show recordings is footage of Yo La Tengo in Chicago in 2000, a Jon Spencer Blues Explosion show from 1996, and footage from Matador's 10th anniversary celebration in 1999, featuring David Cross (who acted as emcee of the proceedings), Bardo Pond, Come and Yo La Tengo.

The digital materials contain a similar mix of footage from music video productions, live performances, television appearances, and promotional videos. There is a high level of redundancy throughout the digital collection, due to reformatting for various presentation websites. Video duplicates, or derivatives, are often stored in different file directories, having likely been dragged and copied to a different server for storage purposes but never removed from the original directory. The majority of the video collection derives from productions completed within the last five to ten years.

A central part of the digital collection is the various footage from the recent Matador at 21 anniversary celebration in Las Vegas. This footage includes multi-camera edits of full-length sets in ProRes and DV formats, single song selections in master and derivative files, stock footage b-roll footage of the desert, and the full production output from Guitar Wolf's performance. The event was originally webcast live via MySpace, with a multi-camera setup that was edited during broadcast.⁶

⁶ In discussion with Gabe Spierer at Beggars Group, it was revealed that the production company that recorded the event was unable to provide the entirety of the footage from each camera as planned.

5. Physical Appraisal

Analog materials are stored in four locations within the New York City area: the Manhattan Mini Storage at 260 Spring Street, the Beggars Group Manhattan office, the video duplication house Voltage Video, and in deep storage at the Secaucus, NJ warehouse of Scanio Moving. Each storage location presents unique risks to the long-term preservation of the analog moving image materials.

5.1 Manhattan Mini Storage

This storage room is home to the second-largest portion of videotape and film materials in Matador's collection. Items are housed in cardboard boxes of various sizes and were recently placed on new metal shelving. A few items are stored inside plastic bags that had been taped together to group associated tapes and film elements. Previously, boxes of moving image materials, audio masters and test pressings, and other Matador-related ephemera were packed tightly into the space.

Recommended archival storage conditions for videotape are between 50° F and 68° F at 20-50% relative humidity.⁷ Proper storage conditions prevent tapes from succumbing to chemical deterioration over time. According to a representative from Manhattan Mini Storage, the storage areas remain at a temperature of 55° F with no humidity control. Despite the air circulation of the facility's HVAC system and a vented opening in the top of the room, the environment within the storage room is dusty due to poor ventilation and circulation. The boxes are covered in a layer of dust that was circulated during the reorganization of the storage space.

⁷ *Videotape Preservation Fact Sheets* (Hollywood, CA: Association of Moving Image Archivists, 2002): 15.

There is no lighting within the storage room and the hallways of the Mini Storage facility is lit by fluorescent bulbs. The building is equipped with a sprinkler system for fire suppression.

A padlock secures the door to the storage room and entrance to the storage center requires a key card. Currently, the only key to the storage room is held by Jesper Eklow, a former employee of Matador, who is working on the organization of the label's multiple storage rooms at this location. These rooms are not located next to one another, and the contents of surrounding storage spaces are unknown. If possible, it would benefit Matador to find out the contents of neighboring spaces to determine whether they contain items that could harm their moving image materials.

The arrangement of the visual materials varies by box. Some are relatively well organized with videos stacked neatly; others appear to have been packed with no regards for organization. Tapes are stored horizontally or vertically on their spines, in the orientation that makes the most efficient use of the box. Some boxes contain packing supplies, such as bubble wrap and newspaper, to pad the contents.

Type	Format	#
Audio	1/4" audiotape	5
	Betacam SP	1
	DAT	25
	Digital Betacam	2

Type	Format	#
	DVCAM	1
Optical Media	CD-R	2
	DVD-R	2
Film	16mm	48
	Super 16mm	2
	Super 8	2
Storage Media	Digital Linear Tape	4
	Floppy Disk	5
	Zip Disk	1
Video	Betacam	3
	Betacam SP	71
	D2	7
	Digital Betacam	23
	Hi-8	4
	Mini-DV	3
	S-VHS	1
	3/4" U-matic	58
	VHS	111

5.2 Beggars Group Office—Manhattan

The few items stored in the closet at Beggars Group's Manhattan office were shipped from the UK office of Matador Records. The closet is filled with other boxes containing promotional materials, such as t-shirts and tote bags. The videotapes, also housed in cardboard boxes, are stacked amongst these items. The temperature of the office is regulated by the buildings HVAC

system, often at an average temperature between 68-72 degrees F. There is no known relative humidity control in the building or office. The closet has a lighting fixture, with a fluorescent bulb that is rarely turned on. Security at the entrance of the building requires identification for visitors but no confirmation of appointments with the Beggars Group office. The office doors are often locked during business hours and require a code to enter.

Storage organization and the quality of cases are similar to those in the Manhattan Mini Storage location. Videotapes are tightly packed into cardboard boxes. Tapes are in plastic cases; some broken due to the tight packing of the boxes. Record protection tabs are not consistently activated or removed.

Type	Format	#
Video	Betacam	2
	Betacam SP	30
	Digital Betacam	1
	VHS	4

5.3 Voltage Video

Voltage Video, located in Manhattan specializes in post-production duplication services including broadcast duplication, closed captioning, video encoding, and digitization. Beggars Group and Matador use the company's services for duplication of music videos for distribution to broadcasters. Matador currently stores a collection of 151 videotapes with the company.

Voltage Video is currently in the process of moving to a new location and was unable to report on the storage specifications of their new facilities. Beggars Group's agreement with Voltage

Video was not available for review. Prolonged storage with the company is likely contingent upon continued use of the company's services, but Voltage Video is not liable for the long-term preservation of the tapes in its possession.

Type	Format	#
Optical Media	DVD	4
Video	Betacam	1
	Betacam SP	34
	D2	1
	Digital Betacam	86
	DVCAM	4
	HDCAM	12
	Mini-DV	4
	3/4" U-matic	1
	VHS	2

5.4 Scanio Moving - Secaucus, NJ

The warehouse holding the largest portion of the Matador analog moving-image collection is located in Secaucus, NJ. The Scanio Moving Company transferred forty-three boxes with a total of 1,419 items consisting mostly of videotapes and twelve rolls of film. These items were sent to deep storage with paperwork and promotional ephemera. The warehouse is a large storage facility, home to a variety of items, including furniture and artworks. Matador and Beggars Group materials are stored in three large wooden crates, holding approximately thirty to fifty boxes in each.

Boxes containing moving-image materials are distributed among two of the crates, which are packed tight inhibiting access to boxes beyond the first row. Dust levels are considerably high within the storage crates, which have poor ventilation when doors are closed. The storage facility, which appears to have an HVAC system, also contained a high amount of dust and grime. During the visit to the warehouse in January, the temperature was estimated between 40 and 50° F⁸, but it is unknown if any cooling takes place during the warmer months. The lack of temperature and humidity regulation in warmer seasons could be detrimental to the video and film materials stored at this location.

As with the Manhattan Mini Storage site, it is recommended that inquiries be made regarding the items stored near Matador's storage crates. Items could be exposed to magnetic fields or harmful gases that could damage the tapes.

Access to the storage crates requires a scheduled appointment with Scanio Moving. The crates are stored deep in the warehouse and are only accessible once a warehouse attendant has removed them from their regular location. Scheduling an appointment with Scanio for access is difficult and transportation to the storage facility is inconvenient due to its isolated location.

Micro conditions are the same here as other locations. The boxes at this location are larger, storing far more videos in orientations that best fit the box. On average, a box contains 30-40 tapes, with the largest boxes holding approximately 75 tapes. Due to a lack of time and the large

⁸ Requests for information regarding temperature and humidity control at the warehouse location received no response from Scanio's representative.

amount of tapes at this location, a close assessment of the videotapes' condition was not completed. It is possible that the tapes could be damaged or deteriorating due to the conditions of the storage facility and the high amounts of dust and debris in the storage crates.

Type	Format	#
Audio	CD	8
	D2	4
	Unknown reel-to-reel	2
Film	35mm	9
	Super 16mm	3
Storage	Floppy Disk	1
Video	1" Videotape	76
	Betacam	36
	Betacam SP	113
	D2	55
	Digital Betacam	6
	DVCAM	1
	Mini-DV	1
	3/4" U-matic	335
	VHS	766
	Unknown	3

5.5 Digital Storage

Beggars Group's digital storage, which contains Matador's moving-image files, consists of three local servers, shared in one storage area network (SAN). The SAN is set to RAID level 5, which uses block-level striping and distributes parity data (backup) across the member disks. Offsite backup servers are updated daily on the bit level. Daily disk images are maintained in the backup for up to a month. The contents of Beggars US's SAN is also backed up by the London offices storage array. Currently, the majority of moving-image files are stored on the Drobo server, which has 17.59 TB maximum storage capacity and 6.33 TB remaining. The BGMR server network supports the operations of the office and holds only a small segment of the digital moving-image collection. This server has a maximum storage capacity of 3 TB, with 2.16 TB remaining.

Matador and Beggars Group currently utilize three databases to catalog their items: AD OLE, ESSO, and the Sessions Database. AD OLE is devoted to Matador related releases and catalogs all productions intended for commercial release, including audio releases and music videos. The database catalogs a unique ID, the video runtime, associated production company and/or director, and the aspect ratio of music videos. AD OLE contains records for productions completed in the past few years, missing many of Matador's older videos. The ESSO database catalogs Beggars Group productions for both the US and UK branches. Beggars' Session Database is intended for any non-commercial audio and video releases, including live sessions, web productions, or other promotional ventures. The database captures similar fields to the AD OLE database but non-commercial works do not receive a Matador catalog number. The Sessions Database is not updated regularly, and many completed productions are not cataloged. None of the databases tracks the location or distribution of the works it catalogs.

Files are currently separated across two servers and one computer, in numerous directories. On the “videomissile” computer, used for the creation and distribution of derivative copies, files are separated by label and then band name. On the offices main storage server, BGMR, Head of Publicity Gabe Spierer’s directory organizes some files by their respective label, but other files are stored among videos from Beggars Group’s other labels. This directory is copied in its entirety on the Drobo server, where the majority of the labels digital video files are stored. This server contains the following directories: DVD Files, Matador at 21, Small Videos, Uncompressed Videos, Video Ads, Video Documents, Videos from BGMR, and Video’s from Gabe’s FTP. The “Small Videos” directory holds H.264/AVC viewing copies of music videos from the past 5-6 years. “Uncompressed Videos” holds master copies and high-res derivatives of music videos from the same period. “DVD Files” holds video and audio tracks encoded for burning to DVDs for distribution. The “Matador at 21” directory contains all footage and derivatives from the twenty-first anniversary celebration. “Videos from BGMR” and Video’s from Gabe’s FTP contain copies of files from the BGMR server.

6. Format Assessment

6.1 Audio

The small selection of audio materials in the collection includes open-reel 1/4” audiotape and cassette-based formats such as DATs and D2 tapes. These materials were likely intended for use during music video production and post-production. Playback and source audio items are often stored with the film and video elements of their respective video. Audio materials are predominately stored in their original containers with paper inserts or sticky labels appended to identify the contents of the tape. Open-reel 1/4” audiotape is stored on plastic reels within cardboard boxes.

Audiotape is poorly wound, with popped strands, pack slip, and loose winds. Popped strands are sections of the tape that are raised within the tape pack. A pack slip is the shift of a larger section of tape causing a step in the tape pack. These instances of unevenness in the tape pack can result in the tape rubbing against the reel flange or the playback device’s tape guides, damaging or bending the tape. Loose winding can result in the unraveling of tapes at the head, in the case of open-reel materials, causing damage to the end of the tape. Cassette tapes—Betacams, DAT tapes, D2s—are often only partially wound, leaving the section of tape resting in the guides at the top of the cassette open to damage or dust and debris contamination.⁹

Magnetic media of this kind is susceptible to binder hydrolysis, more commonly known as “sticky-shed syndrome.” In the presence of moisture, the tape’s binder, the material that holds

⁹ For detailed descriptions of potential risks associated with audiotape materials, consult Indiana University’s *FACET* Tool. Mike Casey, *FACET: The Field Audio Collection Evaluation Tool* (Bloomington, IN: Trustees of Indiana University, 2007).

the tape's magnetic particles in place, and the substrate, the base of the tape, begin to separate.¹⁰

This results in a loss of signal as magnetic particles begin to shed upon contact with the playback head. Evidence of sticky-shed syndrome was not noticeable through visual analysis.

The biggest risk to the audio elements of this collection is obsolescence. Large portions of the formats extant in this collection are no longer in use. Playback equipment for these formats, while still relatively available is no longer manufactured and the label would better served by digitized copies if necessary.

6.2 Optical media

Optical media materials make up a small portion of the collection, only sixteen CDs, DVDs, CD-Rs, and DVD-Rs. The materials stored on these items include DVD menus, viewing and distribution copies, and audio recordings. The disks in the collection are stored in jewel cases, which show some sign of wear due to the tight packing of the storage boxes. Disks are labeled with permanent marker or adhesive labels describing the contents.

