

FROM THE ANNUAL CONFERENCE

Cataloguing Session

Selima Mohammed : Audio-Visual Cataloguing.

Some opera video recordings are of feature films (e.g. "Zeffirelli's Traviata), but most are filmed stage productions. While enjoyed by opera fanatics of course, they are placed in library collections more often as teaching tools, for students and researchers in the many arts which opera encompasses -- music, theatre, stage direction, sound recording, and the visual arts of set design and costume. Selima Mohammed contrasted the opening credits of the video of the Glyndebourne production of Die Entführung aus dem Serail with cataloguing from various sources, showing much disagreement among cataloguers on choice of entry, statements of responsibility, and extent of note information. Further examples in her handout reinforced this picture of confusion and inconsistency. The cause of this, she claimed, is AA2: rules are minimal, but can be interpreted as authorizing main entry under title. This is a choice which, for operas, common sense might reject, but many cataloguing authorities do not. The Library of Congress offers no leadership -- it doesn't handle opera videos.

Her practice at McGill is to add to the minimal descriptive records found for example in UTLAS, and include access points for directors, producers, and Canadian singers, even if they are not listed in the opening credits. These enhancements are needed, she asserted, to make this complex art form, preserved in a complex artifact, useful -- and the rules should be changed to reflect the real needs of the users.



Ann Allen and Vivien Taylor : Music in the NOTIS catalogue.

Ann began by comparing a useful library catalogue to a supermarket, stocked with goods on a self-serve basis. For very early collections, this goal could be met by lists and inventories, but the cataloguer's work changed as the need became apparent for a finding tool which would anticipate the user's requirements, identified as author, title, and subject. In manual card files, the cataloguer controlled these access points incorporating cross-references and filing related headings logically. Early on-line catalogues, demanding typing skill, knowledge of headings, spelling accuracy, etc., offered no advantages: newer OPACs may be superior. NOTIS release 5, now being tested at Queen's, allows searching on author, title, and subject, plus keyword and call number, with Boolean searching possible. Ann described in detail features of the display screens, pointing out their many advantages, and noting that this product's limitless potential for improvement is one obvious area of superiority to the card catalogue.

Vivien spoke about the specific advantages for authority control. Using NOTIS since 1988, and beginning with name authority files put into staff access since 1989, Queen's' file now includes 120,000 names. Their aim is a relationship of direct electronic connection between authority and bibliographic files. Using as examples the Leonora and Fidelio overtures, she showed us coding sheets and user display screens, demonstrating the extensive, sometimes overwhelming number of cross-references which can be generated by title-page transcription. Beginning an on-line file provides an opportunity to review policies, adapting AACR2 to local needs, for example, using editorial judgment to produce a more useful public catalogue.

Responsibility for Preserving the Record : Concert Programs

Timothy Maloney : The National Library of Canada

Tim told us first that these primary documents of social and musical life are certainly not collected comprehensively across the country, despite the many reasons why they should be. To the recent EMC questionnaire, only ten of thirty-five university music libraries, seven of twenty-five conservatories, eight of fifty-one public, and seven of twelve special libraries, reported program collections.

The NLC has 61,000 programs, 85% Canadian, dating from the mid-1800s to the present, occupying 350 linear feet, and growing by five or six thousand items per year. The collection was established in 1971 with a campaign by Helmut Kallmann, and renewed when work began on EMC. but is still subject to intermittent and inconsistent contributions. Acquisition methods include direct mail solicitation, legal deposit for magazine-format items, and gifts of archival collections from composers, critics and performers. Access to programs is rudimentary: they are physically organized geographically then chronologically, but have not yet been indexed.

Gwendolyn Creelman : Mount Allison University Libraries (paper read by Suzanne Meyers Sawa)

In 1839 Charles Frederick Allison, a local merchant, offered to purchase a site and erect a building to house the Mount Allison Wesleyan Academy. In 1843 this Academy for Boys was opened, and in 1854 a Female Branch was added. In 1858 an Act of the New Brunswick Legislature established Mount Allison College as a degree-granting institution.

