

MUSIC
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REPORT FROM THE PRESIDENT

With this Report, I succeed Clara Steuermann as President, realizing only too well what a hard act she is to follow. Her tireless efforts on behalf of MLA leave us all deeply in her debt. Fortunately she will continue on the Board for another year as Past President, working with local chapters. At the Nashville meeting we welcomed three newly elected Members-at-Large to the Board: Maria Calderisi, Don Roberts and Martin Silver. We also acknowledged with thanks the services of the outgoing Members-at-Large: David Fenske, Barbara Henry and Jack Ralston. Another warm farewell was to our business manager since 1975, Nina Romani, who retired at the close of the Nashville meeting. Until the appointment of a new incumbent, Bill Weichlein, our former Executive Secretary, will supervise the business office in Ann Arbor. Our treasurer, Shirley Emanuel, was reappointed by the Board of Directors for another year. Our sincere thanks and best wishes to all!

The poll of the membership on discontinuing summer meetings was overwhelmingly in favor of holding one meeting a year, 172 to 28.

After a lively discussion during the business meeting on the proposed new dues structure, the implementation of the structure was delayed, pending further consideration by the Fiscal Officer and the Finance Committee. A revised proposal will be submitted to the Board at its next meeting.

Reports on the Nashville meeting and our education in country music will appear elsewhere, but the memories linger on, thanks to our generous hosts, the Country Music Foundation, Library and Media Center, our exemplary Local Arrangements Chairperson, Danny Hatcher, and the fine programs planned by Richard Jackson.

In the next few months, I shall be reviewing the committee structure, marking new assignments. Members who would like to be active on committees should please let me know, indicating their areas of interest. While attendance at national meetings is very desirable, it is not essential, and non-attendance should not deter anyone who would like to help.

Dena J. Epstein

MLA ESTABLISHES PRIZES FOR BOOKS, ARTICLES AND REVIEWS

Whereas those responsible for many of the reference and research tools music librarians find so useful and helpful do not often receive any official recognition or monetary reward and frequently little encouragement from most of the profession, particularly librarians and scholars who carry their burden of gratitude in silence,

Be it resolved that the Board of Directors of the Music Library Association establish three annual prizes for authors or compilers and reviewers. One prize would be for the author or compiler of the best book length bibliography or other research tool in music, one for the author or compiler under forty of the best article length bibliography or article on music librarianship, and one for the author of the best review of a book or score appearing in NOTES, the journal of this association.

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NASHVILLE 1977

AMERICAN MUSIC AND THE BICENTENNIAL

The Nashville sound, a relaxed personal and spontaneous rendering of country music which developed from the roots of local talent and "Grand Ole Opry," will have to make way for the Nashville hospitality, a relaxed, personal and spontaneous rendering of good feelings and xenodochium. MLA'ers were swept away by Richard Jackson's unique program presentations -- for some the first library-oriented confrontation with country music, by the interesting tours through the Country Music Hall of Fame, the Country Music Foundation Library and Media Center, the Columbia Records studio, and by the magnificent receptions hosted by BMI and the Country Music Foundation during the Nashville meeting February 1-5, 1977.

The first general session on Wednesday, February 2, featured Richard Jackson (NYPL) chairing a panel of illustrious Dons in the presentation on "American Music and the Bicentennial." Copies of his U.S. Bicentennial Music I (Institute for Studies in American Music, Special Publication no.1, 1977) served as stimulating handouts for the session.

Don Krummel (University of Illinois), the first panelist, described "Beauties of the Bicentennial" in terms of past centennial celebration projects in American history, with many humorous examples, and critically reviewed the success and failure of musical aspects of the American revolution bicentennial celebration. Don Roberts then explained about the creation and development of the Rockefeller Foundation's "Recorded Anthology of American Music," the enormous project to record representative native American music, in the broadest sense, on a series of discs under the New World Records label, and to furnish sets to music institutions across the country. Don, Chairman of the editorial committee for the project, noted that the high quality, fully annotated recordings will cover oral traditions, political and social music, concert art music, musical theater, jazz, band, religious music, even the steamy strains of the calliope. Several issues in the series have already been distributed and Don mentioned, also, that second sets could be ordered by original recipients of the set for \$195 from Claudia Jeanel, New World Records, 3 E. 54th St., New York, NY 10022. Don Robertson, Director of Music Education in Atlanta's Fulton County Board of Education, spoke about "J.C. Penny's Bicentennial Musical Celebration," as well as two other bicentennial projects with which he has been involved: the National Music Council sponsored series of 52 free concerts of American music at the Kennedy Center, and MENC's Bicentennial Commission project which selected 200 sites across the country to be designated as historic music landmarks and marked with bronze plaques. Don explained how the J.C. Penny Company became interested in a musical bicentennial project and subsequently issued a smartly packaged set of commissioned and existing repertoire scores representing choral, band and orchestral mediums. The sets were distributed free but, as Don confirmed, are no longer available. Lists of the music in this set, and also lists of the MENC Bicentennial Commission historical music sites were handed out at this presentation.

WOMEN IN AMERICAN MUSIC

Judith Tick of Brooklyn College opened the second general session with an overview of current research on women in music. She briefly commented on bibliography on women in music which was given out at the session (a copy of which appears elsewhere in the NEWSLETTER). Carol Neuls-Bates of the City University of New York described the history and ongoing work for Women in American Music: a bibliography, a project sponsored by the NEH and the Graduate School of the City University of New York, and due for completion in the summer of 1978. Dr. Neuls-Bates outlined the areas which the bibliography, intended as a primary research tool, would cover: Of approximately 5,000 entries, 3,200 were allotted to compositions, and 1,800 to literature. Further, the compositions section would be broken down into works in the vernacular tradition, art music by women from the 1880's to 1950, and serious music since 1950. The literature entries would concentrate on women in composition, performance, patronage, and education, as well as include a category covering women as concert managers, music publishers and various other careers. The bibliography would serve several purposes: To encourage performances of women's compositions, as well as study and analysis; to document women's entrance into the cultivated tradition, to investigate the change in attitude from music as a woman's frivolous accomplishment to a professional activity; and, to bring to light the important patronage roles which women filled in the late 19th and early 20th centuries.

Dr. Neuls-Bates then explained that librarians were in a position critical to the success of the project, as the project was dependent upon the response of librarians for a comprehensive survey of unpublished and secondary materials in their collections. Anyone who had materials was urged to respond by September 1st.

Doris Lunden of the Social Welfare History Archives, University of Minnesota Libraries, described the Women's History Sources Survey (WHSS), which is attempted to document the history of women in the United States. The project sought to report existence of manuscripts and primary sources, as well as exercise some bibliographic control over the sources. Ms. Lunden also mentioned that research was uncovering far more material than had previously been thought to exist: The Survey had initially compiled a mailing list of nearly 10,000 repositories, and other, smaller surveys have been indicating that there were probably many more sources to be identified. Ms. Lunden described the efforts and rationale that went into devising a questionnaire which would be used to report collections as well as criteria to be used in archives to determine which materials were sought by the Survey. This problem was resolved with a list of seven categories of materials to be included in the project: 1) papers of a woman; 2) records of a women's organization; 3) records of an organization in which women played a significant part; 4) records of an organization or movement that significantly affected women; 5) materials assembled on a theme that relates to women, but whose title or emphasis may not indicate the presence of such material. Ms. Lunden also made several other observations: If women had been excluded from written history, it was not because the primary sources to document their past did not exist; the Survey hoped to report more than 20,000 collections in its published guide. Such a guide would give historians in other areas the opportunity to discover sources not listed in national or even local guides. The Survey seemed to help archivists better understand the nature and possibilities of sources for women's history, and the Survey acknowledged and was grateful in return for the generosity shown by archivists, manuscripts curators, librarians, and volunteers/amateurs in helping uncover materials.

Nancy Reich, from Manhattanville College, in Purchase, New York, closed the panel with a sensitive presentation on Clara Schumann, incorporating letters recently discovered, and current psychological methods. Dr. Reich surveyed the literature available on Clara Schumann, concluding that there was no full-fledged scholarly study in

English. She then presented three facets of (Clara) Schumann's life: Her relationship to creative men; her career as performer and composer; and her role as mother. Schumann was unique among women of her time--she was an artist--but she was also a mother, and felt badly about the seeming neglect of her children. Dr. Reich documented the resulting conflict within Schumann, and the audience was left with a realistic, sympathetic picture of a woman who was torn between that which society expected of her and that which she felt was her life's mission--dedication to art and to Robert Schumann's music.