Optical storage media are not intended for long-term storage and are susceptible to data loss over time. Exposure to light, humidity, high temperatures, and physical damage can harm the laminate structures that hold information on the disk. Application of labels can cause the disk to become imbalanced during playback; labels may also delaminate over time causing interference with the playback machine.

¹⁰ Van Bogart, *Magnetic Tape Storage and Handling*, 4-5.

Marking an optical disk with marker can cause issues during playback. The inks of a permanent marker may penetrate the thin protective layer of the disk, marring the dye of the disk's inner layers, causing errors during playback.¹¹

6.3 Film

Film materials in the collection are in remarkable condition, showing little to no sign of use or deterioration. They are wound on 3-inch plastic cores within plastic bags and stored inside cardboard boxes used by the processing labs. Lab reports and work orders remain inside these boxes or are taped to the outside. The films are tightly wound and appear to have not been touched since the transfer to video for editing. In a few cases, film reels are stacked on top of one another, two to a box, but most reels are stored alone in their own boxes. These boxes rest horizontally in stacks of three to four inside the larger cardboard shipping boxes. The two rolls of Super 8 film are stored on plastic reels, in bags, and housed inside plastic containers.

These rolls of film are on acetate stock, an unstable medium for preservation of moving-images unless properly stored. Acetate film is susceptible to “vinegar syndrome,” the degradation of the film's acetate base due to moisture exposure. Over time, the film base can shrink, buckle, and become brittle. The onset of vinegar syndrome is marked by a distinct vinegar smell that emanates from the film. The off gassing of film with vinegar syndrome can spread throughout film materials stored within close vicinity. Storing film in cold temperatures at a low relative humidity is the best prevention for vinegar syndrome. While none of the film materials in the

¹¹ Fred R. Byers, *Information Technology: Care and Handling of CDs and DVDs—A Guide for Librarians and Archivists* (Washington, DC: Council on Library and Information Resources, October 2003): 21, 23.

collection displayed signs of this deterioration, fluctuations in temperature and relative humidity could cause the onset of vinegar syndrome degradation.¹²

6.4 Storage Media

The small amount of storage disks and cartridges include production information including DVD mastering files and edit decision lists from video productions. Most of the floppy disks and the ZIP disk are stored in plastic boxes. A couple floppies are stored without any case or identifying labels. The DLT (Digital Linear Tape) items are a magnetic tape data storage cartridge. These are housed in the plastic manufacturer cases.

The DLT tapes will be difficult to access due to the cartridges dependence on the DLT drive to access data on the storage tape. As of 2007, these drives are no longer manufactured, as other data tapes storage solutions have replaced the DLT format.¹³

Tapes should remain in their plastic cases and be stored upright on their spine. Optimum storage temperatures for DLT tape is between 64° F and 79° F and between 40% and 60% relative humidity.¹⁴

Floppy and zip disk drives are still available for purchase, but should only be used as a temporary means of access. The media on Matador's disk media should be transferred to a hard

¹² James M. Reilly, *IPI Storage Guide for Acetate Film* (Rochester, NY: Image Permanence Institute, 1993): 13.

¹³ *Best Practices for Responsible Disposal of Tape Media* (white paper, San Jose, CA: The Data Media Source, 2006): 5.

¹⁴ *DLTape Media: Care, Handling, and Inspection* (Quantum Corporation, 2005).

drive if determined to be valuable. The disks in the collection appear to be in good condition, but it is not possible to know if they will operate properly without appropriate drives. Flexible magnetic disks, of which floppy and zip disc are two kinds, are not intended as long-term storage media; their short life span and susceptibility to unexpected erasure, make them ill-fitted for Matador's needs.¹⁵

6.5 Video

The video materials of Matador's collection contain a large variety of formats from the last twenty years of video production. The tapes are mostly housed in plastic cases, showing few signs of wear and tear. Tape cartridges in cardboard sleeves and with no container are more susceptible to dust contamination, but only a few appear to have dust within the cartridge. If these tapes without plastic containers are deemed valuable, they will require re-housing in plastic containers for protection from dust and debris and to prevent deterioration due to the off gassing of their current sleeves.

Video tape cartridges can be accidentally recorded over if record protection is not activated. Record protection measures are in the form of removable tabs on 3/4" U-matic and VHS tapes and sliding tabs on Betacam and digital tape formats. The activation of these protections is inconsistent throughout the collection.

¹⁵ Adrian Brown, *Care, Handling and Storage of Removable media* (Kew, Richmond, Surrey: The National Archives (UK), 2008): 4.

Most videotape in the collection is poorly wound, with individual strands of tape raised in the tape pack that could cause damage to the tape due to improper tension.¹⁶ Many tapes were not completely rewound before storage and the section of tape that rests in the top of the tape cartridge could collect dust and other particulates while stored this way.

Like audiotape, video formats in Matador's holdings are at risk of sticky shed syndrome. Shedding of videotape's magnetic particles will result in signal dropouts and other image distortions. Visual inspection does not reveal whether tapes are suffering from sticky shed syndrome, further analysis would require playback equipment.

Consumer grade video formats, such as Hi8 and Mini-DV, were not created for long-term preservation and will likely exhibit signal dropout during playback. A thinner tape base than professional videotape formats, these tapes easily stretch, causing issues with playback.¹⁷

In addition to sticky shed syndrome, videotape can be damaged by mold infestation due to warm and humid conditions. Moldy tapes can be toxic and should be handled with care during inspection and cleaning.¹⁸ None of the tapes in the collection currently show signs of mold, but the possibility of mold infestation should be taken into account when planning tape storage.

As with other formats in the collection, videotape formats are at risk of obsolescence. The largest portions of the videotape collection consist of VHS, Betacam SP, and 3/4" U-matic tapes. U-

¹⁶ Van Bogart, *Magnetic Tape Storage and Handling*, 21.

¹⁷ Mona Jimenez and Liss Platt, *Videotape Identification and Assessment Guide* (Austin, TX: Texas Commission on the Arts, 2004): 21.

¹⁸ Jimenez and Platt, *Videotape Identification and Assessment Guide*, 38.

matic tapes, a popular production format in the 1980s and early 1990s, are now an obsolete format. Locating and maintaining playback decks for these tapes is difficult and expensive. Betacam SP was the typical format in video production and broadcast, first introduced in 1986. The format replaced the U-matic format for most uses due to its ability to record component video signals, providing a better image quality. It is still a viable production format, but has been phased out by the Digital Betacam format. VCRs for VHS playback are still widely available, but the quality of these tapes is lower than professional formats like Betacam. D2 tapes, another format at risk due to format obsolescence; this could be a considerable problem for the label as a number of masters appear to be on this format. Digital video formats, such as Mini-DV and HDCam, are still widely supported, but the prospect of equipment availability in the long-term is doubtful and the volatility of the formats require immediate action for preservation.

6.6 Digital

The digital collection of Matador Records, and Beggars Group, features a variety of digital video formats. The largest portions of the collection are encoded in the H.264 codec, a popular compression standard for high definition video. This encoding is used for derivative, distribution copies of files. Master files are predominately in Uncompressed YUV (8 or 10 bit), ProRes, or DV (25/50) formats. In the encoding of digital files, video and audio, two elements effect the structure of a file: the wrapper and the bitstream. Bitstreams are the content of the file, the encoded video information. These are defined by the codec used for encoding, such as H.264 or DV. A wrapper is a file structure that structures the bitstreams—video, audio, and metadata—that make the file readable by a computer's operating system. Quicktime and MPEG-4 are the common wrappers in the digital collection.

A chief consideration for preservation of digital files is the sustainability of the codec and wrapper. Digital video formats and codecs currently in use will not last. Preservation of digital content requires policy-making for the management and future migration of bitstreams to new wrappers or codecs.

Codecs and wrappers should be analyzed to determine the best formats for use and long-term preservation. The ProRes format is a good example of a digital video format that is widely adopted in production workflows, but may not be suitable for long-term storage. ProRes is a proprietary format, under the control of the codec's creator, Apple. Despite its wide adoption among video makers, ProRes may no longer be supported by Apple in the future and would require migration to a new format. Open file formats, like the DV and H.264 codecs, are well-documented—meaning their coding structure is freely available—and do not rely on specific software or hardware for playback. Open code allows third parties to develop tools for the management and migration of bitstreams. An open file format is ideal for preservation as it is not at risk of losing support or being exploited by its developer.

Storage of the digital collection will require a devoted policy to storage hardware and its maintenance. A typical hard disk drive has an estimated lifetime of three to five years,¹⁹ requiring the migration of data to new storage medium before failure and loss of data.

Redundancy and geographic dispersal—storing copies of digital content at various, dispersed

¹⁹ Eduardo Pinheiro, Wolf-Dietrich Weber, and Luiz André Barroso, “Failure Trends in a Large Disk Drive Population,” In the *Proceedings of the 5th USENIX Conference on File and Storage Technologies (FAST '07)*, February 2007.

locations—are the most effective strategies for alleviating the risk of storage failure. Beggars Group currently maintains backups of their digital files at various office locations across the globe.

Digital files are at risk of being lost if they are neglected after creation. Unlike analog materials they cannot be stored for years and still be accessible upon retrieval. An active preservation strategy ensures the continued usability of a digital file through obsolescence monitoring of file formats, storage management, migration of files and reformatting, and the collection of metadata.

7. Descriptive Systems

There is no consistent labeling or description of items in the analog collection. Depending on the origin of the materials, the details of the labeling may be thorough, as in professionally duplicated copies, or may only contain a hand-written description. For example, the video dailies from the Silkworm “Wet Firecracker” production, is labeled with production name, video runtime, the VTR used during the film transfer, the hour number from the video shoot, the film gauge of the transfer source, and the name of the company that oversaw the transfer. By comparison, the collection also contains a tape labeled “David Kleiler Matador.” An attempt to catalog items and identify masters, archive, and viewing copies was attempted around 2001, but the criteria for these designations is not clear and only a small portion of the collection features the labels from this effort. The “archive labels” from this cataloging effort contain information featured on the tape labels, including names of performers, songs featured on the program, and filming location.

The description of digital files is equally disorganized, as there is no standardized naming convention for files. These items tend to feature the artists name or initials, the title of song or production, and some indication of its intended distribution platform or bit rate. For example, the files for Kurt Vile’s “Jesus Fever” music video include a master file titled “JesusFever_Final_uncompressed.mov” and a derivative copy titled “Kurt Vile - Jesus Fever(YT).mov” for distribution on YouTube. These file names are not standardized and the structure of names vary. File names also feature non-machine readable characters such as quotation marks and exclamation points. The lack of a standardized naming convention contributes to the redundancy of derivative copies.

Matador does assign catalog numbers and unique identifiers to recent music video productions. Since music videos are considered commercial releases, they are given a catalog number as part of the Matador Records discography. The catalog number consists of the three-letter Matador identifier “OLE,” followed by a chronological serial number and a format code. There is no rule regarding the numbering of format codes. “1” and “2” are reserved for vinyl and CD releases respectively, but digital releases (audio and video) can be assigned in the following order depending on their availability: 6, 5, 3, 8, 0, 4, and 9. For example, the catalog number for Cold Cave’s “Life Magazine” video is OLE-935 6.

Music videos are also given an International Standard Recording Code (ISRC) by the label’s AD OLE database. An ISRC is an international standard (ISO 3901) for applying unique identifiers to sound recordings and music videos. The ISRC follows a standard format that includes the country of origin [US], a code designating the item as a digital video [MDV], the year of production [##], and a non-repeatable unique identifier. A complete ISRC number looks like the following: US-MDV-12-12345.

8. Intellectual Property

Intellectual property and copyright status is an overlooked aspect of the Matador Records collection. The label contracts directors and production companies for the creation of music videos and other promotional videos. Whether these creators sign a contract for their services is a matter of contention. According to Brett Vapnek, who managed music video production in the 1990s, directors were required to sign a standard agreement with the label.²⁰ Matador's longtime Director of Publicity Nils Bernstein stated this arrangement is less formal. Often the agreement between the label and creators is handled via e-mail and no formal contract or legal documents are exchanged. According to Bernstein, this is a standard practice among many smaller record labels, and directors do not anticipate a formal agreement with the label.²¹ The music video and production material is assumed to be the property of the label as they fund the production. All copyright notices on Matador-produced works attribute ownership to the label as well.

Matador's agreements with directors and production companies, while informal, fall under the protection of Section 101 of the 1976 Copyright Act. This section of the law defines the category of "works made for hire," in these cases the employer, not the employee is considered the "author" and therefore owner of the copyright. The relationship between the employer and the contractor must fit within two specific criteria to be considered "for hire": (1) it falls within one of the nine categories of work, one of which is audiovisual works and (2) a written agreement between the employer and contractor defines that the work is made for hire.²² Despite the lack of

²⁰ Brett Vapnek (former Director of Video Production, Matador Records), interview with the author, March 1, 2012.

²¹ Bernstein, interview with the author, February 23, 2012.