In 1874 Mount Allison awarded its first music diplomas. However, as early as 1855, The Mount Allison Academic Gazette (a journal and calendar) declares "Composition and vocal music are continued throughout the entire course" as part of the course of study for the Female Branch, Collegiate Department. Mount Allison has thus had well over 100

years of music making activities. The University Archives, which attempts to collect concert and recital programs as part of its mandate, was established only in 1969-70, but now holds a rich, if incomplete, collection, dating as far back as 1860. The programs are of varying provenance: many of the earlier ones were saved from the dustbin by Raymond Clare Archibald, once Librarian of the Ladies' College. The Archive holds 19" (hundreds of items) in this series, divided into Student, Faculty, and Visiting Artists concerts. Other sources such as The Argosy (student newspaper, 1875 to the present) and other journals and yearbooks provide further information on concerts and reviews of performances.

Since the academic year 1969-70, the Music Department has issued the annual Concerts and Recitals which documents all programs it sponsors. Concert programs are sometimes bound in with university calendars and programs for convocation and closing exercises. The Archives holds these materials almost complete since the 1840s. And of course concert programs can be found scattered throughout the many private papers, scrapbooks and club records in the Archives.

At this time there is no separate finding aid to programs in either the university records or private papers. This is an important future project, as researchers have come to realize that archival records are a primary source for the documentation of our cultural past.

Isabel Rose : Metropolitan Toronto Reference Library (paper read by Suzanne Meyers Sawa)

The archive of performing arts programs in MTRL comprises over 50,000 music and theatre items; of these, almost 20,000 are music programs. they reveal the rich musical life that flourished increasingly in Toronto from the mid-nineteenth century to the present: the artists and the music they performed; the organized efforts to develop a

musically cultured community. Peripherally, a particular program may illuminate an historical or social event, and through the advertisements and announcements sometimes contained, programs provide considerable social commentary.

The key to the collection is the index, which occupies ninety card catalogue drawers. For each Toronto program, cards are filed at four points of access -- concert venue, date, performers, and the name of the concert series. A researcher is offered either an impressive overview of Toronto's music making, or answers to specific questions.

Suppose for example one wished to discover where musicians were performing in Toronto in the last twenty-five years of the nineteenth century. A scan of the index entries by date reveals that the Horticultural Gardens, Shaftesbury Hall, the Mechanics Hall, the Toronto College of Music, and a good number of churches were frequent venues; that the Caledonia Curling Club Rink was the site of the first Toronto music festival in 1886, that the Association Hall and Dingman's Hall provided alternative performance spaces, and that Massey Hall opened in 1894. Further, by cross checking the entries by venue, one can develop a picture of the history of the venue as a performance space.

Reference staff in the Arts Department find that researchers use the collection for many purposes: to verify that an artist performed here on a certain date; to find a specific program of an artist; to investigate the repertory of a period.

For acquisitions, individual donations have always been an important source, sometimes of the most interesting and elusive material. Occasionally we will buy a historically valuable program from a dealer. For current items, a senior staff assistant actively maintains contact with about 40 local organizations, to urge them to donate programs and promotional materials. We display their publicity, and our collections develop at the same time.

The History Department's collection in the Baldwin Room is the location for fifteen pre-Confederation music programs, the earliest dating from April 23, 1847: a concert by the Toronto Philharmonic Society "for the benefit of the Irish and Scotch Relief Funds...in the University Hall". The next date from 1851 when Jenny Lind gave three concerts, Oct.21-23, at the St. Lawrence Hall. After 1867, the collection in Arts is the major resource. Individual programs are processed in the Department, housed in acid-free folders and filed by date.

Developing and maintaining the collection is labour-intensive. The collection policy, redefined since the amalgamation of the formerly three arts departments into one, will be to reflect musical activity within the metro Toronto area. Cards will be prepared for programs up to 1988. The future of the collection index is likely to be linked to our ability to develop an on-line data base for computerized indexing.

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A lively discussion followed. Several members pointed out further responsibilities librarians should take on: Suzanne Meyers Sawa reminded us that programs are usually lacking for performances of traditional or improvised music, and other documentation (notes, tapes) is required; Denis Rivest noted the importance of posters; Bryan Gooch remarked on the usefulness of clipping files. Others pointed out resources that might be overlooked: Bob Foley wondered whether the EMC survey included local museums, and SOCAN which receives programs from its members; Susan Kooyman revealed that the Glenbow Museum holds all records of the Calgary Philharmonic, including programs. Further questions were raised about whether these collections should be organized in library or archive formats, and about preservation levels, and funding sources.

