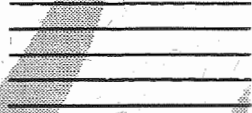


Archives and Documentation Centres (Australian Branch)

Association of Music Libraries,

Continuo



volume
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Continuo



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Editorial

This year brought the IAML International Conference to the Southern Hemisphere for the first time. Held in Wellington, New Zealand and ably hosted by the small but active IAML (New Zealand) branch, the proximity to Australia prompted many IAML (Australia) members to attend. Despite being the first ever IAML conference held in winter, 138 delegates made their way from around the world, many leaving sunnier Northern Hemisphere climates to attend the five day conference. It offered wonderful opportunities to meet and network with colleagues, to exchange ideas, become inspired and to learn about libraries and collections from around the world. It was also an opportunity to communicate to this receptive gathering the many cultures of the Pacific Rim. Beginning with the powhiri or Maori welcome, followed by a fascinating plenary session on musical instruments of the Maori people, delegates were entranced at the worlds being opened to them. Many New Zealand members presented papers on their collections and we were privileged to hear John Mansfield Thomson speak on his fascinating memories as founding editor of the journal *Early Music*, who passed away not long after the conference. A number of Australian members presented papers which provided an excellent picture of the activities and quality of work undertaken in music libraries in this country.

This issue of *Continuo* has five articles covering an interesting range of practice and research. It opens with a paper presented by Gordon Abbott and Mary O'Mara at the Wellington conference. 'Audio on the Web' presents a comprehensive summary of this burgeoning area on the Internet. Dr Timothy Maloney's paper on the digitisation program at the National Library of Canada's Music Division complements this. Sydney members heard him speak on this during a visit there after the conference. Kit Smith's passionate paper on the Veech Library Church Music Collection highlights preservation issues and the different formats that could be utilised to do this. The National Library of Canada's programs could serve as a model for this collection and many other historical collections in our libraries. The historical theme is continued with Helen O'Donoghue's fascinating paper based on a collection of letters at the *Österreichischen Nationalbibliothek* with intricate links to the Australian tours by Sir Charles Hallé, Wilma Norman-Neruda (violinist) and Marie Fillunger (soprano) in the late nineteenth century. Finally, Paul Bentley continues his series of articles on the role and future of arts libraries and museum special interests groups in Australia. He provides background, the current state and steps for the future. One of these steps includes the collation of information through a survey for which he has provided a draft. Take the time to read his thoughts and contact members of the IAML Executive if you wish to highlight any issues that you believe should be pursued.

Next year brings another opportunity to meet with the IAML (Australia) Biennial Conference to be held in Brisbane 6-7 July. I hope to see you there. I also ask you to consider writing for the next issue of *Continuo*. Copy is due on 31 October 2000 so there is plenty of time. This issue indicates the broad range of writing that this journal supports and indicates the opportunities it offers to promote our profession through research and information sharing. I urge you to make the most of this voice.

Georgina Binns - General Editor

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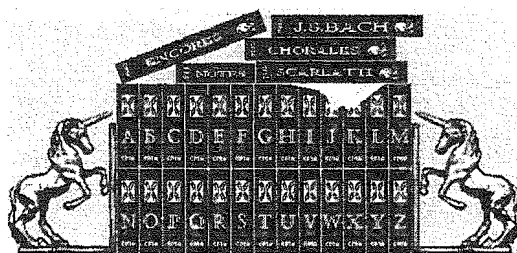
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IAML (Australia) Biennial Conference 2000



Music Publishing and Supply.

6-7 July, 2000

**at the
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Audio on the Web: Applications in Academic Music Libraries

Mary O'Mara, Architecture/Music Library, The University of Queensland
Gordon Abbott, Performing Arts Library, The University of Adelaide

*Paper presented at the International Association of Music Libraries Conference,
Wellington, New Zealand, 18-23 July 1999*

Overview and background

Most of us in music libraries would remember the impact of the announcement of *Project Jukebox* in the early 1990s, which for music librarians has been a prelude to thinking about the possibilities of remote access to music generally. *Project Jukebox* was a European Union (EU) initiative, whose aim was to test remote access to the holdings of national archives anywhere in Europe, from any local library. The pilot involved four libraries in Norway, Denmark, Italy and the United Kingdom. In each test site, users were offered a selection of 100 hours of pre-selected music, or the choice of selection from the online catalogues of the institutions, for listening later (subject to copyright clearance). The project was a close precursor to World Wide Web (WWW) developments in sound transmission. As in almost all areas of activity in society over the last five years, the impact of the WWW has been dramatic in the dissemination and delivery of sound to consumers. Examples of the dramatic increase in options are:

- **Retail sites for the ordering and purchase of sound recordings** These have proliferated. Well-known sites are Amazon, Cdnw, Music Boulevard, and Tunes. It has been claimed that music sites are among the most popular on the Web, with both record companies and music retailers prominent among those available. Most of these sites offer large stocks of CDs and make sound clips available across the Web for sampling. Music Boulevard in particular is a particularly large site, with several arms including Classical Insites, Jazz Central Station, Leonard Bernstein, and Rocktropolis, which offer special effects, information, and an estimated 350,000 music samples. Somewhat inevitably, traditional retailers (through organisations such as the National Association of Recording Merchandisers in the US) have become concerned about a price war, where margins for CD sales are already declared to be as low as possible. The situation continues to be fluid, with factors such as the cost to online retailers of alliances with Internet service providers and search engines, forming part of the mix.

In June 1999, another type of virtual retail for music sound was announced: the music kiosk service from Sony and Digital On-Demand. The service enables consumers to order Sony CDs that may not be in stock through their local retailer, via Digital's database of Sony's inventory. Samples of the desired CD can be heard through the kiosk, then ordered if desired, for pickup at a nominated local retailer. Most CDs will be burned on demand, with laser-printed booklets made available for insertion by store staff.

- **Radio sites with live music broadcasts** With over 4000 radio and television stations broadcasting over the Web, a wide range of music is available through this means. As opposed to analog broadcasts, Webcasts are not dependant upon physical proximity to the signal source, which means that local Webcast stations are available throughout the world. In 1999, the American MTV (Music Television) Network is launching a new radio service,

which will include hundreds of pre-programmed and personalised radio stations. This site, which is being developed under the title 'The Buggles Project', will include music news, music auctions, and of course, a wide range of music itself. Advertising will be a key source of revenue, and negotiations with major record companies are in progress towards licensing agreements which will offer consumers interactive music programming. Public broadcasting examples are the British Broadcasting Corporation (BBC) Radio services, and the Australian Broadcasting Corporation (ABC) networks Radio Australia and Triple J.

- **Sites with music channels for selection** This type of site is also developing rapidly. The online music business is moving quickly towards delivery of music content on both a free and pay basis, at increasing speeds of access. One of the earliest examples is Spinner, which has over 100 channels available for free listening. LiquidAudio is one of the many sites which allows previewing and listening to music on Web sites. The Italian Society of Authors and Publishers (SIAE) (which also covers the interests of composers) has recently begun to issue experimental licences for diffusion of music via the Internet, beginning with a service for customers to listen to a personal selection of music. The recent proliferation of Internet 'jukeboxes' will be outlined later.
- **Music Library sites, primarily for retrieval of course listening** Some academic music libraries are already offering reserve course listening via their Web pages, for retrieval by their clients only. We will be looking at some examples of these later. We believe that this type of service is likely to proliferate within a short time.

Technologies and methods

The systems and formats used for sound transmission over the Internet have changed considerably since the 'early days'. Also of course, rapid improvements in the capabilities of servers and receiving computers have altered the picture as well.

- **Early downloading techniques** Those involving .wav and other file formats were tentative and cumbersome, requiring long download times. It was quickly discovered that it took considerable time and memory to download large multi-kilobyte files, for just a few minutes of sound, often with poor sound quality.
- **Streaming** The advent of streaming technology led to massive improvement in audio delivery. Streaming is a software tool that enables delivery of audio from a standard Web server, utilising HTTP (Hypertext Transfer Protocol) over TCP/IP (Transmission Control Protocol/Internet Protocol) networks. The files are not retained, but played as received in a steady and continuous stream. Data can start to be played or relayed before the whole file is received. This is made possible by the saving of excess data in a buffer, which acts to retain the data until needed in sequence. Progressive Networks of Seattle was one of the first to offer this technology, known as RealAudio. A further development was RealMedia Architecture, which builds on the streaming technology in RealAudio, allowing for multiple tracks to stream data in parallel, enabling a number of receivers to access the same RealAudio file simultaneously. RealAudio has been dominant in sound transfer over the Internet for the last five years. RealAudio is proprietary software, currently available free, with a charge applicable for higher applications. To receive RealAudio files, it is essential that server, encoder and player are all compatible. The

RealNetworks homepage offers download of the RealAudio player, with the aforementioned Spinner another Real site worth exploring.

Other streaming alternatives have emerged. Microsoft has developed a streaming standard called NetShow, which was planned as a standard with Microsoft's Internet Explorer. Netscape has developed Media Server, a similar service with the ability to add synchronised sound to Java and Javascript applications already on a Web site. Macromedia's Shockwave technology is another player in the field, which in turn was teamed up with another company to produce Audioactive, regarded as a serious competitor to RealAudio on server and transmission cost grounds alone. RealAudio though, remains the main contender for streaming technology, and its producer, the company now known as RealNetworks, Inc. continues to develop software products and services for the transmission of audio, video and other multimedia over the Web. On 17 May 1999, RealNetworks announced a joint agreement with National Broadcasting Commission's (NBC) Snap media portal service, to launch a new service for on-demand audio and video over the Internet, combining the search capabilities of Snap with the streaming technology of RealNetworks.