²² U.S. Copyright Office, "Circular 9: Works Made for Hire Under the 1976 Copyright Act" (Washington, DC: Library of Congress, April 2010): 1-2.

formal language stating the “made for hire” status of Matador’s audiovisual productions, the intention is inherent in the language of the label’s correspondence with creators.

In addition to the works solicited by Matador for promotional services and other releases, the collection contains a large amount of audiovisual materials from television programs and amateur and professional videographers. Copyright status of these works will need to be determined before any footage may be used for promotional or retrospective materials. The television appearances on MTV and major network late night shows are off-limits without licensing. More esoteric programs, such as foreign, college, and local access television programs will require more research into the existing copyright holder of the footage.

9. Recommendations

The moving image materials in Matador Record's possession require immediate attention to ensure the preservation the label's visual legacy and future. Defining policies for the collection and management of the collection and future productions will allow the label and Beggars Group to maintain control of their analog and digital assets. Since the label is not an archive, the following recommendations focus on policies and actions allowing Matador to leverage their assets for promotion of the label's most valuable assets, their recording artists and albums.

9.1 Policies and management

9.1.1 Collection Policy

The first step in managing the analog and digital collections is to identify what types of moving image materials the label needs to collect and maintain. Previously, Matador retained a majority of the footage that arrived at their offices, resulting in a large and disorganized collection of tapes and film. This practice is still in place, as the wide variety of digital files of television appearances and life footage will attest. Matador and Beggars Group should decide what categories of videos contain commercial, promotional, or historical value. The policy should define (1) the types of moving images the label will collect, (2) acceptable formats for submission and acquisition, and (3) the intended use of the materials in Matador's holdings.

Taking into consideration the contents of the collection and the label's use of moving image materials, it is recommended the label collect the following materials:

- Master and access copies of music video productions: There appears to be no value in collecting and maintaining the entire production output of the music videos. The label stands to get little value out of the raw footage, which is currently taking up space on Beggars Group's servers. Requiring the delivery of one high-quality copy of the final edit (in Uncompressed 8- or 10-bit) will streamline submission process and remove the label from the obligation of maintaining the many materials generated during production. This will also open up storage space on Beggar's servers, removing the large file formats created during production.
- Raw footage of live videos: Collecting the output of each camera from live recordings solicited by the label will allow Matador to retain unique footage of the bands on their roster. Previous attempts to collect this type of material have been impaired by miscommunication with the production company hired for the Matador at 21 recordings, resulting in raw footage from only one band's performance and edited footage from all others. A collection policy will allow the label and Beggars Group to specify their needs when contracting production companies to record live performances.
- Master copies of web productions: An important element of promotion for the label's releases, web productions such as those on Pitchfork.tv and Yours Truly are valuable to the label as documentation of the promotional cycle for each record.
- Raw footage of press kits and other promotional materials: The raw interviews and footage from the label's promotional kit productions may be valuable for re-use in retrospective projects in the future.

9.1.2 Submission and Acquisition Policies

Beggars Group current submission policy is outlined in a video delivery protocol document that specifies delivery formats, acceptable frame rates, and aspect ratios. The delivery protocol requires moving-image works be submitted both physical (DVD or Beta) and digital (uncompressed or ProRes) formats. This policy is in need of an update to conform to the company's current submission practice, using solely FTP accounts and hard drives.

The label currently requests uncompressed 8- or 10-bit files or ProRes copies upon submission of a work. ProRes is a common master format due to its compatibility with Apple's Final Cut Pro, the common editing software for born-digital productions. The format is also ideal for its ability to provide high quality images at a lower file size. Unfortunately, ProRes is a proprietary format, meaning the software is licensed under exclusive rights of Apple, the copyright holder. A proprietary format is a liability to long-term preservation, as the file's bitstream—the content—is encoded in a format that may be inaccessible if Apple decides to no longer support the ProRes format. Operability is also a concern with proprietary formats, as Apple can control what playback software their format requires.

Conversely, an open format, one in which the coding is freely available to developers such as uncompressed or DV files, allows for owners to more freely work with their files. Open formats are intended to provide increased operability across a variety of software and platforms. For long-term preservation, this means content encoded in an open format will likely be better supported for migration to new formats or may be continually supported by playback software. The convenience of open formats may not be obvious in the current production environment, but the probability of future difficulties with proprietary formats requires consideration.

A more pressing issue is the variance in storage size between ProRes and uncompressed masters. Typical moving image works in the collection run approximately 3-5 minutes. An uncompressed 1080p 8-bit file is approximately 10 gigabytes per minute. Comparably, a ProRes 422 HQ 1080p video requires approximately 1.6 gigabytes per minute. The storage size and slow transfer rate of uncompressed files could be problematic for Matador, but the improved quality and open source code of the format make it ideal as a master.

To alleviate the taxing size and bandwidth requirements of uncompressed files, Beggars Group and Matador could generate mezzanine files. A mezzanine file is intended as an intermediate file between the lower resolution access and the highest quality preservation masters. It should be equal to or greater than the highest resolution required for exhibition of the work. For Beggars Group's purposes, an Apple Pro Res 422 HQ 1080p would fulfill these criteria. Again, the company must consider digital storage constraints as a limitation on their ability to support another copy of an audiovisual work.

9.1.3 Unique Identifiers/Naming Convention

While Matador currently generates unique identifiers for a number of its commercially released videos, the ISRC and catalog numbers are not ideal for the entire collection. Beggars Group needs to establish a unique identifier schema that works across each label, so individual materials, videotapes and files, can be traced back to a master inventory or database. An ideal identifier is non-repeatable to ensure it is distinct among the collection. A suffix, such as BG to

represent Beggars Group, followed by a five-character serial number, 012345, is the recommended format for Beggars Group's unique identifier.

The unique identifier may also be used as part of the naming convention for digital files. A naming convention, a standardized system for titling files, should be unique and descriptive, allowing a user to discern a necessary amount about the content and intended use of the file. To avoid operability issues across operating systems, conventions should use lower case characters and avoid special characters, such as quotation marks and periods. Including the version of the file in the name will help designate the intended use of each copy. The following schema is recommended for Beggars Group's naming convention:

[Unique ID#]_[Artist]_[Title]_[Version].

For the YouTube copy of Yo La Tengo's Here To Fall video, the file name would be:

bg12345_yolatengo_heretofall_youtube.mov.

9.1.4 Intellectual and Physical Control

Intellectual control involves the use of catalogs and description to identify and manage valuable and relevant collection items.²³ Physical control is the ability to track the storage and location of items in the collection.²⁴ The first step in gaining intellectual and physical control is completing the cataloging of the collection, both analog and digital. Items stored at the Manhattan Mini

²³ Richard Pearce-Moses, "Intellectual Control," *A Glossary of Archival and Records Terminology* (Society of American Archivists, 2005), http://www.archivists.org/glossary/term_details.asp?DefinitionKey=818.

²⁴ Richard Pearce-Moses, "Physical Control," *A Glossary of Archival and Records Terminology* (Society of American Archivists, 2005), http://www.archivists.org/glossary/term_details.asp?DefinitionKey=978.

Storage space and the Beggars Group offices, have been cataloged at the item level with detailed descriptions of format and content (See *Appendix D*). The materials in Voltage Video's possession were cataloged according to the inventory supplied by the company. Due to time constraints and the large amount of tapes at the Secaucus warehouse, an item-level inventory was not completed for these items. A box level count of formats was completed to provide an understanding of the amount of items and the variety of formats stored at this location. An item-level inventory of these items should be completed as soon as possible to enable the consolidation of the collection.

Using the collection policy as a guide, the analog videos should be consolidated to eliminate unnecessary copies of videos and create a core collection of tapes and files of value, representative of the legacy of Matador Records. For example, at the Secaucus location, a number of boxes contain multiple VHS distribution copies of videos from 1994-1997; better copies of much of this content are available within the collection and these tapes can be discarded.

The consolidation of the analog material will require the removal of tapes from the Voltage Video duplication house. Voltage Video is currently in possession of Matador's sole remaining copies of certain music videos. As a duplication house, Voltage is not responsible for the long-term preservation of the tapes in their possession. Matador and Beggars Group should not rely on Voltage as a storage location.

Identifying best copies and masters of moving image materials will require some understanding of the production history of the time in which a video was created, as well as an understanding of signal types associated with certain formats. The majority of Matador's legacy video materials were created during the 1990s, Betacam was the predominate video tape format used by broadcast networks and will likely represent the best copy of most works created in this time period. Matador videos created within the last ten years are mostly on DigiBeta tapes, currently stored at Voltage Video. This cassette format will likely contain the best copies of videos from this period. The consumer format VHS and the older broadcast U-matic format, may in some cases be acceptable as master copies, but the video signal stored on these formats is often of a lower quality than that on Beta cassettes. Betacam, Digibeta, and the few D2 tapes in the collection will feature higher image resolution and color value.

Identifying two best copies of each work in the collection, Matador may then centralize storage in one location. Materials such as the original film elements and video dailies should be retained for their uniqueness and historical value.

Similar steps are required within the digital collection to gain control of the collection. A main problem of the digital collection is the proliferation of derivative copies and the unnecessary copying of files across different directories and servers. It is recommended that Matador retain one master copy and one compressed derivative for access and distribution of each work in their collection. Mezzanine copies may also be created if storage space is available. Works that do not have high-quality masters will require only one copy to serve as both access and master. An item-level inventory (See *Appendix D*) of all files related to Matador's digital moving-image

works, including audio and image files used for production, was created to assist in the identification redundancies and relevant materials.

9.1.5 Metadata

Whether in an inventory, like the spreadsheet created for this assessment, or a database, it is necessary to collect metadata—data about the items in the collection—to maintain intellectual control. Three categories of metadata are required for each item in the collection: Descriptive, Technical, and Administrative. Descriptive metadata is information related to the content of the item. Technical metadata is information related to the format or file type of the media and the attributes of the content (bit rate, aspect ratio, etc.). Finally, Administrative metadata is collected to assist in the tracking and management of collection items.

Metadata standards, created and managed by organizational bodies in the library and archives field, provide guidelines for appropriate cataloging fields. For the metadata schema below, fields from PREMIS, a schema focused on recording digital preservation information, and PBCore, a schema created and managed by the Corporation for Public Broadcasting, were used as a basis for a simplified schema.

The following metadata fields should be captured in the course of any future cataloging of moving image materials:

Type	Field	Description
Descriptive	Category	Category of work (i.e. music video, television appearance, live performance, promotional footage)
	Title of Work	Title of associated music video or promotional work (i.e. "Shady Lane")
	Title on Item	Title as specified on the item or its case (i.e. "Cat Power Final Cut")
	Performer	Name of artist or band featured
	Song	Title(s) of song(s) performed
	Venue	Title of television show or live venue (i.e. "120 Minutes" or "Bowery Ballroom")
	Date	Date of performance or date on container
	Title of Associated Release	Title of album and/or catalog number associated with content (i.e. for "Cat Power Final Cut": <i>Speaking for Trees</i> OLE-628)
Technical	Format	Format of the item (i.e. Video, Film, Optical Media)
	Type	Specific type of moving image carrier (i.e. 16mm film, Betacam SP, CD-R)
	Run Time	Length of content

Type	Field	Description
	Brand/Stock	Tape stock is the specific brand identifier for videotapes, it can usually be found on the spine of a cassette (i.e. Sony/C1524174)
	Stock Length	Stock length is typically identifiable by the product name of the videotape (i.e. Sony's BCT30MA Betacam SP has a stock length of 00:30:00)
	Video Standard	International standard for video transmission (NTSC or PAL)
	File Size	Total file size in bits
	Digital Video Format	File format or wrapper (i.e. ProRes, AVC, YUV, DV)
	Digital Video Codec	The encoding codec of the file (i.e. v210, dvc, apcn).
	Digital Video Bit Rate	Bit rate of the video track in Kbps
	Digital Video Bit Depth	Bit depth expressed in bits pixel, typically 8 or 10 bit
	Height x Width	Height and width of video in pixels (i.e. 1080x720)
	Aspect Ratio	Aspect ratio of video (i.e. 1.333, 1.778)
	Frame Rate	Frame rate of video in frames per second (i.e. 24 fps, 30 fps)
	Audio Format	Audio format of the file (i.e. PCM, AAC)
	Audio Codec	Encoding codec of the file's audio (i.e. twos, sowt, 40)

Type	Field	Description
	Audio Bit Rate	Bit rate of the audio track in Kbps
	Sampling Rate	Sampling rate of the audio track in kHz (i.e. 48 kHz, 44.1 kHz)
Administrative	Location	File location or box/shelf number
	Distributed To	Channels or platforms video was given to or posted on (i.e. MTV, YouTube)
	Source	Re: digital files - The Unique ID of the source material for distribution copies or copies of legacy video material
	Created by	Name of person who created file, for purposes of tracking the creation of distribution copies and preservation actions.
	Date created	Files creation date, automatically generated in file - for purposes of accountability and tracking of file creation
	Modified by	Name of employee who modifies file, for purposes of tracking changes to collection items
	Date modified	Modification date, for purposes of tracking work done to collection files.
	Source	Unique ID, Title, and Format of file

Type	Field	Description
	Checksum	A checksum is a computer-generated algorithm used to check data integrity. See section below.
	Rights	Record of the copyright holder, whether Matador, Beggars, or another production company
	Notes	Space for any special notes related to the collection item or file.