Conservation Techniques

Gilles Saint-Laurent : Conservation of Sound Recordings.

After reminding us of the acoustical differences between analog and digital sound reproduction, Gilles explained the problems of chemical degradation inherent in the plastics used for sound recordings. Their lifespan is determined first at manufacture, by the process and any additives, and later, by handling and storage conditions.

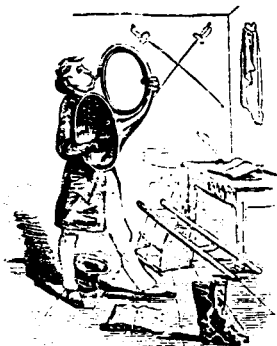
Vinyl discs, which are 75% polyvinyl chloride, are the most stable so far: their lifespan may be 100 years. Heat and ultra-violet light degrade PVC, releasing hydrochloric acid. Tapes have a ferro-magnetic base layer, with a binder added to create stability for playback. Manufacturers used acetate formulas until the 1960s, then polyester/mylar replacements, improving resistance to hydrolysis. A third layer of carbon black is now added to reduce stretching. Compact discs have laminated layers of polycarbonate, aluminum, lacquer and label ink. The long-term effect of interaction of these varying materials is unknown.

Discussion centred on the handling and labelling of CDs, where most trials and errors are now being made. Daniel Noël insisted that Rally car-wax removes nicks on CD playing surfaces!

Gail Anderson : Sound Recordings in the Public Library Environment.

Gail began her talk by stating that for a public library, conservation equals retention. Calgary has circulated recordings in all genres since 1945, from the Central Library and fifteen branches, and now faces various issues raised by upcoming and outgoing formats. CDs are available in six branches now, and collections will soon be placed in others. Only 25% of the population currently owns players, but CD circulation (almost entirely to male users) is very heavy. For LPs, purchase is now minimal, and conservation will be limited by space concerns to a "reference" collection of repertoire otherwise unavailable, including much Canadian pop. Except for ethnic and youth repertoire, cassette purchases will probably be phased out, since the future of this medium is uncertain. (Cheryl Osborn and Daniel Noël remarked that on the other hand, patron interest plus relative resistance to damage make cassette the format of choice in their public libraries.) In Calgary the main CD and cassette conservation challenge is security: pop cassettes are stolen at a rate of 100% unless stored behind the circulation desk; CDs were stolen at random and in large quantities before liaison with police and local second-hand shops lessened this drug-related crime.

CAML/ACBM CONFERENCE 1992



30 May/mai - 2 June/juin
University of Prince Edward Island,
Charlottetown;
Mount Allison University,
Sackville

Program : Kathleen McMorro, University of Toronto
 Local arrangements : Peter Higham, Mount Allison

Music Archives in Alberta

Susan Kooyman : The Glenbow Collection. The Glenbow Museum has been collecting political, social and historical documents of Western Canada, especially Southern Alberta, for thirty-seven years. There are significant holdings of sheet music and recordings, and also archival collections of composers, teachers, performers and music lovers. Susan illustrated her talk with sixty slides of news clippings, manuscript and published music, programs, scrapbooks and posters, as well as portraits and group photos. She described figures as distinctive as A. Glen (Annie) Broder, a composer and music critic, or Mart Kenney, a country music band leader, and showed us records of piano companies, photos of amateur choirs and bands, settlers' diaries noting the importance of musical instruments, and minutes from United Farm Women of America meetings, recording purchases of songbooks, and their promotion of music education.

Brock Silversides : The Provincial Archives of Alberta.

This Archive, ten years younger than the Glenbow, collects the history and development of Northern Alberta culture. In music this means all eras and cultures, from aboriginal music to symphony orchestras and disc jockeys. The administrative records of recording companies, studio logs, diaries, itineraries, and publicity materials are among the documents to be collected. Tapes of traditional Blackfoot and Cree drumming and singing, and audio-visual materials illustrating the results of missionary activities, e.g. choirs, bands, and religious ceremonies, are other examples. Extensive collections of recordings and films document broadcasting activities. Organizations and individuals working in classical music are very well represented, there are strong collections of historic recordings of ethnic and of country and western music, and special efforts are made to attract collections in pop, rock, blues, etc.