Marianne Kozlowski
Southern Illinois University at Edwardsville

WRITING THE HISTORY OF COUNTRY MUSIC

The morning session on Friday was devoted to a program titled "Writing the History of Country Music," chaired by William C. Malone of the History Department of Tulane University. In his lengthy introduction, Dr. Malone explained the relative neglect of country music, which has only recently begun to be remedied. In general, he feels that besides the usual prejudices against popular and commercial fields, country music was held in low esteem because it reflects what some consider to be the most unattractive of southern attributes, thus being ignored by northerners and almost a source of shame for southerners in such scholarly fields as folklore studies, music history, and social history. The few early written records about "hillbilly" music are generally poor, condescending articles about major personalities in popular magazines, and the study and preservation was therefore left to fans and insiders, particularly record collectors, whose writings and mimeographed newsletters are valuable research tools today.

After World War II, with prosperity and migration, country music was spread all over the United States, and indeed, all over the world. The folk music revival of the 50's and 60's, some major publications (which Dr. Malone discussed in detail), the "conservative drift" of the late 60's and 70's, and the establishment of country music archives all apparently have contributed to the general popularity of country music and the legitimization of its study. The work is still, however, generally done by social historians and folklorists, often those with a Southern background and an interest in country music.

Judy McCulloch of the University of Illinois Press spoke of her own "back door" entrance into the field of country music research, through her background in music and folklore. She then discussed publishing in the field, particularly the Music in American Life series from the University of Illinois Press, and its most recent work, The Stars of Country Music.

Charles Wolfe of the English faculty of Middle Tennessee State University spoke on research problems in the field, emphasizing the popular and commercial nature of the music. The principal documents of the early stages of the twentieth century country music are commercial recordings. Columbia alone sold more than 11,000,000 discs between 1925 and 1932. But many performers did not record, and some even refused. Much is lost forever, leaving us with a distorted record of the past. The recording industry also played an active role in the field, adjusting repertoire, altering styles and even supplying more colorful names that sounded "hillbilly." In addition, record labels generally give no more information than the artist and the title.

Oral history projects are also plagued with problems, for memories become confused without realizing it, legends become facts, and pseudonyms are often impossible to decipher. Printed sources come in various forms, most with attendant difficulties also. In small southern towns a recording session with a big city crew on location was certainly newsworthy and generally well covered, but locating articles is a laborious task. Local fiction abounds in musical allusions, but accuracy is questionable.

Songbooks and other ephemera are plentiful, but generally are not from major presses and are therefore difficult to locate. Even today many works in the field of country music research are printed privately, and are therefore almost unknown outside the field.

Dr. Wolfe concluded his presentation with a listing of current resource periodicals in folk and country music, which are here reprinted from his handout:

JEMF Quarterly. John Edwards Memorial Foundation. Folklore and Mythology Center. University of California at Los Angeles, Los Angeles, CA 90024, \$10.00 per year to libraries, \$8.50 to individuals.

Journal of Country Music. Country Music Foundation, 700 16th Avenue South, Nashville, TN 37203, no charge at present.

Old Time Music. 33 Brunswick Gardens, London W8 4AW England (or County Sales, POB 191, Floyd, VA 24091), \$4.00 (surface mail), \$8.00 (air).

The Devil's Box. Route 4, Box S-191, Madison, ALA 35757, \$5.00 per year, \$9.00 for 2 years.

County Sales Newsletter. County Sales, Box 191, Floyd, VA 24091, no charge at present (monthly).

Bluegrass Unlimited. Box 111, Broad Run, VA 22014, \$6.00 (issued monthly).

Other more popular publications like Sing Out!, Pickin', Country Music, and Country Rambler often publish material of a historical or analytical nature.

Thomas E. Moore
Houston Public Library

MLA ESTABLISHES PRIZES (cont. from p. 1)

Conditions:

1. Prizes -- The prize for the best book length bibliography or other research tool in music will be a check for \$75.00 and a letter of commendation from the President of the MLA. The prize for the best article length bibliography or article about music librarianship will be a check for \$50.00 and a letter of commendation from the President of the MLA. The prize for the best review of a book or score appearing in NOTES will be \$25.00 and a letter of commendation from the President of the MLA.

2. Advisory Panel -- The prize winners will be recommended by an advisory panel of three members of the MLA selected by and reporting to the Board of Directors of MLA. The advisory panel recommends authors or compilers to the Board and the Board confirms the recommendations as it sees fit. No members of the advisory panel shall be constituted no later than 1 August each year. The advisory panel's report should appear for review and approval by the MLA Board during the Winter (Annual) Meeting. The panel and/or the Board may decide not to award one or more of the prizes in a given year. Prize winners will be announced at the Winter (Annual) Meeting.

3. Timing -- The date of copyright plus one of a book length bibliography or other research tool in music will determine the year of consideration. In this way, a book published in 1976 will be considered in 1977 and the prize awarded in 1978. The date of the issue of the periodical will be the year an article or article-length bibliography and review of a book or score appearing in NOTES will be considered. Thus, an article in Die Musikforschung appearing in February 1976 and all reviews in NOTES appearing in 1976 will be considered in 1977; prizes will be awarded in 1978.

4. Nominations -- Members of the MLA and others may wish to submit nominations to the advisory panel. Editors of journals whose date of issue correspondeth not to printed data may request consideration by actual date of issue. A copy of this resolution should be sent to editors of major journals.

THE NEW COPYRIGHT LAW: WHAT IT REALLY MEANS?

It has certainly not escaped notice that on 19 October Gerald Ford signed into law the first comprehensive revision of the Copyright Law (Title 17 U.S.C.) since 1909. To go into effect on 1 January 1978 (on which day, incidentally, the Copyright Office will be closed) the statute is considered by those in the copyright world a "magnum opus"--and with good reason. Recent work on revision has been ongoing since 1955, when a series of 35 "Revision Studies" were done under the aegis of the Copyright Office. Thirty-five areas were addressed in those studies (among them Fair Use, Library Photocopying and Sound Recordings). Six years later a draft bill was prepared in the Copyright Office, with much input from interested consultants. Hearings in the legislature began in 1965, and two years later the House passed a version which, due to many complexities such as cable TV, never reached the floor of the Senate. In 1972, due to pressure from the recording industry to have statutory protection against "tape pirates," there was passed an amendment giving protection to sound recordings. Finally, after the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, headed by Kastenmaier had spent over a year hearing testimony and in markup sessions, the Bill which is now law was reported out of a conference committee of both houses, passed, and ultimately signed.

The above sounds deceptively cut and dried; in actuality the route to revision was a tortuous one, and to draw the analogy even finer, there were many times during the past years when mire and quicksand nearly halted the vehicle, as cable TV had done earlier. Fair use was one of the most difficult areas, especially when library photocopying (meant to include all forms of reproduction) entered the picture in the next section of the Bill (§ 107, Fair use; § 108, Reproduction by libraries and archives). This report will concern itself with this question as one of immediate interest to the field, being an analysis based on the legislative intent behind sections 107 and 108.

The new law presents for the first time the statutory basis for fair use, though the doctrine has long been recognized in the courts. It was one of the more difficult sections of the law to sufficiently define. In actuality, "fair use" is not so much a "right" granted to users of copyrighted materials (be they librarians, scholars, or the man on the street) as it is a limitation on the exclusive rights of copyright owners. These rights are defined in section 106 of the Law:

Subject to sections 107 (fair use) through 118 (non-commercial broadcasting) the owner of copyright under this title has the exclusive rights to do and authorize any of the following:

- (1) to reproduce the copyrighted work in copies or phonorecords;
- (2) to prepare derivative works based on the copyrighted work;
- (3) to distribute copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease or lending;
- (4) in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works, to perform the copyrighted works publicly; and
- (5) in the case of literary, musical, dramatic and choreographic works, pantomimes, and pictorial, graphic or sculptural works, including the individual images of a motion picture or other audiovisual works, including the individual images of a motion picture or other audiovisual work, to display the copyrighted work publicly.

It will be immediately obvious that libraries and institutions, among others, have been encroaching on these "exclusive rights" for some time. For this reason the Congress has seen fit to recognize such activities in the

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COMMITTEES REPORT ACTIVITIES

The Music Library Administration Committee is currently working on a project dealing with the collection of music library statistics. It is its tentative plan to establish standards (in cooperation with ALA, ANSI, NASM, etc.) and to serve as a repository of statistical information for music libraries of all types. The Committee would like to have the assistance of the membership in determining what kind of information needs to be collected (keeping in mind that it should be useful in accomplishing your objectives), and how it should be disseminated. The Committee is also concerned about the possible confidentiality of certain pertinent, but sensitive, information, such as salary and materials budget figures and the problems this might present. Please send your ideas, comments, and suggestions to: Robert Johnson, Chairperson, MLA Music Library Administration Committee, 101 Emery Hall, University of Cincinnati, Cincinnati, OH 45521.