Collecting metadata is essential to maintaining intellectual and physical control over the collection. Metadata will serve as a record of the collection and the conservation or preservation work done to the collection. To find the data for cataloging digital files, a file-parsing tool such as MediaInfo can be used. This program examines files and lists metadata in an easy to read text layout.

9.1.6 File Organization

The current directory structure of Matador/Beggars moving image server is somewhat intuitive, but features too many directories serving as dumping grounds for old or unused videos. By implementing an overarching directory structure, videos will be sorted as granularly as possible. The current practice of separating videos by label and then by artist is suitable to this person. Videos should then be separated by category, to clarify the source of each file. The next level of the directory outlines the title of the project or work, followed by a folder for master, access, and

distribution copies. Based on this recommendation, Beggars Group's Drobo directory would look like the following: Label: Artist/Band: Category: Project/Work Title: Master, Access, Distribution. This may seem like too many layers, but the increased specificity of the directory will keep the files organized and help users more easily find files.

9.1.7 File lifecycle

A recommended workflow for the lifecycle management of digital files is provided in *Appendix A*. This workflow introduces data fixity checks (checksums) and file management measures. Data fixity or integrity checks ensure that no change or obstruction has occurred in a file following a transfer or copy. Checksums are fixed data values created by a hash algorithm, the most common being MD5. Generating a checksum upon receipt of a file, the checksum value will then be checked against each copy or transfer of the file. Open-source applications, such as MD5 for Mac, allow for simple checksum creation and validation or the process can be completed in simple command line steps.

In addition to the implementation of data integrity checks, this workflow has introduced a disposal timetable for digital distribution copies. Removing distribution derivatives from Beggars Group's digital storage will maintain a manageable level of two files for each project, one serving as a master, the other for access purposes. Master copies, or mezzanine files, can be used as source files to generate derivative copies in the future as needed.

9.2 Conservation Actions

9.2.1 Storage—Macro environment

Gaining physical and intellectual control will allow Matador to streamline their physical storage infrastructure. The American National Standards Institute (ANSI) identifies a storage temperature range of 50° to 68° F and relative humidity target between 20-50 % as ideal long-term storage of video and audiotape.²⁵ ANSI also provides recommended storage conditions for film materials between 14° and 36° F and 20-50% relative humidity.²⁶ Currently, the Manhattan Mini Storage facility is the only storage site that meets the temperature criteria for magnetic media. Its location within the vicinity of the Beggars USA office makes it convenient, but the lack of humidity control could be detrimental to the longevity of Matador's audio and video assets. The lack of a power source within the storage room at Manhattan Mini Storage means remedial humidity and dust control, with a humidifier and air filter, may not be possible at this location. A thermometer and humidity gauge should be placed in the storage room to monitor changes in temperature and the stability of relative humidity. If humidity fluctuates regularly or does not fall within the recommended boundaries, it will be necessary to seek a storage location with proper environmental controls. The conditions at Manhattan Mini Storage will never be ideal for long-term film storage, but simple conservation actions will hopefully prolong the lifetime of the film elements in this subpar film storage environment.

9.2.2 Storage—Microenvironment

The microenvironment of the collection items is a necessary consideration in collection conservation. Tapes should be removed from their moving boxes and stored openly on the storage room's metallic shelving to allow for proper air circulation. Videotapes should be stored

²⁵ ANSI/NAPM IT9.11-1993, Imaging Materials - Polyester Base Magnetic Tape - Storage Practices.

²⁶ ANSI IT9.11-1993, Imaging Materials - Processed Safety Photographic Films.

on end, like books on a shelf. If laid horizontally, the pressure exerted by the container and gravity may deform the tape and compromise its operability. The spine of the tapes' cases should face outward for easy identification and organization. Tapes should be rewound to correct the improper winds and "exercise" the tapes, which relieves the stress of tight tape-packs. Finally, record protection tabs should be removed or activated on all items to prevent the negligent erasure or tape-over of these materials.

Open reel video and audiotape should also be stored on end, so the tape is supported by the reel's hub.²⁷ Loose ends of tape should be secured to the reel flange or the roll of tape with paper adhesive tape. As with the cassette formats, open-reel video and audio should be rewound to prevent damage to the tape's edge. Tapes should be housed in archival quality boxes or plastic cases and stored away from potential magnetic fields in neighboring storage units.

Film rolls should be removed from their cardboard boxes and plastic bags and re-housed in archival quality film cans.²⁸ Cans should be stored horizontally and may be stacked on top of one another. They should not be stored in cardboard boxes, but placed on metal shelves to allow proper air circulation. These materials should not be handled or screened for any other purpose than transfer. Any paper materials within the current storage boxes or information written on the boxes should be retained or documented for future reference.

²⁷ Van Bogart, "Appendix 1: Ampex Guide to the Care and Handling of Magnetic Tape," *Magnetic Tape Storage and Handling*, 28.

²⁸ A list of vendors for archival materials, such as cans and tape cases, is available in *Appendix B*.

Optical media, such as DVDs and CDs, should be stored vertically on the spine of plastic jewel cases. If cases were damaged in storage, they will require replacement. Labeling optical media is a main concern. Adhesive labels should not be applied to the face of the disc, as this can cause imbalance during playback. Inks in marker used to label discs can soak into the substrate of the optical media and damage the medium. Labels or markings should be placed on the clear inner ring of the disc, where there is no information stored.

If retained, the floppy discs, Zip discs, and DLT tapes should be stored vertically in archival quality inert plastic cases. Labels should be applied only within the designated label area. Storage media should be kept away from potential magnetic fields, such as electrical equipment, to avoid accidental erasure.²⁹ Since Matador and Beggars likely do not have the ability to access or read the information on these storage media, it may be necessary to have the data transferred off of the discs and tape.

To ease navigation of the collection, materials should be stored in a logical order. Like the digital files, items should be stored by artist and project. Materials should be labelled clearly, with title, artist, element (master, video daily, distribution copy, etc.), and unique identifiers that can be cross-referenced to an inventory or database.

9.3 Long-term Preservation Strategies

Considering the value and re-use prospects of Matador's moving-image materials, it would benefit the label to pursue a more long-term approach to preservation. For the analog materials,

²⁹ Brown, *Care, Handling and Storage of Removable Media*, 6.

this will simply involve proper storage, but long-term digital preservation requires the implementation of preservation actions throughout the lifecycle of the digital materials. The label then, must re-think its approach to managing its digital assets to ensure their persistence over time.

9.3.1 Archival storage and geographic dispersal

The long-term preservation of the analog materials in Matador's holdings requires proper storage and geographic dispersal. In the consolidation of the collection, Matador should retain, when possible, two best copies of each production, television appearance, promo, etc. Storing one set of these tapes locally, at the Manhattan storage unit, will enable easy access to these materials. The second set of best, or master, copies should be stored remotely at an archival storage facility with proper storage parameters for magnetic media and film materials. A list of archival storage vendors is available in *Appendix B*. These materials will serve as back-up copies, to be used in case local copies of materials fail.

9.3.2 Digital Preservation

Preserving the digital moving-image materials of Matador and Beggars Group requires active management over time. The facets addressed in a digital preservation infrastructure are data integrity, or fixity, format obsolescence monitoring, migration, and refreshment. Tracking data integrity ensures files do not become corrupt over time, during transfers, or following migration. Implementing data integrity measures like checksums, as described previously in the report, will enable Beggars Group to track data integrity and respond to corruption of their digital assets.

Secondly, format obsolescence monitoring mitigates the risk of Beggars' files becoming unreadable as computers and formats evolve or are no longer supported. Together with monitoring for format obsolescence is planning for the migration of digital files to new formats. Digital format migration involves the transcoding of digital media in obsolete formats to new readable media formats. Format migration should be considered far in advance of the actual migration.

Similar to migration, the refreshment of data involves updating the hardware that stores the files. Planning ahead for the replacement of the hard drives and servers that store the label's media mitigates the risk of data loss due to storage failure. It is recommended that data storage be refreshed every five years, as storage drives are more susceptible to failure following their fifth year of operation.³⁰

9.3.3 Digital asset management

Beggars Group and Matador can streamline many management and preservation actions by implementing a central management portal for moving-image and other media assets. Separating catalog records across multiple databases needlessly complicates the content management practices of Beggars Group. A centralized database or digital asset management (DAM) software would offer a comprehensive set of tools and features to automatically organize files within directories, generate and track distribution copies, streamline cataloging of all media, and automate preservation actions. Expanding the capabilities of one of Beggars Groups current FileMaker Pro databases may perform the same actions as a DAM solution, or affordable digital

³⁰ Pinheiro, Weber, and Barroso, "Failure Trends in a Large Disk Drive Population."

asset management software could be purchased. A list of potential DAM software providers is available in *Appendix B*.

9.4 Digitization of Analog Video Collection

Digital distribution of the content in Matador Record's legacy moving-image collection is a viable means for capitalizing on the content's value. Matador has always effectively utilized interest in their back-catalog via re-releases and discount copies of their most popular items. The release of high-quality copies of the label's visual legacy will monetize the currently idle content of the legacy videos, through Beggars Groups agreement with YouTube. Additionally, the release of old music videos and live footage, including any coverage via blogs and music news sites, will highlight older and overlooked releases still available from the label.

Selection of materials to digitize should begin with those items for which Matador holds copyright. This would include any music videos, promotional material, and live footage solicited by the label. Television appearances and other content not owned by the label will require further research before digitization can take place.

10. Work Plan and Budget

The following work plan is a model for the implementation of content management policies, the digitization of legacy video materials, and the installation of a comprehensive asset management solution. This plan is intended as a model for the entire Beggars Group collection, to be implemented across all the company's record labels following a successful implementation for Matador Records.

10.1 Work Plan

Phase 1: Completion of inventory and consolidation of collection (6 weeks, 3 participants)

Task	Details	Timeline	Responsibility
Remove tapes from Voltage Video	Pickup videos from Voltage Video and transport back to Beggars US office	1 day	Project coordinator
Remove tapes from Secaucus warehouse	Pull all boxes of moving image materials and transport to Beggars US office	1 day	Project coordinator and two interns
Remove tapes from Manhattan Mini Storage	Pull boxes of tapes from storage room for re-housing and digitization	1 day	Project coordinator and two interns
Complete inventory and cataloging of legacy video collection	Assess each tape and catalog in Excel spreadsheet inventory	3-4 weeks	Project coordinator
Selection of material for retention	Identify materials to retain and digitize	1 week	Project coordinator
Removal of tapes not selected for retention	Recycling of video tapes no longer part of the collection	1 day	Project coordinator and two interns

Task	Details	Timeline	Responsibility
Identification and consolidation of digital moving images	Analyze digital video files to identify files to be deleted and complete deletion	2-3 days	Project coordinator

Phase 2: Re-housing and Digitization (2 months, 3 participants)

Task	Details	Timeline	Responsibility
Statement of work	Generate statement of work for the digitization of legacy video materials and distribute to digitization vendors	1 day	Project coordinator
Re-housing Cost Estimate	Research and estimate cost of re-housing videotapes	1 day	Project coordinator
Order new containers	Find best value for containers and order	1 day	Project coordinator
Re-housing	Re-house and label collection	2 weeks	Project coordinator
Digitization	Box and ship tapes to selected vendor in installments	1 month	Project Coordinator
Quality Check	Approve digitized files in installments	5 days	Project coordinator
Store video tapes	Upon return of tapes from digitization, prepare and transfer tapes to storage unit	3 days	Project coordinator and two interns

Phase 3: Planning and policy making (concurrent with Phase 2; 6 weeks, multiple participants)

Task	Details	Timeline	Responsibility
Create collection, submission/acquisition, and naming policies	Meetings with staff and project coordinator to generate a policies for collection	1 week	Matador/Beggars Group staff Project coordinator
Create preservation policies	Generate policies and timetable for obsolescence monitoring, migration, and data refreshment	1 week	Matador/Beggars Group staff Project coordinator
Test digital asset management software or design expansion of FileMaker Pro database	Test installations of DAM softwares or outline and test new features in FileMaker Pro database	2 weeks	Project coordinator
Implement digital asset management software or complete FileMaker Pro database expansion	Install and implement data asset management solution or implement the final pieces of the database	2 weeks	Project coordinator

Phase 4: Ingest and general maintenance (1 month, multiple participants)

Task	Details	Timeline	Responsibility
Ingest	Create checksums for new files and move to Drobo	2-3 days	Project coordinator
Checksum creation	Generate checksums for any files without	2-3 days	Project coordinator
Directory cleanup	Organize digital files into new directory structure	1 week	Project coordinator

Task	Details	Timeline	Responsibility
Re-naming	Applying new naming convention to video files	2-3 days	Project coordinator
Implementation of DAM or database	Ingest of files and testing of DAM or database	1 week	Project coordinator and Beggars Group staff

Phase 5: Distribution and monetization

Task	Details	Timeline	Responsibility
Distribution of files online	Post legacy videos on YouTube, blogs, and music news websites	Ongoing	Beggars Group staff
Produce new video works	Use DAM or database to manage production and distribution of new promotional videos	Ongoing	Beggars Group staff

10.2 Budget

10.2.1 Re-housing:

Film cans (prices from Christy's Editorial)

16mm 400' archival plastic film can - 5 x \$4.25/can=\$21.25

16mm 800' archival plastic film can - 15 x \$9.65/can=\$144.75

16mm 1000' archival plastic film can - 40 x \$11.40/can= \$456.00

16mm 2000' archival plastic film can - 4 x \$20.00/can=\$80.00

35mm 1000' archival plastic film can - 10 x \$9.95/can=\$99.50

VHS sleeves (prices from Christy's Editorial)

VHS plastic sleeve - 884 x \$.70/sleeve=\$618.80

10.2.2 Digitization:

The cost estimate here is based on digitization of all music videos present in Matador's collection, plus live footage produced by Matador Records, for a total of approximately eight hours of footage. Prices are based on DuArt's current rate of video transfers with two deliverables: one 10-bit uncompressed and one H264 access copy.