Patricia Lloyd : The Sunwapta Archives Sound Collection.

This wide-ranging collection of 15,000 recordings, mainly 78s, of classical, pop vocal and instrumental, big band music and jazz, is an unusual feature of this community college (Grant MacEwen College, Edmonton). It was offered as a gift by a local philanthropist, Dr. G.R.A. Rice of CFRN (Sunwapta Broadcasting). A matching Alberta Government grant, used for recording equipment and preparation of the data base, provided the essential support which made acceptance feasible. Data entry into the ULISYS on-line system took two years. Available access points are composer, arranger, lyricist, performer, song title, and record manufacturer's number; there is no subject access at the moment. Cassette dubs are prepared for loan of requested items (most discs are over fifty years old) and are erased on return.

KEITH MACMILLAN IN MEMORIAM

The death of Keith MacMillan on May 20, 1991, was an occasion of sadness for the Canadian musical community. One of the many aspects of his career was the presidency of CAML/ACBM in 1974/75, when the first IAML conference in Canada was organized. As reported in the minutes of the Annual General Meeting, the membership approved a donation in Keith's memory to the Sir Ernest MacMillan Memorial Foundation, an organization which provides scholarships to outstanding young Canadian musicians. CAML/ACBM president Deborah Rosen has now received letters of thanks and appreciation for this donation from Patricia MacMillan, and from John Lawson, director of the Foundation.

National Library Policy

Timothy Maloney : Collecting priorities in the National Library. As a result of internal reviews started in 1988, current NLC activities are all undertaken and reported in terms of support of heritage study and of library development, and promotion of resource sharing. Collection of Canadiana - material published in Canada, by a Canadian, or on a Canadian subject - is the core of the acquisitions policy. Acquisition, usually of two copies, is mainly by legal deposit, gift, and purchase. Areas of special interest, in which non-Canadiana will be collected to support research, may include music, since, for example, most music performed in Canada is non-Canadian. Musical Canadiana -- books, scores, periodicals, recordings, software, is not limited by genre, level or language. Any Canadian connection is represented -- songbooks or festschrifts with a Canadian item, sound or videorecordings in all formats which have any Canadian contribution (venue, performer, editor). Archival collections of persons and institutions of national significance are maintained, as well as programs, posters, and vertical files. Priorities in non-Canadian material are reference and research tools.

To a question about support for multi-cultural communities, Tim answered that musical materials of other cultures are collected if they have a Canadian connection. He also clarified the responsibilities for audio and video collecting: commercial recordings by the NLC; broadcasts by the National Archives; and unprocessed field recordings by the Canadian Museum of Civilization.

Research Training

Sandra Acker : The Accidental Tourist; One Librarian's Approach to Training Graduate Music Researchers. Sandra explained the Music Bibliography course she has been teaching for five years, a required course for graduate students in composition, performance, and musicology. The term-length course is given in eleven sessions of two hours each, mostly on types of reference works, with weekly quizzes and exercises, lists of works to examine, a required activity log, and the assignment of a bibliographic paper. Sandy identified a number of goals: to develop the skills to read and assess a music information source, to select one appropriate for a problem or paper, then to use other libraries, and resources outside libraries. Classes focus on models, e.g. one index or discography, to develop concepts and criteria for assessing other titles. She aims for student involvement and accountability, and group co-operation, emphasizing discussion and analysis rather than lecturing, although faculty colleagues are invited to describe particular projects.

Ideals of having students write reviews, use interlibrary loan resources, search on-line data bases and benefit from other CAI approaches, gave way to time constraints. Her future goals are to move from a tool-centred toward a problem-centred approach. As an "accidental professor", asked to teach unexpectedly, probably for budgetary reasons, Sandy continues to refine the design of her "tour guide", to offer expedient solutions to the challenges of travel in the world of information.

The editor welcomes submissions in the form of letters, news items, and offers of reviews or articles.

Vous êtes invités à soumettre articles, lettres, compte-rendus et informations aux Nouvelles.

Deadline for material for next issue : Dec. 1, 1991

Date limite des soumissions au prochain numéro : 1 déc. 1991