- **MP3** Sharon Nash (*PC Magazine* March 1999 p.29) has remarked that 'Of the top five keyword searches on the Web search engines HotBot and Lycos, four are of an erotic nature. The fifth keyword is attracting a remarkable amount of interest without being even slightly risqué: MP3.' This format has had a further significant impact on the somewhat volatile world of sound over the Internet, by again making feasible the concept of downloading. MP3 (Motion Picture Expert Group (MPEG) Audio Layer 3) represents an enormous improvement on earlier downloading formats, as it compresses CD-quality sound by a factor of 12 with almost the same fidelity. Due to the high level of compression made possible by this format for music, 1 minute of MP3 takes 1 MB of file space, which means that availability of MP3 downloads is quickly penetrating many sites. Music is becoming increasingly easy to access by this means, and a good site to explore initially is the MP3 site itself, searchable also via the new Lycos MP3 search site, which has searchable links to over half a million files. A recent example of the popularity of the MP3 site was the downloading of a file containing Beethoven's 'Moonlight sonata' 100,000 times in a month. MP3 firmware is now starting to appear on sound and video cards on personal computers. It is perhaps worth noting that the pioneering EU *Project Jukebox* employed MPEG Layer 3 compression standards in order to offer the best sound quality available, although it was at that time difficult to rely on adequate backup from other evolving PC technologies.
- **Jukebox developments** The development of both streaming and MP3 downloading have now reached a stage where 'virtual jukeboxes' have started to proliferate. Examples are: Sony Music Online is developing a 'jukebox' on a pay-per-listen basis, which will enable consumers to pay for 24 hours of access to a selection of material from Sony Music; Interscope Records of Los Angeles offers a jukebox service of streaming audio and video clips from their recordings; RealJukebox, released by RealNetworks on 3 May 1999 in a beta version, offers music downloading from the Web, recording an existing CD collection using RealAudio or MP3, and management of a sound collection via a PC; MusicMatch Jukebox offers a similar service via MP3, to download music to the receiver's 'digital collection', to play back with near-CD quality (with an upgrade to CD quality available for a small fee), and to organise MP3s into a database for creation of customised play lists. Through its MP3 MusicMatch Jukebox software, MusicMatch enables PCs to become personal jukeboxes. RealAudio previews of items for downloading or CD purchase from the MusicMatch site, are also available. The Web site currently indicates that the software has been downloaded by 3 million people over the last 6

months; and Goodnoise Emusic, which offers a similar service, with downloads available through both MP3 and RealAudio formats.

At the present time, the benefits of both RealAudio and MP3 are being utilised fairly consistently. The convenience of downloading using compression technology is enormously popular, while the ability of streaming technologies to transmit, for example, live broadcasts simultaneously to multiple users remains an important advantage.

- **Computers and players** The IBM Pentium PC is the standard platform, with 64 MB of RAM or greater, and Windows 95 or higher. RealPlayer and MP3 Jukebox software are all easy to download, although increasingly, there are costs involved in downloading this software. Options appear to be somewhat more limited for Macintosh users, although the RealPlayer is readily available. Goodnoise has developed the audio player, FreeAmp, described as a cross-platform audio player for Intel, Alpha and Linux processors, with a Macintosh version under active development. The Freeamp site has more information. Quicktime 4 is an Apple player which plays MP3 files. Winamp, Sonique and Freeamp are other players available for download.

Diamond Multimedia Systems has produced a portable 'Walkman' type player (with 32MB of memory) which can download and play 30 minutes of digitised music, the Diamond Rio PMP300 Portable Music Player. This player has dominated the market during its short life since November 1998, but a recent MP3 Summit held in June 1999 in San Diego has seen at least 5 new players become available, with improvements over the Rio. The Nomad from Creative Labs has double the memory (64 MB). This has now been matched by Rio. Thomson Consumer Electronics has released a product called RCA Lyra, which plays not only MP3 format but which uses RealJukebox software for its music management software. The German company Pontis has released a player with removable memory, which enables the user to upgrade as the cost of memory comes down. Meanwhile, Diamond Multimedia Systems was recently purchased by another company, S3 Inc., for US\$180 million in stock, and a new version of the Rio player has been announced.

Some existing projects in academic libraries

Academic music libraries are beginning to exploit the possibilities offered by the new technologies, particularly to ease the ever-present problems of making music accessible to large classes for study and analysis. Some music libraries have done much pilot work and service in this area is already well advanced. Three examples:

- **University of California, Berkeley, USA. The Digital Music Network Project** This service has been in operation since 1997, and provides access to listening list material for the current semester. CD quality streamed audio files and related accompanying materials are delivered from the Berkeley Sunsite server to listening stations in the Music Library and to some classrooms. Material can be requested by course number. Teaching faculty can request the addition of new sound reserves via the Sound File Submission Form, and have the flexibility of including notes and scanned materials for each item. The inclusion of digitised scores is under development.
- **William and Gayle Cook Music Library, Indiana University, USA VARIATIONS Project** Originally conceived as a computer network project from the late 1980s, the *VARIATIONS*

Project began operation in April 1996. Finding the right combination and compatibilities of server, network and client technologies provided many challenges in the search for a system that would ideally integrate the transmission of material in text, score and recorded sound formats. The importance of sound as the highest priority was stressed from the outset, and the project began with creation of CD quality files using Microsoft's WAV format. The index of band information was also entered, to provide the same level of information as the CD or record jacket of the original. Files were then converted into MPEG format with a compression ratio of 3.6:1, with the original uncompressed files retained for preservation.

Access for library patrons is via 45 IBM computers located at various points throughout the library, including a cluster of machines for class use. Apart from digital audio, the machines offer word processing, database and library catalogue access, and music computing functions (ear training, music notation, composition). Students can use the remote audio service in two ways: by selection of a prescribed work through the 'course reserves' option on the Music Library Home Page, followed by the list of recordings for each course; or by searching for a work not necessarily on a course list via the Indiana University's Library's NOTIS catalogue. If the item is available online, a URL (Universal Resource Locator) pointing to it will be displayed. Transmission is via a locally-written VARIATIONS player application which enables the student to control start, stop, replay, move through tracks etc.

By the end of the first few months of operation in April-May 1996 with the availability of course reserves for two undergraduate music theory courses, sound files were being delivered over 1000 times per day. The service has extended considerably since this time.

Desktop machines on the campus network are also permitted access, with patrons identified by IP address. No full copies of commercial recordings are made available, with only a few minutes of sound in memory at any given time.

- **George Edwards Library, University of Surrey, United Kingdom Project PATRON** This project was set up to deliver digital audio and other media across a high speed network, to again assist primarily with the problem of many students needing to access the same material within a limited time. CD quality of sound reproduction was regarded as of prime importance, as was the adoption of international standards of equipment and formats to allow for further changes in technology. Following transfer to a WAV format, MPEG Layer 3 was selected as the compression standard. Transmission was based on multimedia streams over a broadband network, with receipt through client Pentium PCs running under Windows 95 or NT, utilising a Web browser application.

Retrieval of material can be either via a simple search such 'audio mo' to retrieve all available recordings of Mozart, or via the Web interface to the library catalogue, the BLCMP Talis Web OPAC. The student can start, stop, replay or move forward as required. While individual use with headphones is the main focus of this project, a client computer can be connected to a data projector and sound amplifier for class use. The project also involves the use of video, and dance and musical notation, and further development suggests that this will be a major pathfinder in the area of multimedia on demand in academic libraries.

Copyright and costs

- **Upheavals, problems, fears** The question of copyright in sound recordings has always been somewhat acrimonious and confused. MP3 sites in particular have been the target of accusations of permitting breaches with downloads of CDs in particular without permission of copyright holders. The appearance of the Diamond Multimedia Systems Rio player was regarded by the record industry as one of the greatest threats to date, in that the player is affordable and easy to use. In June, Diamond was successful in a major legal suit in the US Circuit Court of Appeals, which ruled that the Rio player is not a digital recording device and thus does not violate anti-piracy laws. The MP3 site itself states that its file format can be used either legally (when artists and copyright holders have given permission for download or copy from CD for personal use) or illegally (when downloads are used for trade). These statements are no doubt in accordance with United States law, and implications across borders are probably additional cause for concern. The German Branch of the International Federation of the Phonographic Industry recently announced the closure of over 100 illegal Web sites, directed mainly at MP3 sites offering pirate copies. The Federation was reported to be active in 70 other countries in monitoring audio Web site activities, but despite this, the number of sites continues to explode.
- **Emerging commercial arrangements** It seems clear that both the recording and Web transmission industries need to develop co-operative practices to ensure fair remuneration to all concerned. A promising example is the Secure Digital Music Initiative (SDMI) being developed by the Recording Industry Association of America (RIAA) and several large recording companies, with backing from other large companies such as AT&T, IBM, Microsoft, RealNetworks, Sony, and Toshiba. SDMI has been described as a forum for both technology and music companies to come together to work towards a solution based on common interests. At its first conference in February 1999, the Senior Executive Vice President of the RIAA, Cary Sherman in a presentation (Available at www.sdmi.org/dscgi/ds.py/GetRepr/File-38/html), described SDMI as 'an attempt to create an open architecture and specification that will make it possible for consumers and content providers to find common ground on the terms on which music can be accessed and used. Products and services that conform to the specification will honour those agreements, allowing only the permitted uses.' SDMI is looking towards a specification to mark music at the source with a label stating rights management information embedded in the music. Cary Sherman also points out that the recording industry faces a protection problem of enormous magnitude, and that if the content of the music product loses value (as is starting to happen with 'pirate' sites), the drive for a high standard product will diminish. He also points out that the SDMI needs to grasp the opportunities of the electronic future by fostering cooperation on a global basis between both technology and music interests, to benefit both producer and consumer. It is hoped that a new infrastructure for creation, transmission and consumption of music will emerge. Possibilities are presented through such examples as:

The Italian Society of Authors and Publishers (SIAE) has started to issue experimental licences for the transmission and downloading of music via the Internet. There are several categories of licence, including one for listening to streamed files, and another for Web sites which offer music for downloading. Contracts are presently valid for this year only, with the experiment scheduled for review at the end of 1999. A sample of monthly licence costs is: 100 euros (US\$150) for non-downloadable streaming of 30 second demonstrations, 200 euros (US\$300)

for non-downloadable streaming of entire songs, .01 euro (US1 cent) for sample downloads of up to 90 seconds, .04 euro (US5 cents) for each whole title downloaded (for songs available for free download). A monthly list of downloads must be submitted to the SIAE. While this experiment could be superseded in due course, for instance, by a wider-ranging EU agreement, the SIAE believes that for the present this experiment both provides rewards for authors and allows for growth of the online industry.