107 tapes \leq 20 min. runtime x \$120/tape = \$12,840

40 tapes with ~ 60 min. runtime x \$210/tape = \$2,400

This total cost could change depending on the actual runtimes of the content and with a better idea of the contents of the Secaucus storage location.

10.2.3 Staff:

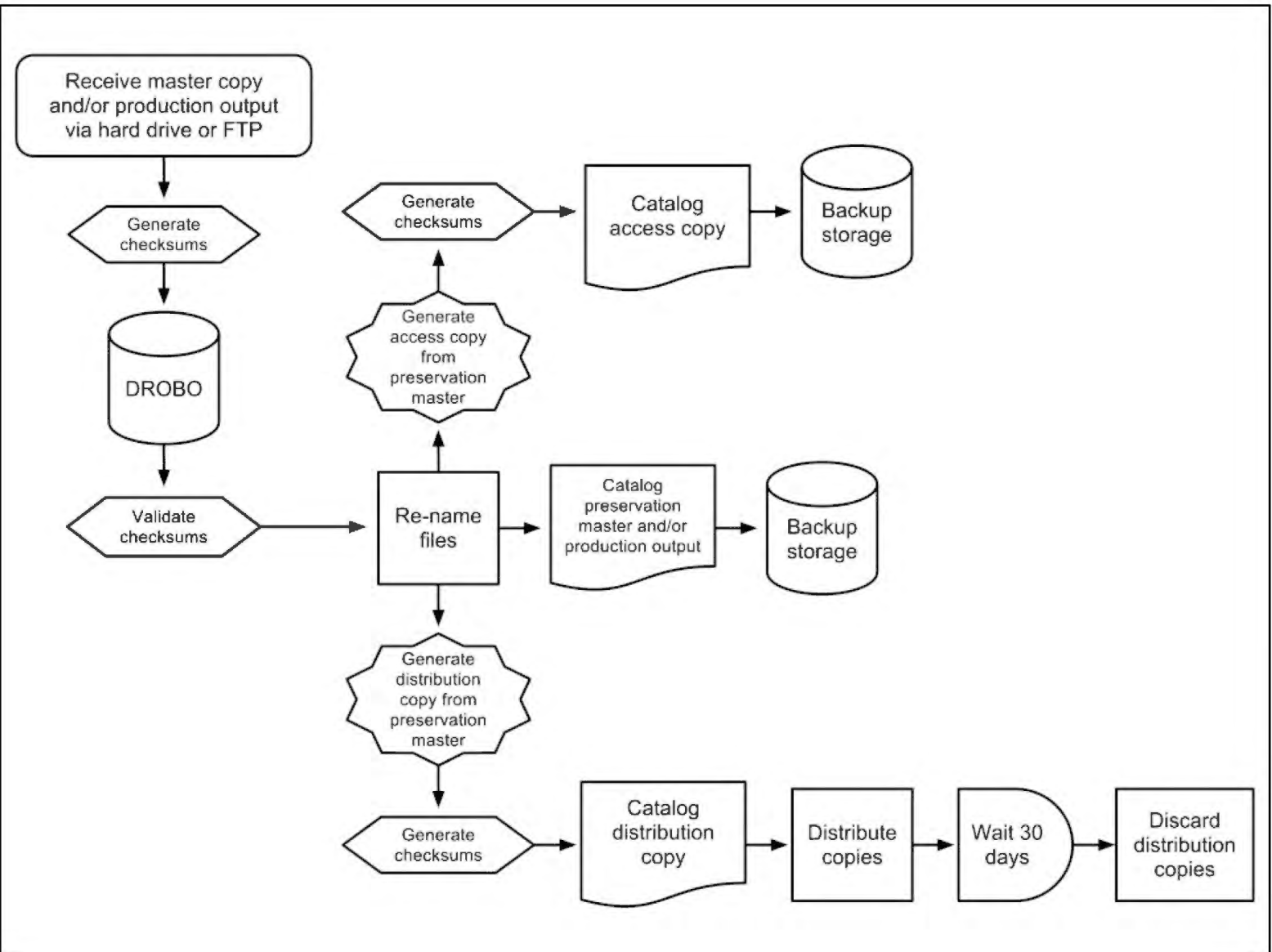
Project Manager

6 months x \$30/hr = \$28,800

10.2.4 Misc:

Cargo van rental: ~\$150/day x 3 days = \$450

Total: ~\$46,000



Appendix B: Vendors

Equipment and Supplies:

Christy's Editorial
Tape storage, film cans, labels, tape stock
3625 Pacific Avenue
Burbank, CA 91505
800-556-6706
info@christys.net
www.christys.net

Conservation Resources International, LLC
Archival storage boxes for film, video,
disks, and audio cassettes
5532 Port Royal Road
Springfield, Virginia 22151
800-634-6932
sales@conservationresources.com
www.conservationresources.com

Gaylord Bros.
Boxes and storage cases for VHS cassettes,
audio cassettes, and Discs
PO Box 4901
Syracuse, NY 13221
800-469-1592
www.gaylord.com

Tuscan Corporation
Archival film cans and reel-to-reel audiotape
storage
7115 Virginia Road, Suite 111-6
Crystal Lake, Illinois 60014
888-457-5811
www.tuscancorp.com

Archival Storage:

Hollywood Vaults
1780 Prospect Avenue
Santa Barbara, CA 93103
805-569-5336
www.hollywoodvaults.com

Iron Mountain
745 Atlantic Avenue
Boston, MA 02111
800-935-6966
www.ironmountain.com

Underground Vaults and Storage
PO Box 1723
Hutchinson, KS 67504
800-873-0906 ext. 219
www.undergroundvaults.com

Underground Archives
1605 Old Route 18
Wampum, PA 16157
724-526-0555
info@uarchives.com
www.uarchives.com

Film and video digitization vendors:

DuArt Film & Video
245 West 55th Street
New York, NY 10019
212-757-4580
info@duart.com
www.duart.com

The MediaPreserve
111 Thomson Park Drive
Cranberry Township, PA 16066
800-416-2665
info@themediapreserve.com
www.themediapreserve.com

George Blood, L.P.
21 West Highland Avenue
Philadelphia, PA 19118
215-248-2100
www.georgeblood.com

Scene Savers
424 Scott Street
Covington, KY 41011
800-978-3445
www.scenesavers.com

Digital asset management programs:

Third Light: Intelligent Media Server
+44 (0)1223 475674
www.thirdlight.com

Extensis: Portfolio Server 10
503-274-4492
NA_sales@extensis.com
www.extensis.com/portfolio-server-10/

Razuna (open source)
650-515-3450
www.razuna.org

Widen
800-444-2828
marketing@widen.com
www.widen.com

Appendix C: Videography

The Shams - "Dark Angel"
Shannon Hamann, 1991
Quilt (OLE-028)
Duration: 03:05

Thinking Fellers Union Local #282 - "2x4s"
N. Markowski, 1991
Lovelyville (OLE-031)
Duration: 04:25

Superchunk - "Throwing Things"
Jesse Peretz, 1991
No Pocky For Kitty (OLE-035)
Duration: 03:29

Superchunk - "Tie a Rope to the Back of the Bus"
Norwood Cheek, 1991
No Pocky For Kitty (OLE-035)
Duration: 03:01

Bettie Serveert - "Tom Boy"
unknown, 1992
Tomboy 7" (OLE-032); *Palomine* (OLE-046)
Duration: 04:21

Pavement - "Here"
Thurston Moore, 1992
Slanted & Enchanted (OLE-038)
Duration: 03:56

Pavement - "Perfume-V"
Kim Gordon, 1992
Slanted & Enchanted (OLE-038)
Duration: 02:09

Railroad Jerk - "These Streets"
Jim Spring & Jens Jurgensen, 1992
Raise the Plow (OLE-040)
Duration: 02:29

Come - "Submerge"
Jesse Peretz, 1992
11:11 (OLE-045)
Duration: 04:20

Superchunk - "Package Thief"
Peyton Reed, 1993
On the Mouth (OLE-049)
Duration: 02:37

Superchunk - "Untied"
Phil Morrison, 1993
On the Mouth (OLE-049)
Duration: 04:18

Superchunk - "Precision Auto"
Norwood Cheek, 1993
On the Mouth (OLE-049)
Duration: 02:58

Bailter Space - "E.I.P."
David Kleiler, 1993
Robot World (OLE-050); *BEIP* (OLE-072)
Duration: 03:25

Liz Phair - "Stratford-On-Guy"
Liz Phair, 1993
Exile in Guyville (OLE-051)
Duration: 02:50

Liz Phair - "Never Said"
Katy Maguire, 1993
Exile in Guyville (OLE-051)
Duration: 03:04

The Jon Spencer Blues Explosion - "Afro"
Tom Surgal, 1993
Extra Width (OLE-052); *Afro 7*" (OLE-077)
Duration: 02:50

The Fall - "Why Are People Grudgeful?"
unknown, 1993
Why Are People Grudgeful? 7 (OLE-053);
Why Are People Grudgeful? CDEP (OLE-054); *The Infotainment Scan* (OLE-055)
Duration: 04:31

The Fall - "The League of Bald-Headed Men"
Jam Russell, 1993
The Infotainment Scan (OLE-055)
Duration: 04:10

Moonshake - "Secondhand Clothes"
Julie Hermelin, 1993
Eva Luna (OLE-056)
Duration: 03:55

JPS Experience - "Breathe"
Matt Palmer, 1993
Bleeding Star (OLE-057)
Duration: 03:11

Yo La Tengo - "Big Day Coming"
Phil Morrison, 1993
Painful (OLE-069); *Big Day Coming 7* (OLE-071)
Duration: 04:22

Yo La Tengo - "From a Motel 6" [version 1]
Hal Hartley, 1993
Painful (OLE-069); *From a Motel 6* (OLE-080)
Duration: 04:07

Yo La Tengo - "From a Motel 6" [version 2]
David Kleiler, 1993
Painful (OLE-069); *From a Motel 6* (OLE-080)
Duration: 04:08

Unsane - "Body Bomb"
Richard Kern, 1993
Total Destruction (OLE-070); *Body Bomb Promo 7* (OLE-081)
Duration: 03:42

Come - "Cimarron"
Sophie Muller, 1994
Ain't Nuthin' But a She Thing (London Records Compilation)
Duration: 04:06

Bettie Serveert - "Palomine"
Tamra Davis, 1994
Palomine (OLE-046); *Palomine (Single)* (OLE-080)
Duration: 04:22

Helium - "XXX"
David Kleiler, 1994
Pirate Prude (OLE-078)
Duration: 03:44

Pavement - "Range Life"
S.D. Blen, 1994
Crooked Rain, Crooked Rain (OLE-079)
Duration: 04:56

Pavement - "Cut Your Hair"
Dan Koretzky & Rian Murphy, 1994
Crooked Rain, Crooked Rain (OLE-079); *Cut Your Hair* (OLE-082)
Duration: 03:12

Pavement - "Gold Soundz"
S.D. Blen, 1994
Crooked Rain, Crooked Rain (OLE-079); *Gold Soundz* (OLE-101)
Duration: 02:41

Bailter Space - "X"
unknown, 1994
Vortura (OLE-093)
Duration: 04:05

The Fall - "15 Ways"
David Kleiler, 1994
15 Ways (OLE-094); *Middle Class Revolt* (OLE-095)
Duration: 03:18

Pizzicato 5 - "Twiggy Twiggy"

Yasuharu Konishi, 1994

Made in USA (OLE-099)