The Committee would also like to remind members that it maintains a file of completed questionnaires concerning new, or recently renovated music library facilities. Relevant questionnaires will be loaned, on request, to any music librarian, or library administrator, for their use in planning. Please send all requests to the above address.

A LIST OF MATERIALS FOR THE STUDY OF WOMEN IN MUSIC (see p.2)

- Hixon, Don L. and Don Hennessee. Women in Music: A Bibliography. Metuchen, N.J.: The Scarecrow Press, Inc., 1975.
An index compiled from "a representative selection of significant music dictionaries and encyclopedias." Useful but weak on American coverage.
- Drinker, Sophie L.H. Music and Women: the story of women in their relation to music. Washington: Zenger Pub. Co., 1975, c1948. Reprint, New York: Coward-McCann. Focus on cultural history rather than biographies of individuals. Coverage begins with ancient Greece. Excellent illustrations.
- Elson, Arthur and Everette E. Truette. Woman's Work in Music. New rev. ed. Washington: Zenger Pub. Co., 1975, c1931. Reprint, Boston: L.C. Page.
Elson's original edition appeared in 1903.
Includes a list of compositions by European and American women.
- Bowers, Jane. "Recent Research on Women in Music," The Status of Women in College Music: Preliminary Studies ed. Carol Neuls-Bates. College Music Society Report Number 1 (1975), pp. 4-9.
Lists items from 1962 through 1975 including discography. Copies of Report may be obtained for \$1.00 from the College Music Society, c/o Dept. of Music, State University of New York, Binghamton, N.Y. 13901.
- "Teaching the History of Women in Western Music.
An outline of course taught at Portland State University, Oregon in 1976. Includes extensive bibliography. Available for \$1.00 from the author, 429 West 48th St., New York, N.Y. 10036.
- Elkins-Marlow, Laurine. "What have women in this country written for full orchestra?" Symphony News XXVII no. 2 (April 1976) pp.16-19.
A list of works, including publishers and performance timings.
- "Available Recordings of Works by Women Composers," High Fidelity and Musical America XXIII (February 1973) p.53.
- International Musician, July 1975. Focus on women: composers, musicians—a not-so-silent majority.
Includes five articles and a discography, "Women Composers listed in Schwann-1 catalog, March 1975."

My Sister's Song: Discography of Woman-made Music.

A catalogue of records by female performers, mostly in popular music and jazz. Available for \$1.00 from Women's Soul Publishing, Inc., POB 11646, Milwaukee, WI 53211. Includes ten record companies "dealing exclusively with women's records."

Some Recordings Not Listed in Schwann

Beach, Amy M.C. Symphony in E minor (Gaelic). Karl Krueger and The Royal Philharmonic Orchestra. The Society for the Preservation of American Musical Heritage MIA 139.

Première: Recorded Performances of Keyboard Works by Women. Nancy Fierro, piano. Avant Records AV 1012. Includes works by Jacquet de la Guerre, Lili Boulanger, Grazyna Bacewitz and Louise Talma. Available from Avant, 6331 Quebec Drive, Hollywood, CA 90068.

Woman's Work. Works by Famous Women Composers. 2-record set. Gemini Hall Records: RAP-1010, 1975.
Historical anthology of works by 18 European composers from 1587 to 1892. Included are Francesca Caccini, Jacquet de la Guerre, Louise Farrenc, Maria Malibran and Germaine Tailleferre. Available from Gemini Hall Records, 808 West End Ave., New York, NY 10025.

Songs of the Suffragists. A ballad documentary of the women's suffrage movement. Folkways Records FH-5252.

The Working Girl: Women's Songs from Mountains, Mines and Mills. Featuring Kathy Kahn and the Cut Cane Ramblers Fiddle Band. Voyager Recordings (424 35th Ave., Seattle, Washington 98122) VRLP-3055.
Traditional Appalachian songs.

Women's Studies

The Feminist Art Journal, ed. Cindy Nemser.

Although emphasis is on visual arts, includes articles on music. See especially Barbara Jepson, "American Women in Conducting," IV (Winter 1975/1976) pp.13, and Carol Neuls-Bates, "Five Women Composers, 1585-1875," V (Summer 1976) pp.32-35. Subscription address: 41 Montgomery Place, Brooklyn, NY 11215. Available also on microfilm from Xerox University Microfilms.

SIGNS. Journal of Women in Culture and Society. Major scholarly journal of women's studies. No articles about music to date, but some on art history, literature, etc. that are relevant for perspective. See for example Gloria Fernan Orenstein's review essay "The New Scholarship: Art History," I (Winter 1975) p.505. Available from The University of Chicago Press, 11030 Langley Ave., Chicago, IL 60628.

Paid My Dues. Journal of Women and Music.

Emphasis on folk and popular music, including the feminist musical "underground." Available from Woman's Soul Publishing, Inc., POB 11646, Milwaukee, WI 53211.

The Feminist Press, SUNY/College at Old Westbury, Box 334, Old Westbury, New York 11568.
Major publisher and clearinghouse, including Women's Studies Newsletter.

Some Forthcoming Publications

- Da Capo Press is planning to reissue music by Mrs. H.H.A. Beach, Cecile Chaminade, Louise Reichardt and Louise Farrenc in 1978.
- New World Records has recorded the Sonata in A Minor for violin and piano, op.34 by Mrs. H.H.A. Beach.
- The Musical Heritage Society plans to issue a recording of music by Louise Farrenc.

Judith Tick
Brooklyn College, Department
of Music

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next section of the law, section 107: Limitations on exclusive rights: Fair Use. This section is extremely important, since section 108 (Reproduction by libraries and archives) relies heavily on the interpretation of it.

The House Committee on the Judiciary in its Report (94-1476) accompanying the Bill (S.22) stated that fair use is actually an "equitable rule of reason, no generally applicable definition is possible, and each case raising the question must be decided on its own facts." The statement presupposes that there will be litigation testing the doctrine, and indeed the courts have seen many cases in the past which have been taken into consideration in the writing of this law. It was felt by Congress that basic guidelines could be set forth drawing from copyright actions of the past, and it was further deemed provident to avoid specifics, so that courts might be free to adapt it to particular situations and cases which might arise in the future. This section does allow for technological advances by stating that newer forms of copying (such as photocopying) are acceptable, as were earlier recognized forms of use (hand copying). Finally, the House report states that its intent is "to restate the present judicial doctrine of fair use, not to change, narrow, or enlarge it in any way."

It is therefore important that, when one contemplates using copyrighted material (specifically by reproduction) in the library or educational situation, one looks first to the following, which the law enumerates as factors to be considered in a fair use case:

- §107 ...In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include--
- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
 - (2) the nature of the copyrighted work;
 - (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
 - (4) the effect of the use upon the potential market for or value of the copyrighted work.

By comparison with the aforementioned sections, § 108 Limitations on exclusive rights: Reproduction by libraries and archives is a lengthy one. It is quite precise in its authorizations, yet questions arise despite its apparent thoroughness. It is the peculiarity of a library that it wears many different roles depending upon the type of library it is. For example, an academic or conservatory music library can be not only a repository but also an actual part to the educational system of the school. It can also act as its own agent, with regard to copying (such as making archival copies) or as a go-between (filling an interlibrary loan request for a student) or as extension of the department (making "reserve" materials available) or as a member of a consortium whose other members may or may not be libraries of the same type. Public libraries can be seen to fulfill many of the same objectives or more, depending upon their size and clientele. For this reason, it is important to take the preceding section of the law into account when making decisions on copying in the library. What a library might not be able to do under section 108 it may be able to do under section 107 if it is, for example, a music library housed in the music department of an education institution. An example of this would be the making of copies of a portion of a work for a faculty member who wished to distribute them to a form and analysis class. Tapes made for reserve listening for a survey course in music history might well also fall under fair use (which states that it is not an infringement to make... "copies or phonorecords or by any other means specified in that section (106), for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research.") The music library, in particular, has further problems with this section due to that "war-horse" subsection, 108 (h) which appears to remove, among other materials "a musical work" from the exemptions granted by Section 108. Fortunately the Committee did explain in its reports that:

Although subsection (h) generally removes musical, graphic, and audiovisual works from the specific exemptions of 108, it is important to recognize that the doctrine of fair use under section 107 remains fully applicable to the photocopying or other reproduction of such works. In the case of music, for example, it would be a fair use for a scholar doing musicological research to have a library supply a copy of a portion of a score or to reproduce portions of a phonorecord of a work. Nothing in section 108 impairs the applicability of the fair use doctrine to a wide variety of situations involving photocopying or other reproduction by a library of copyrighted materials in its collections, where the user requests the reproduction for legitimate scholarly or research purposes.