In addition, the Goodnoise site (also mentioned earlier) has been granted a licence by the National Music Publishers' Association (NMPA) to supply songs in MP3 format. Goodnoise has undertaken to send regular reports of MP3 sales to the NMPA, and to pay royalties on each purchase. It is hoped that such arrangements might increase on a wider level. Downloading costs for most songs from Goodnoise is US99 cents, and for most whole albums US\$8.99.

- **MODE Music on Demand** This European company has developed a secure system for online music delivery, described as 'a high quality, reliable, secure infrastructure and e-commerce solution for the electronic distribution of music via the Internet'. The system comprises several core components:

First, a complete production service for music sound captured from all types of media, then digitised, encoded, encrypted and watermarked. Accompanying information can also be input into a database. Alternatively clients can acquire software to input into the database themselves;

Second, MODE offers storage on its network of secure territorial servers, for delivery of sound to customers on request. The territorial servers are designed to prevent unauthorised copying between users, thus allowing labels to restrict access as required;

Third, the system interfaces to Web shops, via existing Websites which handle electronic retailing, or creation of new sites as required. There are four basic service elements for this: 'Pay per Listen', where music is selected from a Web site then streamed in via a local server to the customer. Sound quality is at CD level, and the music cannot be stored; 'Pay per download' where customers can select and order for authorised download; 'Mail order', where customers can select and order material currently not held in a particular Web shop, and the order is processed and delivered within a few days, via listening or download; 'Compilations', where tracks are selected by the customer, then compiled and burnt onto a CD by MODE, for sale to the customer.

A few final points about MODE: Financial data is provided by the system and forwarded to collecting societies and rights holders. Profile information of all Website visits is retained, which is particularly useful for record labels looking at customer trends. Essentially, the MODE system covers all aspects of the chain of distribution, including fair remuneration to the creators of musical performance, both composers and performers.

- **Clearances sought by institutions** At the time of the *Project Jukebox* experiment, permissions were sought from appropriate agencies in all countries involved. In the United Kingdom, for instance, partial authorisation was obtained from the Mechanical Copyright Protection Society, and library sites involved held a licence from the Performing Right Society. However, the body representing the music industry, Phonographic Performance Ltd., was at the time not willing to give authorisation, given the interactive nature of the project. Ultimately, every recording selected needed to be cleared by the record company concerned.

Project PATRON also obtained agreements from the Mechanical Copyright Protection Society and the Performing Right Society, to permit use of material on the university campus for educational purposes. Like *Project PATRON*, the *VARIATIONS Project* at Indiana University is very clear about its purpose in supporting the educational mission of the School of Music, and about making only a few minutes of sound available at any given time. The *Project* never makes or distributes a full copy of a work. Distribution to network users is to authorised Internet Protocol addresses only.

We would suggest that the short to medium term solution might be a mix of some of those above: more official vigilance from bodies like RIAA in the United States, SIAE in Italy, and the International Federation of the Phonographic Industry, as well as the fostering of sites like Goodnoise, with good infrastructure from companies such as MODE. The development of a specification for 'watermarking' music at the source is definitely worth pursuing.

Project plans: Australia

To those of us working in academic music libraries (where whole classes of students need to access and analyse many musical works), the prospect of making sound materials available for simultaneous listening by multiple users is most attractive. At the present time, the University of Adelaide Library and The University of Queensland Library are both exploring the feasibility of creating sites to offer some music course listening materials via the Web, possibly along the lines of projects described above. Our initial investigations are likely to cover exploration of suitable Web sites, technical aspects, standards of transmission, and copyright clearance, from which we would hope to move to a pilot project similar to those described. We are aware that other Australian academic music libraries are also planning to move in this direction.

There is little doubt that the impact of the availability of music via the Web is already considerable. On the one hand, it has revitalised the interest of consumers in forming their own collections, and from the producers' point of view, will benefit the dissemination of music a great deal if handled correctly. So far, the commercial industry is dominated by access to current popular music, but 'classical' music must increase as transmission becomes ever more mainstream. We see the availability of more music via the Web to be of great benefit to both teaching and research in music, with so much material presently unavailable gradually becoming more accessible. Many artists see the development of Web sites for music as a distinct improvement over the former necessity to be accepted by a record company for dissemination and sales of their performances. It is hoped that reliable regulation will come soon, so that the many good features of audio on the Web can be maximised.

Audio on the Web: some sites

1. Retail sites:

- [<amazon.com>](http://amazon.com)
- [<cdnow.com>](http://cdnow.com)
- [<musicblvd.com>](http://musicblvd.com) (includes classicalinsites.com, jazzcentralstation.com, leonardbernstein.com, rocktropolis.com)
- [<tunes.com>](http://tunes.com)

2. Radio sites with live broadcasts:

- [<bbc.co.uk>](http://bbc.co.uk)
- [<abc.net.au/streaming/radioaustralia>](http://abc.net.au/streaming/radioaustralia)
- [<abc.net.au/streaming/jjj/newsradio>](http://abc.net.au/streaming/jjj/newsradio)

3. Sites with music channels:

- [<spinner.com>](http://spinner.com)
- [<liquidaudio.com>](http://liquidaudio.com)

4. Streaming sites:

- [<real.com>](http://real.com)
- [<snap.com>](http://snap.com)

5. MP3 sites:

- [<mp3.com>](http://mp3.com)
- [<mp3search.lycos.com>](http://mp3search.lycos.com)

6. Jukebox sites:

- [<real.com/products/realjukebox/index.html>](http://real.com/products/realjukebox/index.html)
- [<musicmatch.com>](http://musicmatch.com)
- [<emusic.com>](http://emusic.com) [Goodnoise site]

7. Players:

- [<real.com>](http://real.com)
- [<mp3.com>](http://mp3.com)
- [<winamp.com>](http://winamp.com)
- [<emusic.com>](http://emusic.com)
- [<freeamp.org>](http://freeamp.org)

8. Academic library projects:

- [<library.berkeley.edu/MUSI/>](http://library.berkeley.edu/MUSI/)
- [<music.indiana.edu/variations/>](http://music.indiana.edu/variations/)
- [<surrey.ac.uk/Library/research/PATRON.html>](http://surrey.ac.uk/Library/research/PATRON.html)

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Canada's Musical Heritage on the Web: The Digitisation Programme of the National Library of Canada's Music Division

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In 1995, the Music Division of the National Library of Canada (NLC) celebrated its 25th anniversary. In an article published that year in the Newsletters of both the NLC and the Canadian Association of Music Libraries, Archives, and Documentation Centres, I reviewed some highlights of the Division's first quarter-century and closed by mentioning a few dreams for the future. Among the latter was the hope 'to exploit new digitising technologies to make collection elements and access tools available on the Internet.' Although we were computerised since the 1980s, our archival finding aids and other pathfinders were still accessible only at the NLC.

Little did we realise how soon our hope for providing Internet access would begin to be fulfilled. Four years later, we are already Web veterans, and the scope and complexity of our projects has increased as the technology has evolved.

Our first experience was a collaborative one in 1995, when the NLC celebrated Women's History Month by creating some basic Web pages highlighting the achievements of 21 historical 'Women in Canadian Life, Society, Music, and Literature' <<http://www.nlc-bnc.ca/digiproj/women/ewomen95.htm>>. Six of them were celebrated musicians whose archives were held by the Music Division.

Following that initial step, the NLC committed resources in 1996 for several small-scale pilot projects, two of which were proposed by the Music Division: the conversion of a card file to a basic database, which became the Canadian Music Periodical Index (CMPI); and the creation of a 'virtual' exhibition recycling captions, texts, and graphics used earlier in a traditional exhibition devoted to the renowned Canadian concert pianist, Glenn Gould.

CMPI <www.nlc-bnc.ca/cmpi> now holds approximately 30,000 bibliographic records of articles covering all aspects of musical activity in Canada published in 475 Canadian music journals, newsletters, and magazines dating back to the mid-nineteenth century. As few of these publications were indexed elsewhere, we had been indexing them since the 1970s, though researchers had to visit the NLC to access the information. Details were recorded manually until 1993, when current indexing was automated and the retrospective conversion of the card file began. By 1996, about 16,000 index cards remained to be converted. When that was accomplished, the database was migrated to Web-compatible software, a Web interface was created, and bilingual query and ancillary pages were designed. (The NLC functions in Canada's two official languages, English and French.) Searches of CMPI yield basic bibliographic records, not the full texts of the articles in question, but 'CanMus' scholars greatly appreciate having remote access to this database via the Web. The site currently averages over 3,000 page requests per month. Indexing of about 200 current periodical titles continues and the new records are uploaded to the database several times per year.