Duration: 04:00

Pizzicato 5 - "Baby Love Child"

unknown, 1994

Made in USA (OLE-099)

Duration: 03:32

Liz Phair - "Supernova"

Liz Phair, 1994

Supernova (OLE-103); *Whip-Smart* (OLE-107)

Duration: 02:48

The Jon Spencer Blues Explosion - "Dang"

Steve Hanft, 1994

Orange (OLE-105)

Duration: 01:56

The Jon Spencer Blues Explosion -

"Bellbottoms"

Tom Surgal, 1994

Orange (OLE-105); *Bellbottoms* (OLE-111)

Duration: 03:13

The Jon Spencer Blues Explosion - "Flavor"

Evan Bernard, 1994

Orange (OLE-105)

Duration: 04:40

Come - "In/Out"

Julie Hardin, 1994

Don't Ask Don't Tell (OLE-108); *In/Out Promo* (OLE-110)

Duration: 04:45

Come - "German Song"

Sadie Benning, 1994

Don't Ask Don't Tell (OLE-108); *String 10* (OLE-126)

Duration: 05:54

Helium - "Pat's Trick"

David Kleiler, 1994

Pat's Trick 7 (OLE-116); *The Dirt of Luck* (OLE-124)

Duration: 03:20

18th Dye - "Whole Wide World"

Jacob Viit Kusk & Jakob V. Hansen, 1994

Done (OLE-117)

Duration: 03:14

Bettie Serveert - "Ray Ray Rain"

Neil Pollock, 1995

Lamprey (OLE-121)

Duration: 04:22

Bettie Serveert - "Something So Wild"

Sonder Blom, 1995

Lamprey (OLE-121); *Something So Wild* (OLE-150)

Duration: 02:49

Guided By Voices - "My Valuable Hunting Knife"

Banks Tarver, 1995

Alien Lanes (OLE-123)

Duration: 02:00

Guided By Voices - "Auditorium/Motor Away"

David Kleiler, 1995

Alien Lanes (OLE-123); *Motor Away* (OLE-148)

Duration: 03:10

Helium - "Honeycomb"

Brett Vapnek, 1995

The Dirt of Luck (OLE-124)

Duration: 04:22

Helium - "Superball"

Tryan George, 1995

The Dirt of Luck (OLE-124); *Superball* (OLE-144)

Duration: 02:35

Railroad Jerk - "Rollerkoaster"
Jim Spring & Jens Jurgensen, 1995
One Track Mind (OLE-127)
Duration: 05:09

Railroad Jerk - "Bang the Drum"
unknown, 1995
One Track Mind (OLE-127); *Bang the Drum*
(OLE-149)
Duration: 02:46

Pavement - "Rattled by the Rush" [version
1]
John Kelsey, 1995
Wowee Zowee (OLE-130); *Rattled by the*
Rush (OLE-134)
Duration: 04:16

Pavement - "Rattled by the Rush" [version
2]
Tom Surgal, 1995
Wowee Zowee (OLE-130); *Rattled by the*
Rush (OLE-134)
Duration: 04:16

Pavement - "Father to a Sister of Thought"
John Kelsey, 1995
Wowee Zowee (OLE-130); *Father to a Sister*
of Thought (OLE-169)
Duration: 03:30

Yo La Tengo - "Tom Courtenay"
Phil Morrison, 1995
Electr-o-pura (OLE-132); *Tom Courtenay*
(OLE-139); *Camp Yo La Tengo* (OLE-171)
Duration: 03:30

Yo La Tengo - "Blue Line Swinger"
unknown, 1995
Electr-o-pura (OLE-132); *Camp Yo La*
Tengo (OLE-171)
Duration: 03:15

Chavez - "Break Up Your Band"
Scott Marshall, 1995
Gone Glimmering (OLE-133)
Duration: 02:56

Bunnybrains - "(I'm in the) Bucket (Keith)"
unknown, 1995
Bunnybrains (OLE-140)
Duration: 03:52

Bailter Space - "Splat"
Julie Hermelin, 1995
Wammo (OLE-142); *Splat 7"* (OLE-147)
Duration: 03:50

Flying Nuns - "Carousel of Freaks"
Ken Michaels, 1995
Pilot (OLE-151)
Duration: 03:51

Xmas Trip - "Run On"
Mark Steiner, 1996
Start Packing (OLE-153)
Duration: 02:00

Silkworm - "Wet Firecracker"
David Kleiler, 1996
Firewater (OLE-158)
Duration: 02:03

Guided By Voices - "The Official Ironmen
Rally Song"
Banks Tarver, 1996
Under the Bushes Under the Stars (OLE-
161); *The Official Ironmen Rally Song*
(OLE-184)
Duration: 02:57

Pizzicato 5 - "Happy Sad"
Douglas Reeve, 1996
The Sound of Music By Pizzicato Five
(OLE-166); *Happy Sad/Unzipped* (OLE-
167)
Duration: 05:09

Tommy Keene - "Turning On Blue"
unknown, 1996
Ten Years After (OLE-177)
Duration: 04:16

Pavement - "Painted Soldiers"
Dan Koretzky & Rian Murphy
Kids in the Hall: Brain Candy (OLE-183)
Duration: 02:56

Mecca Normal - "The Eagle & the Poodle"
unknown, 1996
The Eagle & the Poodle (OLE-186)
Duration: 02:30

The Jon Spencer Blues Explosion - "2
Kindsa Love"
Evan Bernard, 1996
Now I Got Worry (OLE-193); *2 Kindsa Love*
(OLE-227)
Duration: 03:02

Railroad Jerk - "Clean Shirt"
Clay Tarver, 1996
The Third Rail (OLE-199)
Duration: 04:07

Chavez - "Unreal is Here"
Scott Marshall & Clay Tarver, 1996
Ride the Fader (OLE-200); *Unreal is Here*
(OLE-234)
Duration: 02:58

Spoon - "All the Negatives Have Been
Destroyed"
unknown, 1996
Telephono (OLE-201); *All the Negatives
Have Been Destroyed* (OLE-203)
Duration: 02:48

Spoon - "Not Turning Off"
Brett Vapnek, 1996
Telephono (OLE-201); *Not Turning Off 7"*
(OLE-211)
Duration: 03:03

The Jon Spencer Blues Explosion - "Wail"
Al Yankovic, 1997
Now I Got Worry (OLE-193); *Wail* (OLE-
235)
Duration: 03:09

Helium - "Leon's Space Song"
John Kelsey, 1997
The Magic City (OLE-195)
Duration: 03:04

Bettie Serveert - "Co-Coward"
Scott Marshall, 1997
Dust Bunnies (OLE-196); *Co-Coward*
(OLE-251)
Duration: 03:47

Bettie Serveert - "Rudder"
Philip Harder, 1997
Dust Bunnies (OLE-196); *Rudder* (OLE-
252)
Duration: 02:45

Pavement - "Stereo"
John Kelsey, 1997
Brighten the Corners (OLE-197); *Stereo*
(OLE-238)
Duration: 03:07

Pavement - "Shady Lane"
Spike Jonze, 1997
Brighten the Corners (OLE-197); *Shady
Lane* (OLE-247); *Shady Lane CD5* (OLE-
266)
Duration: 02:35

Pizzicato 5 - "It's a Beautiful Day"
Yasuharu Konishi & Mr. Inoue, 1997
Happy End of the World (OLE-198)
Duration: 04:13

Pizzicato 5 - "Mon Amour Tokyo"
Yasuharu Konishi & Mr. Inoue, 1997
Happy End of the World (OLE-198); *Mon Amour Tokyo* (OLE-289); *Mon Amour Tokyo 2* (OLE-290)
Duration: 04:55

Guided By Voices - "Bulldog Skin"
The Marsh (Scott Marshall), 1997
Bulldog Skin (OLE-219); *Mag Earwhig!* (OLE-241)
Duration: 03:10

Yo La Tengo - "Sugarcube"
Phil Morrison, 1997
I Can Hear the Heart Beating as One (OLE-222); *Sugarcube* (OLE-272)
Duration: 04:00

Sportsguitar - "Very Weird"
unknown, 1997
Married, 3 Kids (OLE-243)
Duration: 02:43

Guitar Wolf - "Invader Ace"
unknown, 1997
Planet of the Wolves (OLE-248)
Duration : 03:21

Cat Power - "Nude as the News"
Brett Vapnek, 1997
What Would the Community Think (OLE-202); *Nude as the News* (OLE-240); *Nude as the News DIGITAL VIDEO* (OLE-778)
Duration: 03:21

Liz Phair - "Polyester Bride"
Kevin Kerslake, 1998
whitechocolatespaceegg (OLE-191); *Polyester Bride Jukebox Single* (OLE-346)
Duration: 04:23

Pussy Galore - "Dick Johnson"
Jim Spring & Jens Jurgensen, 1998
Dial 'M' for Motherfucker (OLE-213)
Duration: 02:18

Pizzicato 5 - "Contact [Dimitri from Paris Remix]"
unknown, 1998
Contact [Dimitri from Paris Remix] (OLE-273); *Pizzicato Five—Remix Album: Happy End of You* (OLE-282)
Duration: 07:23

Sportsguitar - "Romeo Goes"
Roman Meyer, 1998
Happy Already (OLE-285)
Duration: 03:07

Solex - "Solex All Licketysplit"
Brigit Rathsmann & Bruce Alcock, 1998
Solex Vs. the Hitmeister (OLE-287); *Solex All Licketysplit* (OLE-307)
Duration: 02:24

Cornelius - "Star Fruits Surf Rider"
Keigo Oyamada, 1998
Fantasma (OLE-300); *Star Fruits Surf Rider* (OLE-320)
Duration: 05:47

Belle and Sebastian - "Is it Wicked Not to Care?"
Isobel Campbell, 1998
The Boy with the Arab Strap (OLE-311)
Duration: 03:22

Belle and Sebastian - "Dirty Dream #2"
Lance Bangs, 1998
The Boy with the Arab Strap (OLE-311)
Duration: 04:14

Fuck - "The Thing"
unknown, 1998
Conduct (OLE-314)
Duration: 01:00

Arab Strap - "(Afternoon) Soaps"
unknown, 1998
Philophobia (OLE-315)
Duration: 04:16

The Jon Spencer Blues Explosion -
“Magical Colors”
Terry Richardson, 1998
Acme (OLE-322)
Duration: 04:10

The Jon Spencer Blues Explosion - “Talk
About the Blues”
Evan Bernard, 1998
Acme (OLE-322); *Talk About the Blues*
(OLE-327)
Duration: 03:58

Cat Power - “Cross Bones Style”
Brett Vapnek, 1998
Moon Pix (OLE-286); *Cross Bones Style*
DIGITAL VIDEO (OLE-779)
Duration: 04:32

Pavement - “Carrot Rope”
Lance Bangs, 1999
Terror Twilight (OLE-260)
Duration: 03:52

Pavement - “Major Leagues”
Lance Bangs, 1999
Terror Twilight (OLE-260); *Major Leagues*
(OLE-398)
Duration: 03:24

Pavement - “Spit on a Stranger”
Lance Bangs, 1999
Terror Twilight (OLE-260); *Spit on a*
Stranger (OLE-384)
Duration: 03:04

Guitar Wolf - “Jet Generation”
Tetsurou Takeuchi, 1999
Jet Generation (OLE-331)
Duration: 03:22

Guitar Wolf - “Kaminari One”
unknown, 1999
Jet Generation (OLE-331)
Duration: 01:54

Pizzicato 5 - “I Hear a Symphony”
Yasuharu Konishi, 1999
Playboy & Playgirl (OLE-333)
Duration: 03:46

Pizzicato 5 - “Playboy Playgirl”
unknown, 1999
Playboy & Playgirl (OLE-333)
Duration: 05:11

Solex - “That’s What You Get With People
Like That On Cruises Like These...”
Gloria Pedemonte, 1999
Pick Up (OLE-336)
Duration: 03:01

Solex - “Athens, OH”
Gina Birch, 1999
Pick Up (OLE-336); *Athens, OH* (OLE-362)
Duration: 03:11

Arsonists - “Pyromaniac/Backdraft”
Nick Regalbuto, 1999
As the World Burns (OLE-343); *Pyromaniac*
(OLE-344)
Duration: 04:21

Arsonists/Non Phixion (Skeme Team) - “14
Years of Rap”
Nick Regalbuto, 1999
14 Years of Rap (OLE-348)
Duration: 04:15

Nightmares on Wax - “Les Nuits”
unknown, 1999
Carboot Soul (OLE-357)
Duration: 03:28

Mogwai - “Christmas Steps”
Brian Griffin, 1999
Come On Die Young (OLE-365)
Duration: 10:26

Mogwai - "Stanley Kubrick"
Brian Griffin, 1999
Mogwai EP + 2 (OLE-412)
Duration: 04:14

Belle and Sebastian - "The Wrong Girl"
Stevie Jackson & Lance Bangs, 2000
Fold Your Hands Child, You Walk Like a Peasant (OLE-429)
Duration: 03:22