The section further states that should a user infringe in some manner involving a copy made by a library, the library is in no way responsible for such infringement. Further, and worthy of a sigh of relief from many, is the recognition that coin-operated photocopiers are not to be "policed" by librarians; given that they bear warning of possible infringement by the user (forthcoming from the Copyright Office), the library will not be held liable for infringement by the patron making the copy (or phonorecord).

This serves in no way to cover all points either in the new law or in the legislative background to these particular sections. The Law, as well as the 368 p. report are available, as well as "hot-of-the-press" circulars of the Copyright Office by writing to: Copyright Office, Library of Congress, Washington, DC 20559 (request to be put on the Copyright Office Mailing List).

Carolyn Owlett Hunter
Copyright Office,
Library of Congress

NEW FROM MLA TECHNICAL REPORTS

The Classification and Cataloging of Sound Recordings: An Annotated Bibliography by Barbara Knisely Gaedert has just been published as MLA Technical Reports, no.4. This bibliography spans the years 1930-1976 and cites articles, theses, books and unpublished papers. It is available from the MLA Office, 343 S. Main Street, Rm. 205, Ann Arbor, Michigan 48104 for \$5.50 (members \$4.50).

NEW FACES, NEW JOBS

Welcome to the following MLA members who have taken new jobs recently:

Karen Kester Famera, Librarian, American Music Center,
New York City

Judith L. Kaufman, Music Librarian, SUNY at Stony Brook

OCLC MUSIC USERS GROUP

At the national meeting in Nashville, I, as unofficial coordinator for the OCLC Music Task Force, reported on its recent activity. This activity has been primarily directed toward two short-term goals: recommending standards for music cataloging that is input into the OCLC data base, and attempting to clarify and interpret the MARC music format, with a view toward incorporating those interpretations into a more permanent edition of the on-line cataloging manuals.

In November the Task Force agreed upon the standards necessary to develop and maintain a data base of reasonably high quality; in December those standards were presented to the OCLC Cataloging Advisory Committee, and are currently still under consideration by that group. Discussions of the problems that occur in the use of the MARC music format have arisen continually during and between Task Force meetings. Because two of the Task Force members were on the original MLA/MARC Committee and were active in developing the music format, many questions

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COMMON CONCERNS OF ART AND MUSIC LIBRARIANS: BUDGETS, COLLECTIONS, STAFF

A PANEL DISCUSSION MODERATED BY W. M. FREITAG DURING THE
ACRL/ART SECTION--MUSIC LIBRARY ASSOCIATION JOINT PROGRAM
MEETING, ALA CENTENNIAL CONFERENCE, CHICAGO, 21 JULY 1976

INTRODUCTION

All libraries depend if they are to flourish, i.e. if they are to provide well developed collections that are adequately serviced by well-trained, well-paid, effective and happy librarians to their particular reading public, on five principal factors. Those are: Money, people, materials, space and time. This afternoon's panel discussion will, if its promise is to be fulfilled, touch on all those factors--although not necessarily in that order. It may also be considered as "the second lesson" for directors of large academic and public libraries and library systems, and also for trustees, library committee and board members--in short, for all those that hold the pursestrings and on whom our success ultimately depends--on the care and feeding of art and music librarians and their peculiar types of libraries. The first lesson on the subject was of course--at least I hope it was!--the January 1975 issue of Library Trends, which as Dr. Muehsam has just said gave her the inspiration for this afternoon's topic.

For us practitioners of the one or the other branch of "arts" librarianship the facts of our daily way of life that will be mentioned by the panelists will not contain much that is new to us. Nevertheless, it is my hope that we may all take home from this meeting a bit more confidence and that perhaps we shall be a little more relaxed after talking about the way in which we deal with our problems as art and music librarians; which is an opportunity that we don't enjoy very often, if you except the few art and music librarians who have met on the meeting ground of musical iconography and pardon me--those walking Gesamtkunstwerke that librarianship has produced in our day, those of us who are both visual arts and music librarians, and who go around mumbling about "common concerns" to their own schizophrenic selves!

But now seriously: there are of course many facets of the work of music and visual art librarians that are not in the least comparable and demand quite different approaches to problem solving. And yet, there are several important problem areas where they do share concerns and must seek common solutions.

For instance: In our traditionally "logo-centric" verbal-intellectual culture the arts of music and the visual or fine arts remain equally suspect because they appeal too directly to the emotions and the senses. This being so, they must in order to assure their support constantly justify the money that is poured into them in intellectual and ethical terms, instead of in purely esthetic ones. This is one concern that certainly unites music and art librarians, the just share of the institutional budget.

There are other concerns as well that unite both branches of librarianship. Of those I will mention only, in the areas of collections and staff: The need to serve many different types and levels of users. They may be historians, practitioners, teachers and students (both the academic and the studio type) in the field proper, or students and teachers from other disciplines, and dilettantes, amateurs and collectors too. Art and music librarians must collect many different kinds of non-standard library materials, and in order to make these materials available for use they must have an inordinate amount of

machinery always in working order. This technology poses special budgetary, maintenance and staffing problems, to be sure. Furthermore and most importantly, art and music librarians must insist on certain non-standard approaches to cataloging and subject control if they are to fulfill their mission.

Again, in the area of collection building both fields of librarianship are united in that they must recognize their close relationship to the first and purest of the sciences, mathematics, and through it physics (optics in the case of the visual arts, acoustics in the case of music); and both must maintain equally close ties with the purest of the humanities, philosophy; and both also depend very much and to an increasing degree on applied science and engineering. Another requirement that unites art and music librarians in their quest pertains to staffing: subject knowledge aside, both operations also require a high level of competence in foreign languages from their staffs, and both professions are constantly pressured to provide services to other user groups in other fields, simply because they have special mechanisms or special equipment for handling non-print or "odd" printed materials which in their areas is more commonplace than in others.

These shared concerns, which are obvious, should not be taken as evidence that music and art librarianship have reached the same degree of undisputed acceptance as librarian specialties. Art is far behind music in the struggle for recognition. This is demonstrated by the fact that by their adoption of the conventional title for practical music, music librarians have very successfully thrown off the yoke of the title page under which art catalogers still suffer when they catalog collections of reproductions, quasi "as literature," or, even when establishing main entries and added entries for books dealing with the art monument as such. This was brought home dramatically last year during a session of the New York Chapter of ARLIS when the nation's chief descriptive cataloger who had come to New York to participate in a discussion on the bibliographical handling of exhibition catalogs--and if possible to explain LC's inconsistencies--exclaimed: "As I see it, you art librarians are really not interested in cataloging the book, you want to catalog art!" Precisely! And this is the reason why museum art libraries which in their cataloging practices lean closely against the cataloging practices of their registrars by and large provide access to subject content in a (to the user) much more logical pattern than is possible in libraries that are part of large general systems and subject to standard rules.

Some of the art librarians' problems have obviously to do with the still ongoing search for identity within the field--not only in art librarianship, but also in art scholarship and even practice. For, quite unlike music which after all was recognized as a science even in classical antiquity and which in medieval times became one of the Liberal Arts and which therefore, even if it is the youngest of the cultural-historical disciplines in the 19th century, as a field is much older, art is without fixed boundaries. It has only open frontiers! Works of art when they are seen as products of esthetic creation, as statements made in the language of organized form and expressing a mysterious and wonderful "will to form," are quite different from art monuments seen as monuments, leftovers or "witnesses" for past historical actions. And yet they can and must often be studied from both angles. Music has an absolute position, that of the visual arts is relative and subject to change with each generation that experiences it. The term itself is vague. Rudolf Arnheim (Arts in Society, Spring/Summer 1972) says it should never be used as a noun, only as an adjective. Werner Hofmann (Das Museum der Zukunft, 1970) likens it to scrippmoney, not to precious coinage, but a token of convenience which is used in the exchange of a piece of goods called "art" between producer and consumer. Art as history (not the history of art) is not a subject that must be given recognition by establishing it as a separate subject division in libraries, if you don't want it to have that recognition. Let me remind you that all the great national libraries have separate music departments, but that many--including the Library of Congress--do not

have an art department; a Prints and Photographs Department, yes, an art department, no!