The Glenn Gould Archive is a multi-faceted Web site <www.gould.nlc-bnc.ca> which evolved from the initial 'virtual' exhibition drawn from Gould's archival papers. Following tremendous public interest in the early version of the site, the NLC Music Division obtained funding to expand and diversify it in two subsequent phases, adding databases of the contents of Gould's archival *fonds*,

audio files, research tools (e.g., bibliography, discography, filmography, etc.), writings by and about Gould, works of art and poetry inspired by him, information on conferences and symposia devoted to Gould, links to other related Web sites, and more. The original 'virtual' exhibition was thus transformed into the NLC's first large-scale Web site, and set the standard for future 'archival' sites. This Web site currently receives an average of over 15,000 page requests per month.

While we have also mounted smaller 'virtual' exhibitions on the Web drawn from the archives of the Canadian composers, Sir Ernest MacMillan <www.nlc-bnc.ca/events/macmill/home.htm> and Claude Champagne <www.nlc-bnc.ca/champagne/>, two more ambitious Web projects undertaken since 1997 have benefited from our earlier experience and from rapid advances in Web technology. Both Web sites, Disc-o-logue and The Virtual Gramophone, have involved collections of sound recordings, and are built around multimedia databases.

Disc-o-logue <www.nlc-bnc.ca/discologue/> features a database of 90,000 cataloguing records of French-language popular-music recordings sold in Canada 1955-1985. The original Disc-o-logue was compiled on index cards by a Quebec record retailer who later founded SDRM (now SODRAC), a French-Canadian mechanical reproduction rights agency. The catalogue's importance to Canadian discography cannot be overstated. Since Canadian legal-deposit regulations have covered sound recordings only since 1969, no comprehensive listing (or collection) of pre-1970 Canadian discs exists. Disc-o-logue provides definitive information on French-language record production in Canada from the beginning of the 45- and 33.3-rpm era, listing titles we need to fill in the gaps in the national preservation collection of Canadian recordings. The NLC acquired the original card catalogue in 1986, and the Music Division converted it to digital form and mounted it on the Web in 1997.

The Virtual Gramophone <www.nlc-bnc.ca/gramophone/> is devoted to the 78-rpm era in Canada and takes its name from the Berliner Gramophone Company of Montreal, the world pioneer in flat-disc recording technology. It will eventually hold enhanced cataloguing records for the more than 40,000 Canadian 78s in the NLC's collection. Still at an early stage of development, the VG already features cataloguing data for 3,300 of the earliest Berliner recordings, with links to scanned images of the disc labels (so important to discographers), hundreds of audio files, photos and biographies of Canadian stars of the 78-rpm era, chronologies of recording technology, histories of the major record companies, links to related Web sites, and more. Though we require extensive funding to proceed with further phases of the VG project, this Web site has already drawn high praise from sister institutions such as the British Library and the Library of Congress. We hope that widespread interest in Web development in the Canadian public and private sectors, coupled with the approaching centenary of recorded sound in Canada, will bring us success in our search for funding.

For the near future, a Guide to Music Archives at the NLC, currently being edited and encoded in HTML, will be mounted on the Web in 2000. Entries in it will be hyper-linked to archival finding aids, as these are created and mounted on the Web, permitting a range of access to NLC's music archives, from cursory to detailed, depending on researchers' individual requirements. Finding aids to various music archives are already mounted on the Web as PDF files (consult the Music Division's home page for details at <www.nlc-bnc.ca/services/emusicol.htm>) and more are created each year.

Another 'archival' Web site, this one devoted to the Canadian jazz icon, Oscar Peterson, will be modelled on the Glenn Gould Archive site. Scheduled to be developed between November 1999 and April 2000, it will include an extensive 'virtual' exhibition, audio and video files (to the extent that copyright permissions are granted), a finding aid to Peterson's archival *fonds*, and, depending on time, resources, and clearances, articles and book excerpts about the pianist.

Longer-term, we have several Web proposals awaiting the green light and funding:

- a Canadian Concert Program Index, to provide remote access to the NLC's collection of over 70,000 Canadian concert programmes dating back to the mid-1800s. This, too, would ideally be a multimedia database, with cataloguing information linked to images of selected programs, photos and bios of celebrated musicians, audio files featuring the identical repertoire and performers as highlighted in selected programmes, information about historic instruments and venues, and so on.
- a database of Canadiana sheet music published 1840-1950. This database would include images of the music, cover illustrations, and advertisements found in the NLC's collection of about 20,000 pieces of historical sheet music (made up mainly of Canadian imprints, with some foreign materials showing a Canadian connection), audio files, bibliographic data, details about the publishers, lyricists, and illustrators, background material on Canadian music publishers of that era, and ancillary information.
- the addition of full texts to at least selected items in the existing CMPI database.

Any article I may write to mark the NLC Music Division's 30th anniversary in 2000 will be very different from the one I might have anticipated in 1995. The pace of our digitisation activities has surprised us all, but we look forward to maintaining and perhaps surpassing it in the future. As the world is increasingly connected to the Internet, national libraries owe it to their citizens to promote their heritage and make their treasures accessible in this way. In addition, both Canada's Heritage Minister, the Honourable Sheila Copps, and our new National Librarian, Roch Carrier (who began his tenure on October 1, 1999), have articulated their strong desire to exploit the possibilities of the Internet to make Canada's literary and musical heritage accessible to the world. The NLC Music Division awaits the challenges that lie ahead.

Internet links

'Women in Canadian Life, Society, Music, and Literature' at the National Library of Canada
<<http://www.nlc-bnc.ca/digiproj/women/ewomen95.htm>>

Canadian Music Periodical Index (CMPI) <www.nlc-bnc.ca/cmipi>

Archive of the Canadian composers, Sir Ernest MacMillan at the National Library of Canada
<www.nlc-bnc.ca/events/macmill/home.htm>

Archive of the Canadian composer Claude Champagne at the National Library of Canada
<www.nlc-bnc.ca/champagne/>

Disc-o-logue <www.nlc-bnc.ca/discologue/>

Virtual Gramophone <www.nlc-bnc.ca/gramophone/>

The Music Division, National Library of Canada home page <www.nlc-bnc.ca/services/emusicol.htm>

The Preservation of Printed Music: The Veech Library Church Music Collection

Kit Smith

Introduction

The preservation of Australian library materials has become a major concern of national significance. Fifteen years ago, Karl Schmude lamented the lack of preservation awareness in Australia, claiming that the issue of preservation of library materials was barely discernible as a professional priority.¹ At that stage, this was indeed an accurate assessment. Fortunately, there is plentiful evidence that this decade has seen a considerable increase in awareness and understanding of preservation issues at both public and institutional levels, with preservation becoming a crucial component of modern librarianship.²

While sound recordings are now vital, integral resources in most music collections, it is a fact that the major proportion of our rich music documentary heritage is still in paper based form. Many preservation concerns faced by music librarians are identical with those of other librarians: brittle books, acidic paper, destructive foreign substances, problematic bindings and climatic conditions. Nevertheless, there are also some important differences which require consideration, such as international sources of paper, storage, varied formats and sizes, music notation, reformatting methods and performance acceptability.³

For some time, the Catholic Archdiocese of Sydney had been concerned about the future, and indeed survival, of its major church music collection which had never been professionally catalogued nor safely stored. In December 1997, this writer was invited to accept an appointment to catalogue the collection. For a church musician and librarian, the challenge was irresistible - a contract was negotiated and work commenced in February 1998 at the Veech Library, Strathfield.

It is unlikely that the Catholic Archdiocese could have anticipated the significant preservation issues that clearly emerged in the very early stages of the project. In this paper, it is proposed to discuss the process of arriving at satisfactory solutions to classification and cataloguing problems, while undertaking simultaneous preservation investigation and archival storage measures for this valuable collection.

The Veech Library

The Veech Library, named after Dr Thomas Veech, Librarian at Saint Patrick's College, Manly from 1942-63, is the principal theological information resource of the Catholic Church in New South Wales, and forms an integral part of what has become the Catholic Institute of Sydney. The Institute is a member institution of the Sydney College of Divinity (SCD), a community created through a federation of Christian theological education providers, committed to providing quality accredited theological education at a tertiary level.

The library, which began as a collection in Bishop Polding's first Catholic Seminary in 1836 in the Colony of New South Wales, moved with the Seminary from Woolloomooloo to St Mary's Cathedral, thence to Lyndhurst, to St John's College, to Manly in 1889, and finally to its present location of Strathfield in 1996. The beginnings in the nineteenth century have left the Veech Library

with considerable holdings of valuable early imprints.⁴ Much of the older material has suffered from inadequate storage at the Manly site. While funding for conservation and restoration is being negotiated, the collections are now maintained in optimum environmental conditions. Controlled air-conditioning is used to avoid excesses in temperature or humidity, and to prevent an increase of mould infestation. Direct sunlight is minimal in the new library building.

The Church Music Collection

The collection is in printed music form only, and was moved from the basement to the second floor of the library, where all other special collections are housed in compactus steel shelving. There is no public access to this area, it is kept locked at all times, there are no windows, and constant temperature and low humidity are maintained. A generous amount of shelving was allocated for the collection, and the area includes an adjacent workroom with large work benches and computer facilities.