Belle and Sebastian - "Legal Man"
Isobel Campbell, 2000
Legal Man (OLE-448); *Push Barman to Open Old Wounds* (OLE-649); *Push Barman to Open Old Wounds DELUXE PACKAGE* (OLE-658)
Duration: 02:42

Stephen Malkmus - "Jenny & the Ess-Dog"
unknown, 2001
Stephen Malkmus (OLE-444); *Jenny & the Ess-Dog* (OLE-495)
Duration: 02:45

Stephen Malkmus - "Jo Jo's Jacket"
Shynola, 2001
Stephen Malkmus (OLE-444); *Jo Jo's Jacket* (OLE-493)
Duration: 04:01

Stephen Malkmus - "Discretion Grove"
Grant Gee, 2001
Stephen Malkmus (OLE-444); *Discretion Grove* (OLE-494)
Duration: 03:14

Mogwai - "Dial: Revenge"
Berny McGurk, 2001
Rock Action (OLE-490)
Duration: 03:28

Solex - "Comely Row"
Brigit Rathsmann, 2001
Low Kick and Hard Bop (OLE-499)
Duration: 03:22

Arab Strap - "Love Detective"
unknown, 2001
The Red Thread (OLE-503)
Duration: 04:00

Arab Strap - "Turbulence"
unknown, 2001
The Red Thread (OLE-503)
Duration: 03:58

Belle and Sebastian - "Jonathan David"
Gavin Gordon-Rogers, 2001
Sing...Jonathan David (OLE-510); *Push Barman to Open Old Wounds* (OLE-649); *Push Barman to Open Old Wounds DELUXE PACKAGE* (OLE-658)
Duration: 03:00

Preston School of Industry - "Falling Away"
Lance Bangs, 2001
Falling Away (OLE-520)
Duration: 03:39

The Bionaut - "Vitagraph"
unknown, 2001
Lubricate Your Living-Room (OLE-524)
Duration: 03:56

Aereogramme - "Zionist Timing"
unknown, 2001
A Story in White (OLE-533)
Duration: 05:30

Cornelius - "I Hate Hate"
Koichiro Tsujikawa, 2002
Point (OLE-332)
Duration: 01:42

Cornelius - "Smoke"
Daisuke Kitayama, 2002
Point (OLE-332)
Duration: 05:48

Cornelius - "Tone Twilight Zone"

Koichiro Tsujikawa, 2002

Point (OLE-332)

Duration: 03:38

Cornelius - "Drop"

Koichiro Tsujikawa, 2002

Point (OLE-332); *Drop* (OLE-544)

Duration: 04:53

Cornelius - "Point Of View Point"

Daisuke Kitayama, 2002

Point (OLE-332); *Point Of View Point*
(OLE-555)

Duration: 03:53

Large Professor - "Radioactive"

unknown, 2002

Ist Class (OLE-509)

Duration: 03:30

Mary Timony - "Dr. Cat"

Brett Vapnek, 2002

The Golden Dove (OLE-521)

Duration: 02:33

The Jon Spencer Blues Explosion - "She
Said" [version 1]

Barney Clay, 2002

Plastic Fang (OLE-542)

Duration: 04:17

The Jon Spencer Blues Explosion - "She
Said" [version 2]

Floria Sigismondi, 2002

Plastic Fang (OLE-542)

Duration: 04:17

The Jon Spencer Blues Explosion - "Sweet n
Sour"

StyleWar, 2002

Plastic Fang (OLE-542)

Duration: 03:15

Interpol - "NYC"

Doug Aitken & Adam Levite, 2002

Turn on the Bright Lights (OLE-545)

Duration: 04:19

Interpol - "PDA"

Christopher Mills, 2002

Turn on the Bright Lights (OLE-545)

Duration: 04:59

Interpol - "Obstacle 1"

Floria Sigismondi, 2002

Turn on the Bright Lights (OLE-545);
Obstacle 1 (OLE-570)

Duration: 04:11

Guided By Voices - "Everywhere with
Helicopter"

Charles Jensen & Jonathan Notaro, 2002

Universal Truths and Cycles (OLE-547);
Everywhere with Helicopter (OLE-552)

Duration: 02:36

The New Pornographers - "Letter From an
Occupant"

unknown, 2003

Mass Romantic (OLE-540); *Letter From an
Occupant* (OLE-541)

Duration: 03:46

The New Pornographers - "The Slow
Descent Into Alcoholism"

Mike Dowse, 2003

Mass Romantic (OLE-540)

Duration: 03:56

The New Pornographers - "All For
Swinging You Around"

Blaine Thurier, 2003

Electric Version (OLE-551)

Duration: 03:42

The New Pornographers - "The Laws Have Changed"

Blaine Thurier, 2003

Electric Version (OLE-551)

Duration: 03:26

Mogwai - "Hunted by a Freak"

Plates Animation, 2003

Happy Songs for Happy People (OLE-567)

Duration: 04:18

Stephen Malkmus & the Jicks - "Dark Wave"

Scott Lyon, 2003

Pig Lib (OLE-572)

Duration: 02:26

Guided By Voices - "My Kind of Soldier"

unknown, 2003

Earthquake Glue (OLE-574)

Duration: 02:36

Arab Strap - "The Shy Retirer"

Martin Smith, 2003

Monday at the Hug & Pint (OLE-577)

Duration: 04:21

Pretty Girls Make Graves - "This Is Our Emergency"

Mike Ott & Jason Harris, 2003

The New Romance (OLE-583); *This Is Our Emergency* (OLE-593)

Duration: 03:43

Pretty Girls Make Graves - "All Medicated Geniuses"

unknown, 2003

The New Romance (OLE-583); *All*

Medicated Geniuses (OLE-606)

Duration: 03:24

Matmos - "Stars and Stripes Forever"

Mark Boswell, 2003

The Civil War (OLE-590)

Duration: 02:02

Dizzee Rascal - "I Luv U"

Seb Janiak, 2003

Boy In Da Corner (OLE-600)

Duration: 04:05

Dizzee Rascal - "Fix Up, Look Sharp"

Ruben Fleischer, 2003

Boy In Da Corner (OLE-600); *Fix Up, Look Sharp* (OLE-607)

Duration: 03:44

Dizzee Rascal - "Jus' a Rascal"

The Imaginary Tennis Club, 2003

Boy In Da Corner (OLE-600); *Jus' a Rascal* (OLE-622)

Duration: 03:39

Seachange - "Glitterball"

unknown, 2003

Lay of the Land (OLE-601); *Glitterball* (OLE-605)

Duration: 05:36

Cat Power - "He War"

Brett Vapnek, 2003

You Are Free (OLE-427); *He War* (*European Promo*) (OLE-589); *He War DIGITAL VIDEO* (OLE-780)

Duration: 03:31

Cat Power - "Free"

Mark Borthwick & Trevor Kampmann, 2003

You Are Free (OLE-427); *Free DIGITAL VIDEO* (OLE-781)

Duration: 03:34

Preston School of Industry - "Line It Up"

unknown, 2004

Monsoon (OLE-599)

Duration: 03:32

Preston School of Industry - "Caught in the Rain"

unknown, 2004
Monsoon (OLE-599)
Duration: 03:08

Mission of Burma - "Dirt"

unknown, 2004
ONoffON (OLE-613); *Dirt* (OLE-614)
Duration: 03:48

Dead Meadow - "At Her Open Door"

Eric Cheevers, 2004
Feathers (OLE-625)
Duration: 05:31

Interpol - "Slow Hands"

Daniel Lévi, 2004
Antics (OLE-616); *Slow Hands* (OLE-636)
Duration: 03:04

Interpol - "Evil"

Charlie White, 2005
Antics (OLE-616); *Evil* (OLE-637); *Evil EP* (OLE-647)
Duration: 03:35

Interpol - "C'mere"

Associates in Science, 2005
Antics (OLE-616); *C'mere 1* (OLE-664)
Duration: 03:11

The New Pornographers - "Use It"

Blaine Thurier, 2005
Twin Cinema (OLE-621)
Duration: 03:26

The New Pornographers - "Sing Me Spanish Techno"

Michael Palmieri, 2005
Twin Cinema (OLE-621); *Sing Me Spanish Techno* (OLE-685)
Duration: 04:16

Early Man - "Death is the Answer to My Prayers"

David Kleiler, 2005
Closing In (OLE-648); *Death is the Answer* (OLE-684)
Duration: 03:54

Stephen Malkmus - "Mama"

E.J. McLeavey-Fisher, 2005
Face the Truth (OLE-650)
Duration: 03:11

Stephen Malkmus - "Baby C'mon"

Lana Kim & Andy Bruntel, 2005
Face the Truth (OLE-650)
Duration: 02:44

Laura Cantrell - "14th Street"

E.J. McLeavey-Fisher, 2005
Humming by the Flowered Vine (OLE-651); *14th Street* (OLE-676)
Duration: 03:19

The Double - "Idiocy"

Matt Goldman, 2005
Loose in the Air (OLE-654)
Duration: 02:41

Cat Power - "Living Proof"

Harmony Korine, 2006
The Greatest (OLE-626); *Living Proof* (OLE-756)
Duration: 03:11

Cat Power - "Lived in Bars"

Robert Gordon, 2006
The Greatest (OLE-626); *Lived in Bars DIGITAL VIDEO* (OLE-783)
Duration: 03:44

Cat Power - "Where Is My Love"

Anne-Laure Keib, 2006
The Greatest (OLE-626); *Where Is My Love DIGITAL VIDEO* (OLE-9031)
Duration: 02:52

Pretty Girls Make Graves - "The Nocturnal House"
unknown, 2006
Étan Vital (OLE-627)
Duration: 04:04

Brightblack Morning Light - "Everybody Daylight"
unknown, 2006
Brightblack Morning Light (OLE-671);
Everybody Daylight (OLE-718)
Duration: 06:01

Mogwai - "Friend of the Night"
Woof Wan-Bau, 2006
Mr. Beast (OLE-681)
Duration: 05:30

Mogwai - "Travel is Dangerous"
Monkmus, 2006
Mr. Beast (OLE-681); *Travel is Dangerous*
(OLE-719)
Duration: 04:01

Belle and Sebastian - "Funny Little Frog"
Blair Young, 2006
The Life Pursuit (OLE-687)
Duration: 03:08

Belle and Sebastian - "The Blues Are Still Blue"
Jonnie Ross, 2006
The Life Pursuit (OLE-687)
Duration: 04:08

Belle and Sebastian - "White Collar Boy"
Michael Palmieri, 2006
The Life Pursuit (OLE-687); *White Collar Boy*
(OLE-734)
Duration: 04:05

Mogwai - "Glasgow Mega-Snake"
unknown, 2006
Glasgow Mega-Snake DIGITAL (OLE-714)
Duration: unknown

Love of Diagrams - "The Pyramid"
unknown, 2007
Mosaic (OLE-737)
Duration: 02:57

Lavender Diamond - "Open Your Heart"
Sia, 2007
Imagine Our Love (OLE-752); *Open Your Heart DIGITAL VIDEO* (OLE-776)
Duration: 03:26

The New Pornographers - "Challengers"
Darren Pasemko, 2007
Challengers (OLE-770); *Challengers DIGITAL VIDEO* (OLE-790)
Duration: 03:38

The New Pornographers - "Myriad Harbour"
Mark Lomond, 2007
Challengers (OLE-770); *Myriad Harbour*
(OLE-810)
Duration: 03:57

The Cave Singers - "Dancing On Our Graves"
Mike Ott, 2007
Invitation Songs (OLE-771); *Dancing On Our Graves DIGITAL VIDEO* (OLE-810)
Duration: 03:26

Dead Meadow - "What Needs Must Be"
Eric Cheevers, 2008
Old Growth (OLE-750); *What Needs Must Be BUNDLE DIGITAL VIDEO*
Duration: 04:36

Jay Reatard - "See/Saw"
unknown, 2008
See/Saw|Screaming Hand 7" (OLE-766);
Matador Singles '08 (OLE-822)
Duration: 03:01

Matmos - "Exciter Lamp and the Variable Band"

M.C. Schmidt, 2008
Supreme Balloon (OLE-799)
Duration: 03:42

Cat Power - "Love & Communication (LIVE)"

unknown, 2008
Love & Communication (LIVE) BUNDLE DIGITAL VIDEO (OLE-804)
Duration: unknown

Jaguar Love - "Highways of Gold"

Wyatt Neumann, 2008
Take Me to the Sea (OLE-806); *Highways of Gold DIGITAL VIDEO* (OLE-843)
Duration: 03:03

Mission of Burma - "This is Not a Photograph"

unknown, 2008
This is Not a Photograph DV for iTUNES (OLE-816)
Duration: unknown

Mogwai - "Batcat"

unknown, 2008
Batcat EP (OLE-827); *The Hawk is Howling* (OLE-832)
Duration: 05:26

Jennifer O'Connor - "Always In Your Mind"

unknown, 2008
Here With Me (OLE-787); *Always In Your Mind DV* (OLE-851)
Duration: 03:22