It is also a curious fact that writers on general academic library administration, Wilson & Tauber (The University Library, 1956), and also Rogers & Weber (University Library Administration, 1971) even Guy Lyle in the 4th edition of The Administration of the College Library (1974) all simply place the visual arts in the "special materials" category. Within that category, Music merits at least a separate and distinctive section and chapter heading whereas Art does not figure as a subject at all. It is recognized only obliquely, namely insofar as its "odd," i.e. non-print materials, such as

lantern slides, photographs and "pictures," the handling and housing of which is treated at some length, consist of reproductions of works of art more frequently than say of pictures illustrating historical events and personalities or natural phenomena. This disregard of Art as a subject is evident even in so thorough and monumental a work as Georg Leyh's (originally Fritz Milkau's) Handbuch der Bibliothekswissenschaft (1959). In volume II of this compendium Norbert Fischer deals on 50 pages with all types of special libraries, and he does not even mention art. In the same volume a separate and longish chapter on Music Libraries by the well-known Alfons Ott stands in marked contrast to the poverty of what is said about art libraries. The little that is said about art libraries does not appear in the context of special librarianship at all but in Volume III which deals with the history of libraries. Here you will find some general descriptive notes on some (by no means all or even all the most important) European art libraries.

Our panel will discuss Collections, Staffing and Budget--in that order--and I believe that the questions that will have to be answered by all three panelists will have to include the one recurring one: To what extent should the recognition of a special subject library or library department be allowed to depend on the form and format of materials, e.g. books vs. scores, "music" and phonorecords and books vs. photographs, slides and "illustrations." And are there common concerns of art and music librarians that go beyond these formats and the technology necessary to use them and bring them to the user properly.

Bill Bunce who will speak on collections will start this afternoon's entertainment with his short solo presentation. He will be followed by Bill Dane who will address himself to the staffing question, and he will be followed by Barbara Greener on budgets. This sequence, though it may seem unchivalrous, is logical, because, after all, without budgets there could be no collections and no staff, and Money Talks!

Wolfgang M. Freitag

COLLECTIONS

Librarians and their cultural warehouses have long had enviable reputations of concern for the creative impulse and intellectual freedom. Almost traditionally librarians have championed the cause of fine literature rather than pulp works. However, culturally libraries, if not librarians, have lagged rather badly in promoting the cause of the arts. They are underfunded, they are understaffed, and they are often treated as primarily recreational events.

One seldom finds in a library a large department with a specialized staff devoted to recreational literature, but consistently--and especially in public and college libraries--music, dance, theater, painting, the graphic arts, architecture are all dumped into one department along with canoing, backpacking, tennis and rugby and all are treated with much the same spirit. A commitment to collection development ought also be a commitment to cataloging (and preservation) and thus I have a concern for the cultural and collection implications caused by the Dewey Decimal Classification Scheme which are manifold and misleading and which are used by most public libraries, some college and a few university libraries. By

casting art and music into the 700's along with the recreational arts Melvil Dewey innately treats art and music as recreational rather than a creative impulse. This is not a matter of prejudice on the part of most librarians, I believe; rather it is a matter of unfortunate misjudgment and circumstance.

I think it appropriate and surely timely to ask ourselves what we, and thus libraries, can do to support our creative impulse as strongly as we have supported the cause of intellectual freedom. Certainly we can make sure that our collection scope is sufficiently broad so as to include all the manifestations of art and music, and is particularly sensitive to current movements.

Institutions too traditionally indulge in the security of lagging a decade to two in recognizing what they are to be preserving and thus much priceless material goes into the trash compactors. Scores are often slighted in music collections, as are recordings, reproductions, slide and photographs of three dimensional art objects, and certainly exhibition catalogs, which all too often are treated as ephemera. While at one time, exhibition catalogs were mimeographed throwaways, they are now often the definitive monograph on the subject displayed, although librarians seem to be painfully slow in recognizing their importance. Photography has been treated as social documentation or a hobby; only now is it beginning to enter the hallowed halls of museums and libraries as fine art. The sculpture of the Eskimo and the Indians of the Pacific Northwest is treated as artifact or curio rather than art object, and is relegated to ethnic collections. I hope that this is the fault of an insufficiently sophisticated cataloging scheme rather than blinded, insensitive librarians.

It is up to the librarian--the art librarian and the music librarian--particularly to see and to insure that these materials, when they are within the collection as a system, are properly entered into the art and music collections. That is to say; that books on Eskimo sculpture and photography as an art belong in the collection of the art library rather than in the collection of the anthropology library and in the collection of the technical library. (In a few years I would hope the work of the ethnomusicologist would be considered no more esoteric a piece of scholarship than that of the musicologist whose special interest is the 18th century). This kind of activity is certainly a very important responsibility of those individuals who are in charge of collection development. A collection development specialist is ever responsible for educating his clientele.

Moreover, cataloging for the arts is very often below the level of cataloging of other subjects. Again, particularly music scores and exhibition catalogs are poorly and insufficiently cataloged and indexed. Bibliographically speaking, the color reproduction and photography might even be considered illegitimate children for all the care, concern and representation that they are given in bibliographies, especially in commercial bibliographies. As subject specialists, we must insist on better control. We must ask ourselves in what ways, and to what degree, can an acquisition program encourage new and ambitious work.

To put it another fashion, libraries should be able to ask questions as well as to answer them. It is no longer the case that libraries are developed by user demand. They are developed by professional librarians--bibliographers who must be catholic in their choices, seeking comprehensive coverage within the confines of the collection profile. This is as much a matter of judgment, knowledge of the literature of the special field and skill as it is a matter of budget. A well balanced collection need not be all-inclusive, and it can vary considerably in size.

In a specialized collection, we must ask ourselves, to what degree is the library obligated to provide all materials for all readers. This is the old value vs. demand question. It is Die Musik in Geschichte und Gegenwart vs. Macramé. It is a matter of Reader's Advisor Service and it is a matter of cooperation.

As with all humanistic disciplines that traditionally depend heavily on the scholarship of the past, the librarian is constantly rushing to select the cream of the antiquarian market before any of his colleagues get to the same source. However, we have a common concern to seek to build an archive for future scholarship instead of scrambling for the few remaining treasures of the past. We should be looking for the materials needed in the study of locally significant work, rather than wasting our energies competing with other collections for unique items. We should be developing cohesive and probing collections. If we exercise our bibliographic skill and specialized knowledge, the cultural impulse will have from its cultural warehouse the support which keeps it ever fresh--pointing the way, as great art always does, and its scholarship will be creative rather than crossing the t's and dotting the i's.

When one is concerned with collection development, one is concerned--basically and fundamentally--with bibliographic control. And it is here that a very difficult and very awkward situation arises, where we have not so much a common concern as a common problem. Particularly in public libraries, which are often smaller and less well funded than university or college libraries, a single librarian is responsible for selection of materials--as well as reader services--in music, dance, art, architecture, the decorative arts, and sometimes, unfortunately, canoeing, backpacking, tennis, and rugby. This is an unfortunate result of the very soft-headed thinking which allowed Dewey to include in the 700s all of these topics and subsequently, surely for reasons of ease, administrators dump all of these very unrelated subjects into one department under the frantic umbrella of one individual. This is very unrealistic.

It is my contention that art and music--while creative in their impulse--are extremely different in their subject matter, the history of their subject matter, and the literature thereof, and that it is not only not feasible, it is ill-advised to have one individual and one department responsible for both subjects, much less the recreational material. It is unlikely that this situation will change, unless we take it to be our serious responsibility to see that it does change, and make library and budget officers understand that this is as ill-advised intellectually as it is to lump commerce and English literature into one department.

The subjects, art, music, commerce and English literature are as widely disparate as art and music, music and commerce or English literature and art. They are all interconnected because life is interconnected, but in terms of their separate literatures, and the bibliography thereof, and thus collection development, they are very separate indeed. Only very few librarians are so well trained or have enough time in such a situation to do anything more than rely on other people's advice as to what is worth placing in the library. And truly competent advice like the scarce volumes for which we compete is all too seldom available, largely because we don't cooperate enough.

I think that it is our common concern in collection development to begin cooperating across types of libraries, as well as within types of libraries. That is to say, university libraries cooperate, to some extent, with each other. I think it is appropriate now for types of special collections to cooperate. The Fine Arts Collection of the Madison Public Library and the Art Library and the Music Library of the University of Wisconsin must cooperate. We must, as it were, form special interest groups. We must cooperate in developing our collection responsibilities, we must decide who, if either, is to collect primarily the crafts and how-tos and who primarily the scholarly works and histories.