The collection consisted of eight large tea chests of loose, unsorted, extremely dirty and often fragile sheet music items, three four-drawer steel filing cabinets of mainly photocopied music, and about 625 bound volumes of hymnals, collections of oratorios and miscellaneous sacred vocal music bound together. The items have obviously been collected over many years from St Patrick's Seminary and St Mary's Cathedral.

Sorting

As the bound volumes were already safely on shelves, work began immediately on sorting the items in the tea chests. No decision about classification systems or cataloguing procedures could be made without a general idea of the contents and condition of the collection. It was decided that the music would be laid out horizontally on shelves, alphabetically by composer. Each item had to be carefully lifted from the container, gently brushed, creases straightened and rusty paperclips carefully removed, before shelving. By the beginning of March, the eight tea chests had been emptied (except for the rodent droppings!) and removed from the library. All items had been cursorily cleaned and temporarily shelved.

Classification and cataloguing

The music librarian consulted a number of libraries to seek advice on classification systems. It was decided to follow the example of the National Library of Australia which uses the following standards for its music cataloguing: *Anglo-American Cataloguing Rules 2nd edition, 1988 revision*, *Library of Congress Subject Headings 19th edition*, and *Dewey Decimal Classification, 20th edition*.⁵ Cataloguing proceeded using the Dynix automated system which is the inhouse system for the Veech Library.

Initial assessment

Just as Australia's history, with its changing social values, can be traced through its sheet music,⁶ so are changing styles and fashions in church music relevant to scholars and historians. This collection of works, dating from approximately 1830 to 1965, has potential to contribute to an understanding of the development of church music and church musicians, particularly in Australia in the nineteenth and twentieth centuries.

Much of the material has historical and liturgical significance, indicating the importance of classical works for choirs, with emphasis on masses, oratorios, motets, cantatas, as well as choir and parish

use of Australian composers' works in the late 1880s and early 1900s. There is valuable evidence of the work in Australia of prominent church musicians and composers, for example, John Albert Delany (1852-1907), Joseph Muset-Ferrer (1890-1957), Paolo Giorza (1832-1914), and many others. In light of the reference enquiries already being received with regard to this collection, it is possible that it contains an amount of material not available nor accessible in other collections in Sydney, or other states of Australia.

Post Vatican II music is conspicuous by its absence in the collection. Significant collection development, collection evaluation and acquisitions issues have, therefore, emerged in the course of this project. *Of immediate importance, however, are the obvious preservation needs.*

Preservation Developments

Definition

Preservation can be defined as any activity, largely preventative, which aims to protect and secure library materials to ensure their availability, access and use. Preservation is thus a broad umbrella term encompassing many activities. The issue is not just one of definition, but rather of the perception and image of the subject, and the application of what we believe to be preservation in our own libraries.⁷ It is a question of ensuring that preservation awareness is a constant aspect of library management.⁸

Deterioration of paper

Although paper was invented some two thousand years ago, it was not until the second half of the twentieth century that scientists, aware of deterioration in library collections, began studying its microscopic and molecular structures. Research has shown that acid hydrolysis is the principle cause of book paper deterioration, and that pH is a reliable indicator of a paper's life span.⁹ It is now generally accepted that paper with a low pH, that is, acidic, tends to have a short life. The acidity or alkalinity of paper is determined by measuring the pH of aqueous extracts of the paper. pH is a logarithmic scale where values 0-7 are acidic, 7 is neutral, and 7-14 are alkaline. Every unity pH decrease or increase denotes a ten-fold increase in acidity or alkalinity.

The major problem is the poor quality of paper used from about 1850. Many social factors in the Western world, during the nineteenth century, combined to produce a huge increase in demand for paper. The result was that traditional methods of paper manufacture, which produced stable and durable long-fibred paper with a long life, were supplanted by mass-production methods based on materials other than the traditional rags, materials which have a built-in decay factor.¹⁰ From about 1850, most paper has been made from wood pulp containing lignin which is undesirable in paper because it is chemically unstable and readily deteriorates when exposed. The structural integrity of wood pulp paper is further reduced by additives introduced during the manufacturing process. While modern paper thus decays rapidly because of its inherent structure, this deterioration is hastened if it is exposed to radiant energy such as light, heat and ultraviolet light.¹¹

One of the difficulties of caring for sheet music collections is that, being a low-profit commodity, they have tended to be treated as printed ephemera.¹² The international character of the art puts a great variety of cheap paper on a music library's shelf. French paper is notoriously limp, German paper stiff - both turn brittle.¹³ Many of the items in the Veech Library Church Music Collection bear alarming witness to all of the above problems, and are indeed potential candidates for 'bibliocide'.¹⁴

Storage

The contract currently negotiated to have the collection catalogued did not, understandably, include preservation activities. However, it became clear that it was not feasible to classify and catalogue the material without some simultaneous preservation investigation and archival storage measures being undertaken. Much of the contents of the tea chests had been exposed to rodent and insect infestation, atmospheric pollutants, light, and careless storage and handling, during their time at both the Cathedral and the Seminary. Many of the items have torn edges and mould stains, with some brittle and crumbling paper. Nevertheless, the music notation is clear and unfaded, and only in rare cases is it indecipherable or irreparable.

The collection includes approximately 500 valuable mass, oratorio and cantata scores, including separate vocal and instrumental parts, often in multiple copies. The scores are usually quite thin and flimsy, with lightweight paper covers, making them vulnerable to damage when shelved in an upright position. The collection contains also a large number of single vocal and instrumental items with similar fragile characteristics. Suitable storage was imperative to prevent further deterioration and facilitate safe access.

There are now increasing numbers of companies throughout Australia marketing wide varieties of appropriate conservation products. The Veech Library purchased a quantity of acid-free polypropylene music satchels, in various sizes. Polypropylene is an inert plastic which is strong, stable and very adaptable to archival design demands. The satchels are ideal for thin, unbound material requiring support on the shelf without exposing the items.¹⁵ While some of the collection's items in multiple copies were catalogued and shelved in labelled pamphlet boxes awaiting further consideration, most of the catalogued material has been shelved in polypropylene satchels, thus preventing further deterioration and the possibility of acid migration.

Black bound volumes - Sacred vocal music (SVM) Series

Included in the bound volumes is a collection of 268 volumes of miscellaneous sacred vocal music, which were apparently bound 'in-house' at St Patrick's Seminary. Although often collated in unrelated categories, these published works are valuable, and sometimes unique. The dilemma was how to classify and catalogue what has been put together as a type of series. Although normally they would receive different classification numbers, it was desirable to keep them shelved together.

During the 1998 International Association of Music Libraries (Australia) Biennial Conference held at the Sydney Conservatorium of Music, Berenice Scott spoke of the challenges involved in managing The Gordon Athol Anderson Collection in the Dixson Library, University of New England, Armidale NSW. That collection appeared to have significant similarities to the SVM Series in the Veech Library Church Music Collection. Berenice's paper and subsequent conversations were instrumental in making decisions regarding this series.¹⁶ It became clear that although it can be referred to as 'collected works', each work in each volume is a separate bibliographic record. Thus, each item must be catalogued separately and linked to its particular volume. In some cases, there can be as many as fifty or sixty separate records attached to one volume -sometimes only one or two.

The physical treatment of these volumes was obviously crucial if they are to be preserved. As well as being bound in black material, each volume had also a number painted on the spine, with what appeared to be some sort of white paint. Staff of Conservation Access at the State Library of N.S.W. identified the binding as some type of cloth (not leather), and strongly advised against using any type of chemical or 'paint over' to remove the numbering. The safest procedure would probably be to try and scrape some of the white 'paint' off.

Before cataloguing, therefore, the music librarian scraped the surface of the white number with a draughtsman's scalpel (which would not damage the material), and then used a good quality brush to gently remove the residue. Sometimes many alternate scrapings and brushings were necessary to achieve the desired result - sometimes, in the interests of safety, it was necessary to be satisfied with removing only a portion of the numbering. This series has now been cleaned, catalogued, end-processed and shelved.

Community Heritage Grant

Each year, a small number of grants (up to \$7,000) are awarded by the National Library of Australia (NLA) for preservation and access projects involving community documentary heritage collections of significance, or for certain training or research activities. The NLA generally attributes 'significance' to documentary materials if they contribute to an understanding of Australia, its people, and the developments which have influenced its history. In October 1998, the Veech Library was notified that an application for a Community Heritage Grant was successful. The Library had been offered a grant of \$2,000 for a Preservation and Collection Survey of the Church Music Collection, and \$1,000 for preservation training.

The initial reaction to this was one of disappointment. It had been hoped that the grant would assist with the purchase of much needed archival storage material and binding. However, the value, and indeed necessity, of the required survey was quickly apparent. It is now widely recognized in library preservation literature that if librarians are to plan for the most effective use of their replacement and preservation funds, or to convince administrators that such funds, are needed, they must have data that not only indicate the scope of the problem, but also suggest ways of setting priorities among competing demands. A survey of the physical condition of the collection can provide this much needed information.¹⁷

The conditions of the Grant stipulated that the Survey must be conducted by a graduate of a recognized conservation of cultural materials training program. The Veech Library accepted quotes from Soderlund Consulting Pty Ltd, Newtown NSW, and work on the Survey commenced in August 1999. It is anticipated that the report resulting from this Survey will provide valuable advice on the outstanding preservation issues resulting from this project. The training day, which will involve as many Veech Library staff as possible, will take place sometime in October 1999.