Lou Reed - "Caroline Says, Pt. II"

Julian Schnabel, 2008
Berlin: Live at St. Ann's Warehouse (OLE-849); *Caroline Says, Pt. II* (OLE-854)
Duration: 04:33

Stephen Malkmus - "Gardenia"

Dan Woods, 2009
Real Emotional Trash (OLE-772)
Duration: 02:53

Jay Reatard - "It Ain't Gonna Save Me"

Bryce Kass, 2009
Watch Me Fall (OLE-800); *It Ain't Gonna Save Me (DIGITAL VIDEO)* (OLE-916)
Duration: 03:31

Fucked Up - "Crooked Head"

Brendan Fitzgerald, 2009
The Chemistry of Common Life (OLE-807); *Crooked Head VIDEO* (OLE-863)
Duration: 03:33

Jay Reatard - "DOA"

Erik Carter, 2009
Trapped Here|Hiding Hole|DOA (OLE-820); *Matador Singles '08* (OLE 822)
Duration: 01:11

Sonic Youth - "Sacred Trickster"

Tom Surgal, 2009
The Eternal (OLE-829); *Sacred Trickster* (OLE-877)
Duration: 02:11

Yo La Tengo - "Here To Fall"

John McSwain, 2009
Popular Songs (OLE-856)
Duration: 05:46

Yo La Tengo - "Periodically Double or Triple"

John McSwain, 2009
Popular Songs (OLE-856)
Duration: 03:58

Yo La Tengo - "Avalon or Something Very Similar"

John McSwain, 2009
Popular Songs (OLE-856)
Duration: 03:24

Yo La Tengo - "When It's Dark"

John McSwain, 2009

Popular Songs (OLE-856)

Duration: 04:21

Yo La Tengo - "Nothing To Hide"

Pelham Johnston & Brandon Reichard, 2009

Popular Songs (OLE-856); *Nothing to Hide DIGITAL VIDEO* (OLE-917)

Duration: 02:55

Spiral Stairs - "Stolen Pills"

Jess Carfield, 2009

The Real Feel (OLE-858); *Spiral Stairs Stolen Pills DV* (OLE-9006)

Duration: 02:27

Spiral Stairs - "Cold Change"

Jess Carfield, 2009

The Real Feel (OLE-858); *Cold Change DV* (OLE-924)

Duration: 02:27

Times New Viking - "Born Again Revisited"

Pelham Johnston & Brandon Reichard, 2009

Born Again Revisited (OLE-860)

Duration: 01:58

Times New Viking - "No Time, No Hope"

Pelham Johnston & Brandon Reichard, 2009

Born Again Revisited (OLE-860); *No Time, No Hope* (OLE-901)

Duration: 02:53

God Help the Girl - "Come Monday Night"

Stuart Murdoch, 2009

God Help the Girl (OLE-866); *Come Monday Night* (OLE-874)

Duration: 03:39

God Help the Girl - "Funny Little Frog"

Stuart Murdoch, 2009

God Help the Girl (OLE-866); *Funny Little Frog* (OLE-875)

Duration: 03:53

Julian Plenti - "Games for Days"

Javier Aguilera, 2009

Julian Plenti Is... Skyscraper (OLE-873); *Games for Days DIGITAL VIDEO* (OLE-915)

Duration: 03:08

Mission of Burma - "1, 2, 3, Party!"

Focus Creeps, 2009

The Sound The Speed The Light (OLE-878); *1, 2, 3, Party!* (OLE-911)

Duration: 02:47

Kurt Vile - "Freak Train"

unknown, 2009

Childish Prodigy (OLE-887)

Duration: 05:02

Cold Cave - "Love Comes Close"

Art Boonparn, 2009

Love Comes Close (OLE-913); *Love Comes Close DIGITAL VIDEO* (OLE-920)

Duration: 04:25

Lemonade - "Big Weekend"

Weird Days, 2009

Lemonade (TRUE-009)

Duration: 03:43

Glasser - "Apply"

Jacinto Astiazarán, 2009

Apply (TRUE-011)

Duration: 04:42

Girls - "Hellhole Ratrace"

Aaron Brown, 2009

Album (TRUE-010); *Hellhole Ratrace* (OLE-013)

Duration: 06:58

Girls - "Laura"

Brian Lee Hughes, 2009

Album (TRUE-010); *Laura* (TRUE-016)

Duration: 04:52

Girls - "Lust For Life"
Aaron Brown, 2009
Album (TRUE-010); *Lust For Life* (TRUE-018)
Duration: 02:28

Times New Viking - "Teen Spirit in Hell"
Brandon Reichard, 2010
Born Again Revisited (OLE-860)
Duration: 02:26

Shearwater - "Hidden Lakes"
Alma Har'el, 2010
The Golden Archipelago (OLE-861)
Duration: 03:37

The New Pornographers - "Sweet Talk, Sweet Talk"
Shannon Hart-Reed, 2010
Together (OLE-891)
Duration: 05:40

The New Pornographers - "Your Hands (Together)"
Blaine Thurier, 2010
Together (OLE-891); *Your Hands (Together) DIGITAL VIDEO* (OLE-9025)
Duration: 03:53

Harlem - "Someday Soon"
Focus Creeps, 2010
Hippies (OLE-892)
Duration: 02:41

Harlem - "Friendly Ghost"
Harlem, 2010
Hippies (OLE-892); *Friendly Ghost* (OLE-9011)
Duration: 03:02

Harlem - "Gay Human Bones"
Justin Kelly, 2010
Hippies (OLE-892); *Gay Human Bones* (OLE-9015)
Duration: 03:35

Ted Leo and the Pharmacists - "The Mighty Sparrow"
Jack Ferry, 2010
The Brutalist Bricks (OLE-909); *The Mighty Sparrow* (OLE-9014)
Duration: 02:45

Ted Leo and the Pharmacists - "Bottled in Cork"
Tom Scharpling, 2010
The Brutalist Bricks (OLE-909); *Bottled in Cork* (OLE-9022)
Duration: 05:13

Cold Cave - "Life Magazine
Focus Creeps, 2010
Cherish the Light Years (OLE-921); *Life Magazine (Digital Video)* (OLE-935)
Duration: 03:02

Esben and the Witch - "Marching Song"
Peter King & David Procter, 2010
Violet Cries (OLE-939); *Marching Song* (OLE-946)
Duration: 04:00

Perfume Genius - "Lookout, Lookout"
Patrick Sher, 2010
Learning (OLE-942); *Lookout, Lookout* (OLE-955)
Duration: 03:00

Belle & Sebastian - "Come on Sister"
Paul Fegan, 2010
Write About Love (OLE-944); *Come on Sister* (OLE-968)
Duration: 04:32

Belle & Sebastian - "I Want the World to Stop"
Blair Young, 2010
Write About Love (OLE-944)
Duration: 04:55

Interpol - "Lights"
Chris White, 2010
Interpol (OLE-945); *Lights* (OLE-9027)
Duration: 05:17

Interpol - "Barricade"
Moh Azima, 2010
Interpol (OLE-945); *Barricade* (OLE-9028)
Duration: 03:17

Girls - "Morning Light"
Aaron Brown, 2010
Album (TRUE-010); *Morning Light* (TRUE-032)
Duration: 02:37

Rainbow Bridge - "Big Wave Rider"
Rainbow Bridge, 2010
Big Wave Rider (TRUE-017)
Duration: 04:10

Lemonade - "Lifted"
Focus Creeps, 2010
Pure Moods (TRUE-021)
Duration: 04:08

Hunx and his Punx - "You Don't Like Rock N Roll"
Justin Kelly, 2010
Gay Singles (TRUE-022)
Duration: 03:12

Hunx and his Punx - "Gimmie Gimmie Back Your Love"
Justin Kelly, 2010
Gay Singles (TRUE-022)
Duration: 03:04

Hunx and his Punx - "Teardrops On My Pillow"
Justin Kelly, 2010
Gay Singles (TRUE-022)
Duration: 03:20

Magic Kids - "Superball"
Jack Ferry, 2010
Memphis (TRUE-023); *Superball* (TRUE-047)
Duration: 02:22

Janka Nabay - "Eh Congo"
Carlos Charlie Perez, 2010
Bubu King (TRUE-024)
Duration: 03:38

Teengirl Fantasy - "Dancing in Slow Motion"
DJ Mark Brown, 2010
7 A.M. (TRUE-026)
Duration: 03:40

Morning Benders - "Promises"
Focus Creeps, 2010
Promises (TRUE-029)
Duration: 03:04

Delorean - "Stay Close"
Weird Days, 2010
Subiza (TRUE-030); *Stay Close* (TRUE-033)
Duration: 04:33

The New Pornographers - "Up in the Dark"
Jon Busby, 2011
Together (OLE-891)
Duration: 03:22

The New Pornographers - "Moves"
Tom Scharpling, 2011
Together (OLE-891); *Moves (Record Store Day Exclusive)* (OLE-959)
Duration: 04:20

Cold Cave - "Villains of the Moon"
Sebastian Mlynarski, 2011
Cherish the Light Years (OLE-921); *Villains of the Moon* (OLE-9041)
Duration: 04:26

Stephen Malkmus & the Jicks - "No One Is (As I Are Be)"
Steve Doughton, 2011
Mirror Traffic (OLE-928)
Duration: 03:58

Stephen Malkmus & the Jicks - "Senator"
Scott Jacobson, 2011
Mirror Traffic (OLE-928)
Duration: 04:22

Esben and the Witch - "Warpath"
David Procter & Peter King, 2011
Violet Cries (OLE-939); *Warpath (Edit)*
(OLE-9032)
Duration: 03:42

Esben and the Witch - "Chorea"
Jonathan Hyde & Abi Toll
Violet Cries (OLE-939); *Chorea EP* (OLE-958)
Duration: 03:32

Kurt Vile - "Jesus Fever"
Ricardo Rivera, 2011
Smoke Ring for My Halo (OLE-938); *Jesus Fever* (OLE-9033)
Duration: 03:37

Fucked Up - "Queen of Hearts"
Scott Cudmore, 2011
David Comes to Life (OLE-952); *Queen of Hearts* (OLE-9040)
Duration: 06:29

Fucked Up - "The Other Shoe"
Matt Eastman, 2011
David Comes to Life (OLE-952)
Duration: 05:04

Fucked Up - "Turn the Season"
Scott Cudmore, 2011
David Comes to Life (OLE-952)
Duration: 04:19

Thurston Moore - "Circulation"
Rose Mackey, 2011
Demolished Thoughts (OLE-953)
Duration: 04:10

Thurston Moore - "Benediction"
unknown, 2011
Demolished Thoughts (OLE-953)
Duration: 05:19

Animal Man - "Do You Feed? (The Curry Song)"
Lance Ludwig, 2011
David's Town (Record Store Day Exclusive) (OLE-958)
Duration 02:44

Cat Power - "King Rides By"
Giovanni Ribisi, 2011
King Rides By (New Version) (OLE-988)
Duration: 07:11

Girls - "Vomit"
Austin Rhodes, 2011
Father, Son, Holy Ghost (TRUE-035)
Duration: 06:37

Girls - "Honey Bunny"
Ivan Shumaker & Chet JR White, 2011
Father, Son, Holy Ghost (TRUE-035)
Duration: 02:34

Delorean - "Real Love"
Focus Creeps, 2011
Subiza (TRUE-030); *Real Love* (TRUE-042)
Duration: 03:51

Outer Limits Recordings - "\$20 Bill"
Outer Limits Recordings, 2011
\$20 Bill (TRUE-053)
Duration: 04:24

Perfume Genius - "Hood"
Winston H. Case, 2012
Put Your Back N 2 It (OLE-964)
Duration: 01:59

Perfume Genius - "Dark Parts"
Winston H. Case, 2012
Put Your Back N 2 It (OLE-964)
Duration: 03:07

Ceremony - "World Blue"
Robert Semmer, 2012
Zoo (OLE-965)
Duration: 01:39

Ceremony - "Adult"
BRV BLK BRD, 2012
Zoo (OLE-965)
Duration: 03:08

Lee Ranaldo - "Off the Wall"
Lee Ranaldo, 2012
Between the Times and the Tide (OLE-980)
Duration: 03:12

Lee Ranaldo - "Angles"
Lee Ranaldo, 2012
Between the Times and the Tide (OLE-980)
Duration: 03:30

Girls - "My Ma"
Aaron Brown, 2012
Father, Son, Holy Ghost (TRUE-035)
Duration: 03:58

King Krule - "The Noose of Jah City"
Jamie-James Medina, 2012
King Krule EP (TRUE-060)
Duration: 03:27

Tanlines - "Brothers"
Weird Days, 2012
Mixed Emotions (TRUE-066)
Duration: 04:07

Tanlines - "All of Me"
Julian Barratt, 2012
Mixed Emotions (TRUE-066)
Duration: 05:19

Appendix D: Inventory

See Matador_Digital.xls and Matador_Analog.xls