We must develop an active, rapid and open exchange of information, expertise, and reader direction. For wise and efficient collection development we have got to know intimately the collection profiles, resources and responsibilities of our colleagues. The core of my collection development philosophy is the stance that the

museum and the library are two halves of the public's memory of the past. Hand in hand with that attitude goes Santayana's maxim that those who do not know the past are condemned to repeat it. So, too, libraries must be able to ask questions as well as answer them. Collection development at its best is the flawless bibliographic control which makes possible the *raison d'être* of libraries--public service--present and future.

William Bunce

STAFFING

Money, Experience and Performance are the common concerns in the staffing of Art & Music Libraries, and one is immediately aware that the problems and their solution have remained pretty much the same decade after decade--far too long. At the conclusion of his article on the literature of academic librarianship in the March issue of *College and Research Libraries*, David Kaser noted "that there is little that is ever truly new in the field. [Cooperation, status, evaluation, concern for service, and virtually all other motivating issues have been around for a long time.] The profession seems often to forget from one generation to the next that it has faced these issues before, and as a result it often attacks them repeatedly in exactly the same way, sometimes even making the same errors over again." This is true in the profession of art and music librarianship and let's hope that we can collectively touch on some new territory today. As Gertrude Stein said in her famous Oxford lecture, "Everything is the same and everything is different." This is true here today, for the basic concerns are the same and yet we are most certainly a unique audience never assembled before or again. So in a very real way, everything is the same and yet all is different, too.

Let's begin with Money. We've just heard about budgeting, and money is on everybody's mind these days. Funding is most certainly a common concern in the staffing of both Art and Music Libraries and the question of finances comes up almost every day in special libraries, college and university libraries and in public libraries. Salaries, acquisition funds, binding and periodical costs are matters of great concern to all of us. When it comes to staffing, adequate money has to be available to maintain the present staff, to continue typing and stenographic service, to provide annual increments, to fund membership in relevant professional societies, to provide travel funds to attend meetings and conventions, and most important perhaps to increase the money for staff so that new art and music librarians may be added as the need arises.

In tandem with the concern for money is the concern over working conditions which include hours per week, paid vacations, sabbaticals (a topic which is scarcely mentioned these days in the public library sector although there was some movement in that direction in the 1960's), fringe benefits such as personal days, accumulation of unused sick time, leave without pay, the encouragement of continuing education by staff members and so on. The question of union membership is a common concern to many staff members. My experience with unions began with the establishment of an organization to aid the staff and the administration on issues involving salaries, benefits, etc. It has become very apparent that one needs allies to get backing when problems arise. The ultimate effectiveness of the union is still questionable and to my mind it still has to prove its worth. Under working conditions, I want to stress the availability of new equipment and new furniture. If you can't replace worn out equipment or basic pieces of furniture without making a Federal case of it, then working conditions are certainly not ideal, neither for the staff nor the supervision.

Under Experience, I would include life experience, germane experience and educational background which one brings to the position, and this is a matter of mutual concern to the staffing of Art and Music libraries, for

we are subject specialists perhaps more so than most other disciplines. The basic point of controversy for years has focused around the question of the graduate school librarian vs. the non-librarian subject specialist. Other staff related topics are the role of the intern, the paraprofessional and the value of continuing education. Everyone, including myself, tends to be totally subjective when it comes to discussions of the subject specialist vs. the library school graduate and drawing pretty much from his own educational experience to establish a point-of-view. Is it necessary to have a graduate library school degree to be a good art or music librarian. The question is largely resolved for those of us working under a Civil Service system, for the M.L.S. is required for eligibility to take the examination for professional openings. Should one also be required to have a graduate degree in the subject area? My feelings are that the library degree is essential and a real and sincere interest in the subject should suffice for the beginner no matter at what age level this occurs.

The beginner should not be expected to be a finished product; experience on the job and continuing education can make up for most deficiencies and sometimes very quickly, depending on the zeal of the individual. After all, in the academic world, a graduate student with an M.A. will proudly be placed on the instructional staff handing out grades and holding considerable control over a student's college career. Then, too, one should not become too specialized too soon. How do you know at 23 you will want to be a music librarian at 33 or even 53? The professional and economic hazards of over-specialization are very real. An over-specialized librarian cuts off career changes in the open market, for the beginning graduate librarian with a general background holds an advantage over the super-specialist on the open job market.

Let the library school graduates work a while, find out what fields they need and want to know more about. Then take advanced work to prepare for greater usefulness. In the case of combined departments, as in Newark and many other places, assistants should be competent in both subjects, although not necessarily to the same degree. Crazy about art, likes music, or vice versa. I have found more resistance from music people to learning something about art than from art people to learning about music. Perhaps part of the reason for this is that music is relatively self-contained (10 numbers in the Dewey system) where the visual arts include painting, sculpture, graphic arts, architecture, drawing, furniture and fashion history, landscape gardening, design and photography (75 numbers in Dewey).

I have found that there is a bias in subject interests and this is a common staffing concern. Some music staff members are strongly biased. Crazy about opera, but little interested in instrumental music, wild about baroque but totally disinterested in rock or experimental music; and when ordering, they tend to go overboard in their area of intensity. I feel that it is good to learn and grow on the job. I would say that continuous education is better than too much before you begin as an art or music librarian.

Paraprofessionals can take over some of the work load, but the real decisions and major performance depth should come from the professional librarian. We had a graduate student from Cooper Union in this role last year and his performance was imaginative and totally refreshing. However, the positions of paraprofessionals and librarians are in no way interchangeable. For one thing, it would be unfair to have staff member A do the same assignments, more or less, as staff member B and receive a much reduced salary. Resentment would surface quickly. Would we expect paraprofessionals to attend ALA, MLA or ARLIS meetings? I wonder how many are here today excluding those from the geographic area of the host city. On the other hand, professional performance can sometimes be horrific. I recall a professional librarian transferring a telephone inquiry on a group of Beatles to the Science and Technology Division, and another professional was

avidly searching through illustrations under the heading "Beverages--Alcoholic" for pictures of cotton gin made by Eli Whitney.

Well, we all have our blind spots, but can you imagine the consternation of the public inquirer at the other end of the line? Two quick questions: 1) How many foreign languages should we require and 2) which ones are they?

Performance is the last of the major staff concerns for both art and music librarians. If well done, this is the ultimate factor which gives satisfaction to the inquirer and the librarian, reputation to the institution, justification for specialization and dignity and worth to the profession. Work assignments shared by both disciplines include: Reference and research; Selection of new materials hand in hand with judicious weeding and bindery decisions; Acquisition and handling of periodicals and vertical file items; Concerts (for music) and exhibits (for art); and Cataloging, indexing and classification within the department.

Of great mutual concern is the staffing for cataloging and here again a professional performance is essential. The Art and Music cataloger needs to work hand in glove with the departments to establish the classification, subject headings and analytics. A pre-established amount of work needs to be completed each week or each day. Original cataloging should be a routine procedure if the Library of Congress delays its cataloging of specific items. After all, Washington, DC has no monopoly on brains, and if LC phases out its card distribution system, there will have to be lots more original cataloging of art and music materials. As it is, we get no help at all with slides, prints, posters, and photographs. Speaking of cataloging, this is as good a time as any to express dismay over the long extended discussions concerning the problems of processing art catalogs. In Newark, we add between 300 and 500 fully cataloged art catalogs each year, and I fail to perceive why the handling of this material is such a continuing obsession with art librarians. We do not get together and deliberate the cataloging of sculpture or drawing. Perhaps the solution is to go an independent road with art catalogs. As specialists, we know what we want from the catalog; establish institutional rules and get on with the task.

When a position opens up, one subconsciously thinks of the ideal art and music librarian and also of the role and duties of a supervisor. The more obvious qualifications of an ideal staff member would include notable subject preparation, proven performance as a librarian or library school student, a real warmth toward people in general, a certain tact blended with a generous dose of common sense. Over the past few years, I have come to add two other qualifications: the first is energy or vitality and the second is an inner self-assurance to cope with the unusual. By vitality, I mean the ability to be on your feet much of the working day if necessary and to put the last 30 minutes of the day to good use rather than just gradually winding down; and by self-assurance, I refer to the need of a personal authority in dealing with the talkative visitor, with the user who comes to the department via the saloon, with the loving couple eating an apple and necking heavily in a no-eating no-necking area of the building, and also how to end rambling phone conversation firmly but tactfully. These qualities can be partially acquired through experience and motivation and are more necessary in urban situations.