Preservation policy statements

The preservation issues identified as a result of the project to catalogue the Church Music Collection have inevitably alerted the Veech Librarian to wider questions of funding, counter disaster planning, maintaining and housing the collections well, educating staff and users, defining selection policies and establishing a conservationally sound preservation policy. Preservation is a library management problem and must be considered in relation to other library management decisions.¹⁸ The Veech Librarian is, therefore, convinced of the desirability of developing a formal preservation policy and procedure statement for all collections in the library. Priority has been given to the work of preparing a draft statement for consideration by a Preservation Committee.

Conclusion – The Future

The project to catalogue the Veech Library Church Music Collection has served to expose, in the first instance, the complexity of the entire question of preservation of printed music collections. Fortunately, the Catholic Archdiocese of Sydney has recognized the importance of the work already completed, and has extended the time of the original contract. There is thus scope for consideration of some outstanding issues identified in the process.

Access

While the Veech Library recognizes the necessity of restricting use of the Church Music Collection at this stage, in view of its still fragile condition, it is conscious of the value of the collection to the wider community. Harvey points out that preservation is pointless unless it enhances access.¹⁹ The ultimate aim of the project has always been to provide access to the collection, in spite of the very real obstacles of lack of funds and time to either reformat or provide sound conservation treatments.

Reformatting

The future possibility of preserving the intellectual content of items by putting it into another more durable format is an important consideration for this collection. There are three main reformatting processes identified in the literature:

Photocopying In recent years, music librarians have been exploring the process of photocopying deteriorated scores onto acid-free paper. With the adoption of the Australian standard 'AS4003-1996 Permanent Paper', it is a simple matter for librarians to choose paper that is expected to last for a few hundred years, given appropriate storage and handling. It is claimed that the promise of long-term stability currently eludes all forms of digital storage.²⁰ There are, of course, potential dangers to material from exposure to heat and light, as well as the lack of performance acceptability in the result.

Microfilming While this medium is used worldwide, and has been known for more than one hundred years, music librarians have widely differing opinions as to its effectiveness. Certainly, the informational content of the original is preserved and paper copies can be generated from the film, but the format cannot be easily recreated.²¹ Microformat is not acceptable for performance and paper copies tend to suffer from loss of detail such as dots and flags.²²

Digitizing The question of providing Internet access to the Veech Library materials, using digitizing as a method of reformatting, is now frequently discussed as an ideal preservation option. High quality reproductions of digital images, with the facility to edit and manipulate the image, are only some of the advantages of digital technology over photocopying and microfilming. The opportunities that it can provide for access and use are obviously immeasurable. Hopefully, the rapid advancement of computer technology will ensure that in the next decade, digitization is a cost-effective and available preservation option for most Australian institutions.

Formats and sizes

Music librarians will be only too familiar with the widely various and sometimes quite aberrant sizes of many items. Oversize editions are prevalent in the Veech Library Church Music Collection, with much dimensional variation. Each item must be measured and individual acid-free folders or containers ordered. There is also the photocopied music in the steel filing cabinets to be processed. Each item must be carefully examined and decisions made regarding weeding, retention and

methods of storage. The possibility of retrieving even more 'treasures' makes a time consuming task more than worthwhile.

Donations

Good news travels fast - even in church music circles! Many boxes of unsolicited but very fine donations for the collection have already arrived at the Veech Library, indicative of the value of establishing and maintaining a central church music resource ultimately accessible to all. No doubt it also indicates that there will be many other music libraries, for example, at religious houses facing imminent closure, whose owners are seeking alternative safe housing for their music collections. While this will inevitably involve policy decisions regarding duplicates, as well as continuing funding for professional staff, those donations already received are probably typical of the potential to bridge gaps in the existing collection.

The project to catalogue the Veech Library Church Music Collection has raised significant preservation issues relevant to any paper-based collection in any library. It becomes abundantly clear that the preservation of *all* of Australia's rich documentary heritage can no longer be ignored, with crucial management responsibilities for libraries clearly indicated. If our knowledge of the past is to survive, we must, as a matter of urgency, formulate and maintain policies and strategies which will maximise the use of human and technical resources, which will raise national consciousness of preservation concerns, and which will provide effective access for all potential beneficiaries of our heritage.²³

Endnotes

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⁴ Fletcher, John. 'The library of St Patrick's College, Manly,' *The Book Collector* vol.29 no.2, 1980, p.199.

⁵ Haddad, Peter. 'The music collection and services at the National Library of Australia.' *Australian Academic & Research Libraries* vol.27, no.3, 1996, p.215.

⁶ Layland, Penelope. 'Facing the music', *National Library of Australia News* vol.6 no.12, 1996, p.15.

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¹² Duke University. Historic American sheet music: Rare book, manuscript, and special collections library. <<http://scriptorium.lib.duke.edu/>> 1999, p.3.

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¹⁸ Harvey, op.cit., pp.25, 260.

¹⁹ *ibid.*, p.5.

²⁰ Brandis, Leanne. 'Paper for posterity,' *National Library of Australia News*, 1997, vol.8 no.1, p.7.

²¹ Gottlieb, Jane. 'Working against the odds: Preservation approaches in a conservatory library'. In *Knowing the score: Preserving collections of music*. Comp. M. Roosa & J. Gottlieb. Chicago: Association for Library Collections and Technical Services, 1994, p.21.

²² Gertz & Blaine, op.cit., p.263.

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The Last Hurrah! : The Final Major Musical Tour of the Colonies

Helen O'Donoghue, Griffith University

The musical festival of 1891 is over, and it may, and probably will, be many years before any such artistic and intellectual feasts are provided for us again.... It is sufficient to remark that, if in future generations the musical fame of Australia should ever attain large proportions, it will be borne in mind that Sir Charles and Lady Hallé had a good deal to do with the laying of the foundation- stone.¹

Two significant musical events occurred in Australia in 1891. One was the tour of Sir Charles and Lady Hallé, the other was the establishment in Melbourne of Australia's first tertiary music institution at the University of Melbourne, with G.W.L. Marshall-Hall being appointed the first Ormond Professor. Sir Charles Hallé had been a member of the selection committee, and Professor Marshall-Hall conducted those concerts in which the soloists performed with orchestra.

Sir Charles Hallé was at the peak of his illustrious career when he and his second wife, the virtuoso violinist, Wilma Norman-Neruda, toured Australia for the second time, the first visit having occurred in 1890. A remarkable man, Hallé was an eminent conductor, founder of the Royal Manchester College of Music², a celebrated pianist, teacher, the first pianist to play the complete set of Beethoven sonatas in London and Paris, and an editor. The tour was an event of considerable interest to the music-loving public of the day. Hallé himself commented in a letter home to his son, that it had given him great satisfaction to play before audiences whose attention never wavered, and where it really was possible to hear a pin drop. They were greeted with enthusiasm wherever they went during their two month tour, which included Melbourne, Geelong, Ballarat, Bendigo and Sydney. It was a marathon by today's standards, consisting of over 40 performances. In Melbourne, for example, they gave nine concerts in the space of 11 days! Of course the long sea journey from Europe to Australia allowed artists to enjoy a relaxing period prior to commencing a strenuous tour, but there is no denying the artists certainly gave their 'pound of flesh' once they arrived. A look at the concert reviews shows the wide variety of repertoire covered, much of it demanding extensive rehearsals.

Accompanying Sir Charles and Lady Hallé on the tour, was an Austrian soprano, Marie Fillunger, then forty-one years of age. Her voice was greatly admired by people such as Brahms, Sullivan and Richter, and she had already made a name for herself in England and Europe. Her repertoire, as evidenced in the programmes included in the Australian tour, was very wide, ranging from oratorio and the operas of Wagner and Weber, to the lieder of Schubert, Schumann and Brahms. She had studied with Mathilde Marchesi in Vienna, and from there, on the recommendation of Brahms, moved to Germany, where she embarked upon a very active and successful concert career. In 1889 she made her debut in London with a programme of Schubert lieder, to great acclaim. In addition to the Australian tour, she accompanied the Hallés the following year to South Africa. From 1904-12 she taught at the Royal College of Music in Manchester before retiring to Switzerland. She died in Interlaken in 1930.

My interest in Marie Fillunger stems from two years ago in Vienna, when I worked on a collection of letters which are held in the manuscript section of the Austrian National Library. These letters, 797 in total, were written by Marie Fillunger to Eugenie Schumann, youngest daughter of Robert and Clara between 1875 and 1893. It was my fascinating task to read, translate and enter a brief description of their contents into a database of musical letters, which is currently being compiled and maintained by Dr. Rosemary Moravec, of the music manuscripts section.³

Marie Fillunger was born in Vienna in 1850. She had two sisters and five brothers. Many of the letters to Eugenie give accounts of her visits home to the family, and it appears to have been a lively household. The fact that she had to assert herself at an early age and be 'one of the boys', in part explains the independence she displayed later. She was, for a young woman of that time, remarkably self-reliant, travelling the length and breadth of Germany alone by train, and usually being put up in lodgings arranged by the concert organisers.

Eugenie writes, that she had never met anyone like her before. 'She had a healthy humour, was witty and cheerful, a typical Austrian'.⁴ To distinguish the two Maries, Marie Fillunger and Marie Schumann, (Robert and Clara's eldest child,) Eugenie immediately named her 'Fillu', and that is how she was known to everyone. She was petite, brown-haired and brown-eyed, tiny hands and feet, and spoke in a deep alto voice. Her singing voice however, was a glorious soprano. Joachim⁵ once said of it that it was one of those rare voices possessing sensual charm. From what we read of her personality, said to be down to earth, unconcerned with what the world thought and self assured, it is not hard to imagine that her voice was uninhibited and warm. She had never lived away from her family before going to Berlin and she missed them, which probably explains why she so quickly befriended Clara and her daughters.

A more different childhood than Marie Fillunger's to that of Eugenie Schumann is hard to imagine.

The Schumann's second youngest child, Eugenie was only two and a half years old when her father was committed to the asylum at Eendenich where he died eighteen months later in 1856. In her memoirs she refers to trying throughout her life to recall any childhood memories of him. Touchingly she relates how overjoyed she was, many years later, to find a letter written from her father to her mother on 1 April 1855, one year before his death, in which he asks Clara to write to him about Eugenie, who showed such a lively intelligence. The Schumann children's childhood, whilst no doubt turbulent during their father's lifetime, was completely disrupted on his death. At the time Schumann was sent to Eendenich, Clara decided, contrary to his wishes, to separate the children, sending the older ones to boarding schools in cities as far apart as Leipzig and Bonn, and Julie to her grandmother Marianne Bargiel⁶ in Berlin. Eugenie and Felix, the youngest, were cared for in Dusseldorf and Berlin. Clara continued her concert career, travelling constantly. She saw the children at Christmas time and more often than not, in the summer holidays.

Marie Fillunger was twenty-four when she met the one year younger Eugenie Schumann who was one year younger than her and living with her mother and sister Marie in Berlin. It was the first time since childhood that the Schumanns had lived as a family, and their home was a meeting place for the musical fraternity of Berlin. It was therefore not surprising that a young singer such as Marie Fillunger, exponent of the songs of Schumann, Schubert and Brahms would cross paths with them.

Their relationship was that of a passionate love affair, and was undoubtedly of an actively erotic nature. The letters are a testimony to the very deep and genuine love the two women had for each other. Whoever reads them, will be amazed at the social fearlessness of the pair, and will not care who seduced whom or whether or not Eugenie was a lesbian before she met Fillu. There may have been experiences when Eugenie was at school in Rödelheim or Neu-Wartzum, perhaps the experiences of Clara⁷ or her sister Julie⁸ had such an effect on her, that she was turned off men as lovers. At any rate, it was Eugenie's salvation that she was loved so ardently. Their relationship, somewhat unusual by contemporary standards, was accepted by Clara and Brahms. Clara admired Fillunger as a singer, encouraging her in her career and coaching and advising her in the performance of her late husband's music. She was treated as one of the family, and often looked after Clara's affairs when she was on tour, including arranging lessons for her pupils. When the family moved to Frankfurt in 1879, Fillu moved in with them. By 1889,

however, the relationship between the four women was suffering. Fillu's independent and strong personality, her attention to Clara and Eugenie, upset Marie, who had devoted most of her life to looking after her mother. The situation deteriorated to such an extent that Clara, springing to Marie's defence, threw Fillu out of the house. Fillu was never reconciled to Clara, though she continued to perform some of her songs. She went on tour immediately to Switzerland, Holland and finally to London where she settled. The letters from this period show traces of bitterness, and she was critical of Eugenie's idealisation of her mother and childhood. Despite these problems the pair never split up, and in 1891 Eugenie finally moved to London to be with her.

The letters also contain accurate and witty descriptions of people (including Clara Schumann and Johannes Brahms), places, concerts and compositions, first performances of works in England, Germany and Switzerland by Johannes Brahms, Richard Wagner, Franz Schubert and Robert Schumann, and of course an intimate picture of the social fabric of the lives of the two women.

Of interest in the context of the Australian visit, are the letters written en route and during the Australian tour. Fillunger had been associated with Sir Charles Hallé since October 1889, and she had made numerous appearances with him throughout England in the course of the following year. In January 1890 she wrote to Eugenie about the possibility of a tour to Australia with the Hallés, but it is not mentioned again until March 1891, one month before her departure. At the outset of the six week voyage, she seems to have had little fondness for Sir Charles, describing him as 'a grumpy old man, and one is advised to leave him alone.'⁹ Her remarks about Lady Hallé were no less flattering. Regarding her knowledge of German she says, 'a Bohemian cook could speak it better'¹⁰ and later as 'uneducated, spoilt and inconsiderate.'¹¹ However by the end of the tour she writes that 'we have become really good friends having been through so much together.'¹² This musical partnership continued after they returned to Europe until Hallé's death in 1895.

Travelling on the same ship was the Australian pianist Ernest Hutcheson, to whom Fillunger referred in a letter¹³ as 'the Australian Mozart.' He would have been twenty at the time, on his way to Australia for a concert tour, having just graduated from the Leipzig Conservatory. Her letters otherwise mention such facts as Sarah Bernhardt¹⁴ appearing in Australia at the same time, and the meagreness of the fee (21 pounds) for a performance of Mendelssohn's *Lobgesang*.¹⁵

She is critical of the manner in which the eucalyptus trees are treated, referring to their murder, i.e. ring-barking, followed by a slow death, observed on the journey from Melbourne to Sydney.¹⁶ She is enchanted by the harbour, comparing it to Lake Lucerne,¹⁷ but is horrified by the number of sharks to be found there.¹⁸

She commented too, that the standard of music education and cultural appreciation in general, was higher in Melbourne than in Sydney.¹⁹

As mentioned previously, the Australian public gave the visitors an extremely warm reception wherever they went. That the Melbourne public appreciated hearing such quality artists is expressed in the newspaper review after their second concert,

The good fortune which has brought to Australia simultaneously three such musical artists as Sir Charles Hallé, Lady Hallé, and Mademoiselle Marie Fillunger is more than could have been expected, especially after last year's visit; but it would be folly to anticipate a continuation of such chances in the future, for though from time to time distinguished musicians may, and it is to be hoped will, happen to visit us, the prospects of having such a combination again are extremely remote.²⁰

Of all the benefits provided by the tour of the Hallés and Marie Fillunger, perhaps the most significant one was the opportunity for music lovers in Australia to hear some of the greatest

works in the solo piano, piano and violin, and vocal repertoire, performed by artists at the top of their profession. It was the practice at the time to include all the artists on the one programme, with piano solos first followed by violin, both solos and with piano, and finally the vocal items. There were also concerts with the Victorian Orchestra, a short-lived band which had been formed following the Centennial Exhibition in 1888, in which all three appeared as soloists with the orchestra conducted by Professor Marshall-Hall. Chamber music was not neglected either. Trios for piano, violin and cello were performed. For these they were joined by the cellist, Mr. G.E.Howard.

Sir Charles, besides the performance of 14 Beethoven sonatas, played a large selection of Chopin works. During his 12 years in Paris as a student, he had met Chopin, heard him play his own works many times, and had actually played some of Chopin's works for the composer. He was renowned as one of the leading Chopin interpreters of the day.

Lady Hallé was a very fine violinist, and was described by the *Sydney Mail* as having no female rival, the equal of Joachim and Wilhelmj.²¹ With her husband she performed eight of the Beethoven violin sonatas, the three Grieg sonatas and all three violin sonatas by Brahms. The G major sonata op.78, by Brahms was heard for the first time in Melbourne, and one cannot imagine a better introduction to this work. The review is glowing in its praise but concludes cautiously:

Whilst unable after a single hearing to express any very decided opinion on it as a work of art, there can be no doubt that the Sonata in G, as interpreted on Saturday, is a composition that would well repay further acquaintance, and, as has already been observed, excite a disposition to hear more from the same author, [sic] Another certainty also is that Brahms, had he tried, could not have secured the services of three more zealous and persuasive missionaries...²²

Marie Fillunger was noted in Germany and England as an interpreter of German song and sang mainly Schubert, Brahms and Schumann lieder at her concerts in Australia, including in one a song by Clara Schumann *Er ist gekommen in Sturm und Regen*, until then unknown in Australia.

It is not surprising, knowing her strong links with Brahms himself and the Schumann circle, that she did much to acquaint the Australian public with Brahms' vocal music. The *Argus* reports that her singing of Brahms' *Romanze aus Tieck's Magelone*:

should serve to direct the attention of music lovers, professional and amateur, to the productions, both vocal and instrumental, of the greatest living composer, whose compositions have as yet been much neglected in this part of the world.²³

The tour concluded on 17 August and the three artists departed the following evening on the express train to Adelaide, where they caught the steamer back to Europe.

The sentiments expressed in the *Argus* articles of 5 June and 18 August 1891 display a remarkable prescience, for the economic decline which affected the colonies later in the 1890s, in combination with other factors, meant that no further tours by such significant overseas musicians occurred in the remainder of the nineteenth century. It was not until after the former colonies had federated as states early in the twentieth century to form the Commonwealth of Australia, that visits of this calibre resumed.

Endnotes

1. *Argus* 18 Aug. 1891, p. 6.
2. Since the amalgamation with the Northern School of Music in 1972, it has been known as the Royal Northern College of Music.
3. Rosemary Hillmar: *Dokumentation der musikalische Quellen im Besitz der Handschriften-, Nachlass- und Autographensammlung der Österreichischen Nationalbibliothek, Wien, 199?*
4. Schumann, Eugenie. *Claras Kinder*. Köln: Dittrich – Verlag, 1995. p.213.
5. Joseph Joachim (1831-1907). Hungarian born violinist, friend of the Schumanns and of Brahms. He was responsible for promoting the music of Brahms through his performances, particularly in England.
6. Clara's mother Marianne had married Adolf Bargiel after her divorce from Friedrich Wieck.
7. Clara had born Robert eight children within the space of thirteen years, and had taken the full brunt of his tragic illness until he was placed in an asylum two years before the end.
8. Julie Schumann (1845-72) Eugenie's sister, who had suffered most of her life from tuberculosis. She died at the age of twenty-seven in childbirth.
9. Marie Fillunger, letter to Eugenie Schumann. 10 May 1891. Im Besitz der Handschriften-, Nachlass- und Autographensammlung der Österreichischen Nationalbibliothek, Wien. (980/17-6)
10. Ibid. (980/18-1)
11. Ibid. (980/19-3)
12. Ibid. (980/19-8)
13. Ibid. (980/17-7)
14. Ibid. (980/19-2)
15. Ibid. (980/18-6)
16. Ibid. (980/18-7)
17. Ibid. (980/18-8)
18. Ibid. (980/19-2)
19. Ibid. (980/19-2)
20. *Argus* 5 June, 1891, p.6.
21. August Wihelmj (1845-1908), German violinist. He toured Australia in 1881. He and Joachim were known as 'the greatest violinists in the world'.
22. *Argus* 17 Aug. 1891, p.7.
23. *Argus* 14 Aug. 1891, p.6.