An ideal supervisor should lead the way and know firsthand every operation of the department. The supervisor without question sets the standard and tone of the whole operation. He should be able to suggest additional sources to check for information and every now and then come up with examples of outstanding service as a sort of model procedure. The supervisor should expect to handle more difficult inquiries and to be right in there looking after the best interest of the staff and the collections.

Another common concern for art and music staffs is the proliferation of machinery and our obligations to service it. We now operate and explain the services of

carrousel slide projectors, cassette recorders and tapes, phonograph turntables and earphones. Kodak Visualmakers, photocopy machines, cassette duplicators, microfiche and microfilm readers, and take orders for work to be done in the photolab. When anything breaks down, it is not the engineer or the manufacturer who takes the brunt of the inconvenience. It is the art and music librarian! Should we all know about computer programs and videotape machinery and be reader to bring them full force into our departments within the next decade? (funding courtesy of the U.S. Congress, of course) and here we are full circle back to Money.

To conclude, the following comments are made directly to any trustees or directors who are with us. History has shown that the permanent records of various civilizations to survive are the arts. The politics of ancient Egypt are of little concern today, but the glories of the visual arts of the Nile area are still celebrated. The gossip of the Medici courts is of mild interest, but Renaissance music is still performed and enjoyed by multitudes. Give us the monies and qualified staffs to build collections--we deserve more than our share for our disciplines are the ones which endure. The state of the art of music and art librarianship indicates that public appreciation of the arts has never been greater and despite a staggering recession which has hit us hard, the publishers and music producers are presenting us with an explosion of new materials which is increasing in volume each year. We can scarcely keep up with the offerings of the marketplace.

Our buildings need space for expansion, our budgets need to be increased and our staffs encouraged. The price is high, but the rewards are infinite for the individual, for the institution and for the greater community.

William J. Dane

THE BUDGET

The budget is the comprehensive program of services of a library articulated in terms of financial cost. In order to prepare a budget for art and music in an academic library, we must first determine what they comprise and what services they provide.

Each comprises books, periodicals and microforms plus, depending upon the discipline, such other materials as auction and museum catalogs, slides, photographs, color prints, sculpture, music scores and parts, phonorecords, tapes and cassettes.

Another budget item is the staff. Art and music services require special resources for their implementation. In addition to specialized reference personnel music requires a music cataloger and art may need a slide librarian. Depending upon the size of the library and the services provided, the support staff will include clerical staff, student aides and audio visual technicians.

In addition to standard supplies and equipment, art and music also need such special materials as record players, tape playback equipment, slide projectors and copiers. Both also require special shelving--art for portfolios and music for phonograph records.

The three components--collection, staff and supplies and equipment--when translated into their financial costs, comprise the budget. These come in a variety of formats. Simplist is the lump sum budget, consisting of a single total figure for all costs. Another is the line item budget, which is a line-by-line listing of all items and services. This form is the most widely used because it is relatively easy to prepare. It does, however, lack flexibility. Still another type of budget is the performance budget, in which a unit of cost is established for each operation. Using systems analysis the unit cost per item is derived and then multiplied by the number of items or activities. This is both detailed and complicated and can be expensive to determine.

The Clapp-Jordan formula, although not intended as a budgeting device, has been so used. Introducing the con-

cept of weighting to user categories, it made it possible to determine the total library budget through the application of a gradual scale of dollars per user category.

Planning Programming Budgeting Systems, another budgeting method, requires a written statement of library objectives, usually for a period of five years, broken down into services and followed by a detailed listing of the human and material resources needed for implementation. This latter portion may take the form of a line budget.

The most recent system, still experimental, was introduced in June 1974 at the Special Libraries Association Conference in Toronto. It incorporates the concept of the weighted user while utilizing separate formulas for determining the cost for each of five elements into which the budget is broken down.

There are two common ways in which the administration of a college may allocate funds to the library without requesting a budget proposal from that unit. The first is to add or subtract a percentage from the previous year's operating budget. The other is to assign the library an arbitrary percentage of the total budget of the parent institution.

Whatever the approach used, be it through one's own personal selection or one that is imposed by library and college administrators, remember that the budget is the most important element in the financial picture. Every effort should be made to have it support the very special needs of art and music.

Barbara R. Greener

William Bunce is the Director of the Library of the Elvehem Art Center, University of Wisconsin; William Dane is the Supervisor of the Art and Music Department, Newark Public Library; Barbara R. Greener is the Head of the Music Library, Queens College (CUNY). Wolfgang M. Freitag is the Head Librarian, Fine Arts Library, Fogg Art Museum, Harvard University.

OCLC MUSIC USERS GROUP (cont. from p. 5)

have been answered immediately; with others, discussion has produced queries and suggestions for consideration by the MLA Automation Committee and the MARC Development Office.

It has been pointed out that the process which has been occurring internally in LC for the development of the MARC monographic format is happening for music in the open in libraries across the country. With books many of the bugs were worked out before the larger library world even saw the format, while we are all working - sometimes floundering - with a format that has not yet been used by LC. This situation has posed special problems for the Task Force, and for all music format users. Rapid communication of definitions, clarifications, and interpretations is particularly a pressing problem, and the Task Force urges that anyone having questions or suggestions contact one of its members, OCLC, or Garrett Bowles, chairperson of the MLA Automation Committee.

Concerned music users of the OCLC system met late one evening in Nashville, to discuss the need for a Music OCLC Users Group. Those present decided that for communication and maintenance of standards, such an organization should be formed, and a smaller group consisting of Lenore Coral (University of Wisconsin), Karen Hagberg (Eastman), David Knapp (Oberlin), Mary Lou Little (Harvard), and Karl Van Ausdal (SUNY College at Purchase), volunteered to do the planning. They are currently drafting bylaws and developing a mailing list, and will be planning a first official meeting of the organization, possibly next fall. Those who are interested in the activities of the group, which will include a newsletter and informational meetings, may contact Lenore Coral, Mills Music Library, 728 State St., Madison, Wisconsin 53706. Please indicate any program suggestions or a willingness to work in the organization.

Karl Van Ausdal
OCLC Music Task Force

NEWS FROM THE CHAPTERS

MIDWEST

The Midwest Chapter held its annual meeting at the University of Wisconsin, Madison, on Friday and Saturday, October 22nd and 23rd, 1976. The first session, moderated by Don Roberts, Northwestern University, dealt with listening centers in both university and public libraries. Remote-control systems as well as those which allowed the patron to handle records were discussed, including the capabilities and cost of specific lines of equipment, and security problems in the centers.

Friday afternoon's panel featured representatives of various special libraries, including the Chicago Symphony Orchestra library, classical (WFMT-Chicago) and popular (WXRT-Chicago) radio station libraries, the Riemenschneider Bach-Institute at Baldwin-Wallace College, Ohio, and a private record collector's collection. What emerged from this presentation was a wide spectrum of music library organization, based on the special purposes of each collection. A very refreshing and appreciated aspect in both morning and afternoon sessions was a willingness on the part of the panelists to discuss the procedures and equipment that did not work as well as those that were successful.

The Saturday morning session presented different types of music publishers and support services, such as Phonolog, Schwann, the Music Index, Recorded Sound Research, and Downbeat magazine. We heard the good news that the Music Index would be almost up-to-date by the end of 1977, that the 1972 cumulation was at the bindery, and that the 1973 cumulation was going along very smoothly. It seems that the Music Index had had the same problems that plagued libraries when system analysts entered the picture: the computer scientists had underestimated the complexity of the operation. This left the Music Index with one year of information which had to be re-coded-re-organized. Happily, the period of adjustment is over, and the Music Index will appear more closely on schedule.

A guided tour of the Mills Music Library's new remote-controlled listening center capped the days' activities. Next year's meeting will be held on October 21st and 22nd, at Northwestern University, Evanston, Illinois.

Marianne Kozlowski
Southern Illinois University
at Edwardsville

ILLINOIS

Illinois Music Libraries held its fall meeting on November 2 at the Chicago Sheraton Hotel. Connie Nisbet (Northwestern University) and Phyllis Anderson (Northbrook Public Library) planned the 10:00-3:00 session around 2 programs: the first on conservation and preservation of library materials, with Conservationist Sherelyn Ogden of Newberry Library as guest speaker; and the second on selection policies of music scores, with Robert Jones, Head Acquisitions Librarian at the University of Illinois Music Library, as guest speaker.

Ms. Ogden gave a fascinating slide presentation focusing on the effects of environmental conditions on the lifespan of book materials. Colorful closeups of mold damage and book worm infestations very effectively brought the message home! Numerous ideas on preventive and counteractive measures, such as fluorescent light shields, separate reader/stack areas so that cool temperatures and 40-50 per cent humidity can be maintained in the latter, non-knifing book ends, i.e. the type with curled edges, drop spine boxes for rare items, and proper physical handling (!), were offered.

Bob Jones shared with the group some of his expertise in the area of score selection, including comments about the advantages and the pitfalls of blanket plans--smaller libraries benefiting in general more than larger ones in his opinion--and giving an overview of how dealers select titles for different profiles. He also cited numerous specific selection lists which can assist in

developing a new collection or fill in gaps in established ones. His system for organizing and making efficient use of recent publishers' catalogs (always dating them, periodically weeding them until after 5 years when they are put in storage) is an inspiration!

Group members afterward had a spirited discussion on the future possibilities for Illinois Music Libraries, deciding to direct efforts toward a traveling workshop to visit Illinois libraries without music specialists and offer presentations on the cataloging, binding, collection development, and reference aspects of music librarianship. The traveling group would consist of a pool of interested librarians who would alternate the responsibility over any given year. While Illinois Music Libraries also decided against formal affiliation with Illinois Library Association, possible sponsorship of the workshop by the Resources and Technical Services Section of Illinois Library Association is being explored.

Connie Nisbet
Northwestern University

PENNSYLVANIA

Our first meeting was in Lancaster, Pennsylvania on September 29, 1974. Those present discussed the libraries they represented formally and informally. Organization of a Chapter was discussed and proposed.

On May 10, 1975, during a luncheon meeting at Carnegie Library of Pittsburgh, the Constitution and By-Laws were approved. Dr. William Weichlein, former Executive Secretary of the Music Library Association, spoke of the past and present of the organization. Ida Reed agreed to serve as Chairperson of the Nominating Committee.

In Philadelphia the following September 28, we toured the Music Department of the Free Library of Philadelphia, including the Fleisher Collection of orchestral music, and the Music Library at Curtis Institute. Via mail ballot, the following officers were elected: Richard M. Duris, Temple University, Chairperson; Carole Franklin, Penn State University, Vice-Chairperson/Chairperson-elect; Deanna Snowden, Carnegie Library of Pittsburgh, Secretary/Treasurer. Committee Chairpersons appointed were: John Fleming, Edinboro State College, Membership; Suzanne Perlongo, Indiana University of Pennsylvania, Nominating; Norris Stephens, University of Pittsburgh, Publications.

Carole Franklin planned the meeting held at Penn State University on May 2 and 3, 1976. The membership enjoyed the following program: Ann Ekstrom, OCLC, "OCLC and Music: Progress Report"; a panel discussion was stimulated by questions proposed by Blair Krakowski, Carnegie Library of Pittsburgh, Myrtle Nim, Carnegie-Mellon University, Suzanne Perlongo, Indiana University of Pennsylvania, and Mary Jane Wiles, Penn State University; Ruth Schuetz, University of Pittsburgh, "Indexing a Jazz Collection"; Allen Cohen, Pennsylvania State University, "Building a Basic Collection of Jazz Recordings"; Harry Perison, Pennsylvania State University, "Charles Wakefield Cadman: Penn State's Collection and Research in Progress."

The fifth meeting was November 14 and 15, 1976, at Indiana University, Indiana, Pennsylvania. Also planned by Carole Franklin, et al, the program included: Helmut Alpers, Vice-President, General Bookbinding Company, Chesterland, Ohio, talk and slide presentation, "Commercial Binding"; Ann Viles, Curtis Institute, demonstrated "Do-it-yourself Binding"; Kathleen Monahan, Executive Secretary, Study Center of American Musical Pluralism, Pittsburgh, audio presentation of "Ethnic Record Companies in America"; Frank Zabrosky, Curator, Archives of Industrial Society, University of Pittsburgh, "Oral History Methodology"; Pamela Shaw, University of Pittsburgh, "Problems of Cataloging Hymnals."

Our newly elected officers are: Carole Franklin, Penn State University, Chairperson; Ida Reed, Carnegie Library of Pittsburgh, Vice-Chairperson/Chairperson-elect; Myrtle Nim, Carnegie-Mellon University, Secretary/Treasurer. We have accepted an invitation to have our next meeting in Philadelphia in the Spring.

Deanna Snowden
Carnegie Library of
Pittsburgh

NEW ENGLAND

The Annual Spring Meeting of the New England Chapter will be held on Saturday, April 23, 1977 at Wellesley College, Wellesley, Massachusetts. The program will revolve around the Library's newly formed cassette facility and the Music Department's recently established Musical Instrument Collection. For further information please contact Ms. Dena Janson, Secretary-Treasurer, James P. Admas Library, Rhode Island College, Providence, Rhode Island 02908.

The New England Chapter is also sponsoring a Music Cataloging Workshop on Saturday, May 7, 1977 at Pittsfield Public Library, Pittsfield, Massachusetts. For further information please contact Robert Cunningham, Werner Josten Library, Smith College, Northampton, Massachusetts 01063.

Diane O. Ota
Boston Public Library

SOUTHEAST

The Southeast Chapter of the Music Library Association met at the University of Tennessee in Knoxville on November 5-6, 1976. John Rice Irwin and "friends" opened the program Friday with an evening of music, mountain philosophy, and Appalachian instruments. Saturday's schedule included Joan Moser's summary of "Materials and sources for traditional music of the Southern Mountains" and a presentation by members of Appalshop based in Whitesburg, Kentucky. Jack Wright and his colleagues presented a sampling of the traditional music being recorded on the June Appal label. The Appalshop representatives also offered a delightful introduction to mountain storytelling traditions. During the afternoon, members joined the Knoxville Old Harp singers in a two-hour sing.

The chapter also sponsored a workshop on music acquisitions and collection operation at the SELA meeting on Friday afternoon. Over 75 librarians from the Southeast attended Jeannette Drone's fine presentation.

At the business meeting, plans were laid to continue cooperative projects for librarians in the region. Officers were elected for the next two years and are: Jerry Persons, Chairperson (University of Georgia); Mary Alice Rhea, Secretary-Treasurer (Tampa Public Library); Katherine Jane Hughes, Member-at-large (Charlotte Public Library); Joy Vee Davis, Member-at-large (Ralph Brown Draughton Library); Pauline Shaw, Past Chairperson (University of Tennessee).

The Southeast Chapter held its annual meeting October 10-11 at the University of Georgia (Athens). Friday was devoted to a panel discussion of SOLINET and making plans for chapter activities. On Saturday participants saw the Fine Arts-Audio Department and heard a description of sources related to the commercial aspects of music.

"SOLINET, its Progress, Problems, and Projections," moderated by Jerry Persons (University of Georgia), began with a tour of the library's Processing Department. Larry Dixon (University of North Carolina) analyzed procedures and plans for using the network's services at UNC. Kenneth Thomas, Training Coordinator for SOLINET, dealt with questions raised by panel members and participants. Subscribers were encouraged to hold scores until the MARC format for music is available. Also mentioned was the possibility that SOLINET may establish its own processing unit with capabilities independent of OCLC's.

Jeanette Drone (Memphis State University) presented "This Business of Music, Reference Sources." A classified bibliography of material dealing with legal aspects; performance and teaching; composing, writing, and copying; publishing and recording; arts management and sales; as well as radio, television, stage, and film was distributed and discussed. Included were comments on the Memphis State program for those seeking careers in businesses related to the arts.

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The purpose of the NEWSLETTER is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship. All pertinent communications and short articles are welcome.

The NEWSLETTER of the Music Library Association is published four times a year: September-October, November-December, March-April, and May-June. Address editorial correspondence to MLA NEWSLETTER, Morris Martin, editor, Music Library, North Texas State University, Denton, Texas 76203. All other correspondence should be addressed to: Business Manager, 343 South Main Street, Room 205, Ann Arbor, Michigan 48108.

Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at April 23rd.

During the business meeting Jeanette Drone was elected member-at-large to fill Valerie Burnie's unexpired term. Members voted to assess \$3.50 as annual dues and to report news about activities in library journals within the region. Committees were created to study three projects: 1) Jeanette Drone will chair efforts to arrange sessions and workshops for colleagues who deal with music materials as part of more general collections. 2) Dale Hudson (Florida State University) will begin planning an annotated directory of music collections in the chapter. 3) Larry Dixon will explore the possibility of establishing a liaison committee to SOLINET.

Jerry Persons
University of Georgia