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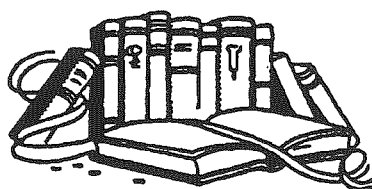
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Scratching the Surface: Arts information management in Australia - the role of special interest groups?

Paul Bentley

Are arts library and museum special interest groups loose networks of professionals? Are they businesses that influence the way arts information is created, captured, presented and used? Do they make the most of their potential?

Background

The original proposal

To stir the pot, I proposed, in October 1998, a merger of Australian arts library and museum special interest groups - the International Association of Music Libraries, Archives and Documentation Centres (IAML Australia), the Arts Libraries Society/Australia and New Zealand (ARLISANZ) and Museum Australia's Performing Arts Special Interest Group (PASIG).

Speculating on potential benefits for each group, I suggested several options: a national merger of all three groups; state mergers of all or some groups; collaborations on projects and activities (eg joint publications, listservs, conferences).

The original proposal was published in *ARLISANZ Journal* March 1999. An abbreviated version was published in the February 1999 issue of *Intermezzo*.

The reaction?

The reaction has been difficult to gauge. All groups have expressed interest in considering the proposal. Two of the groups - ARLISANZ and PASIG – have recently undertaken strategic planning exercises to clarify roles and articulate directions. On the other hand, a cautious note has been voiced in the ARLISANZ 1998 general meeting minutes: 'if we were to be part of a larger society, we would lose the infrastructure to organise our own meetings'.

This paper

This is an issues paper. It doesn't make assumptions or draw conclusions. It has been written to report on developments, provoke further thinking and encourage wider participation in the exercise.

The exercise is no longer a 'merger proposal'. Exploring the issues is more important than an anticipated outcome. There may be several outcomes. The benefits may be major or minor.

My Interests

Virtually Yours

The proposal emerged from a speculative paper called *Virtually Yours: IAML in the 21st Century*, which I prepared for IAML's 1998 conference. An abridged version was published in *Continuo*, Vol. 27, 1998 pp. 34-45. In conducting research for the paper, I visited strategic documents of each group, historical material such as *Music in Australia: its needs and prospects* and minutes of the now defunct Music Reference Group (See Appendix One - Force Field Analysis).

My suggestions to IAML were: improve business planning; increase membership; create better links with the big players; be more clever with money; make better use of the knowledge and skill of the members. Thinking about IAML led me to speculate on the relevance of these suggestions to other special interest groups.

An association with all groups

With Sue Boaden and Peter Wagner, I formed the Museums Arts and Humanities Group (MAHG) in 1975. Our magnum opus, the first national seminar on arts information in Australia, held in conjunction with the Library Association of Australia conference at Hobart in 1977, led to the disbandment of MAHG and the formation of ARLISANZ. I've been a member of IAML Australia since 1974, three years after it was established. I was a founding member of PASIG, which was established in 1992. More recently, I became a member of the Visual Arts and Crafts Special Interest Group of Museums Australia, when it was formed in 1999. And I'm a member of the National Association of Visual Artists, among other bodies.

These multi-disciplinary connections have stimulated me to reflect on historical currents, observe similarities and differences and speculate on possible futures.

Curiosity

In attempting to identify and address anomalies created by the dispersal of the Dennis Wolanski Library, I became more aware of kindred organisations, experiences and energies that exist outside each group. Would all parties benefit from more effective dovetailing of interests? Would users and audiences benefit from this consolidation?

The Wolanski Foundation, which grew out of these enquiries, was formed to facilitate management, presentation and appreciation of the performing arts through research, publishing and philanthropic initiatives. Our research interests include records management and documentation, knowledge management, media information, information markets, and library, archive and museum services. It is driven by the spirit of enquiry.

Like others in the profession, I've wrestled recently with the concepts of virtual organisations, knowledge management and other forces in the arts and information industries. What trends are relevant to arts information and curatorial professional groups?

Information Industry Trends

Restructuring

The information industry, including bodies representing libraries, archives and museums are scrutinizing their roles, relationships and effectiveness. There has been a blurring of roles and increased dialogue between the three sectors and with other information industry sectors such as the records management industry. The 1998 International Federation of Library Associations (IFLA) conference and a recent seminar conducted by the Getty Information Institute are but two examples of this trend. Can sectoral integration be too far away?

In 1994, Museum Australia was formed after an amalgamation of the Council of Australian Museums Association, the Art Museums Association of Australia, the Museums Association of Australia and the Museum Education Association of Australia.

The Australian Library and Information Association is redrawing its boundaries and is looking at three new business models – a business-as-usual model, an add-on model (ALIA collaborating

with other industry bodies) and an information professional and services model (a merger with other industry bodies).

In the United Kingdom, a report initiated by the Department of Culture, Media and Sport, *A new cultural framework: Department spending review and response* has recommended the creation of a new single national strategic body for museums, libraries and archives to replace the Museums and Galleries Commission and the Library and Information Commission.

Paradoxically, integration has coincided with the emergence of new disciplines. Financial, human resource and information technology professionals are reinventing the information game, staking out ground previously worked by librarians, archivists and museum professionals.

Joint venture and consortium management

The need to create business mechanisms on top of less stringent networking arrangements has led to significant joint venture organisations and consortia in the arts and information industries, driven by technology, the benefits of pooling funds to pursue mutual interests, and the limited scope for productivity gains in labour-intensive organisations.

In Britain, the Arts & Humanities Data Service (AHDS) and its various sections - the Performing Arts Data Services, Visual Arts Data Service, Archaeology Data Service, and History Data Service - was created to identify and promote shared standards, develop integrated approaches to resource discovery, publish good practice guides and facilitate partnerships between scholarly, commercial and non-profit interests. A Resources Discovery Network (RDN) has been established as a consortium by Kings College London (through ADHS) and the University of Bath (through the Office for Library and Information Networking, UKOLN) with support from the University of Hull to enrich learning, research and cultural engagement through the development of a RDN Centre and connected hubs. Academic organisations. Strong agendas.

In Australia, the Council of Australian University Libraries (CAUL) is developing strategies for joint development and cooperative networking including major subject discipline gateways, national benchmarks, a co-operative national digital store, negotiation of improved licensing, and strategic partnerships to enhance access to knowledge. The National Networked Facility for Research into Australian Music is a joint project of Australian National University, Monash University, the Australian Music Centre, La Trobe University, the National Library of Australia and ScreenSound Australia. The latter two organisations, with Ausdance, are partners in the Keep Dancing Project. A consortium representing the National Institute for Dramatic Art, Sydney Opera House, Opera Australia, the Australian Ballet and the University of Wollongong produced *Stage Struck CD ROM*, one of ten similar projects facilitated by the Australian Government. Cross-sectoral, multi-institutional business partnerships making better use of resources, creating more value for those seeking information.

Networking

The virtual organisation has arrived – as a concept within organisations and as a mechanism for linking organisations with kindred interests. An alleged shift from hierarchical to matrix organisational structures has unveiled new modus operandi.

The practice of knowledge management has placed the spotlight on people. Although the discipline is still treated with caution, the value of knowledge-sharing having been promoted in a period of increased worker insecurity, an inkling of its value can be appreciated by looking at the way the Music Library Association, for example, points people to members with particular interests, knowledge and skills and the way George Washington University, to give another example, makes its human capital more visible through web pages devoted to each staff member.

Information industry special interest groups are already virtual organisations. To what extent, though, does the electronic age create opportunities for new structures, new systems and new relationships to produce more stimulating ways of working with greater impact on the industry we serve?

The Issues For Us?

At this point it is worth pausing to ask whether all the issues have been identified and whether the right questions are being asked. Here's my list:

- **Membership.** How many members are there? What are their expectations, needs, interests? What are their organisational affiliations? What is the relative importance of institutional and personal membership? What is the potential for increased membership? How can personal knowledge of members be more effectively leveraged?
- **Management.** What are the roles, plans, services, products and activities of each group? What are the overlaps and gaps in subject interests, functions and intentions? What is the organisational framework of each group? How do they communicate? How do they make decisions? Are there alternative management mechanisms that should be considered by each group? Are there potential gains from better coordination? How much money is collected? What happens to it? Is there scope for more income and bigger spending?
- **Relationships.** What links are maintained with other professional bodies and institutions? What links are absent?
- **Effectiveness.** Do the groups achieve what they set out to do? Are there gaps between rhetoric and action? What causes the gaps? Benchmarking, although apparently on the wane as a management tool, provides a system for measuring effectiveness. What are the features of best practice in professional interest groups? Which organisations should we compare ourselves with? My tentative list includes the Music Library Association, Law Society of NSW, Knowledge Management Consortium Australia and the Association of Information Industry Professionals.

What Has Been Done So Far?

Roles

Statements of purpose for each group have been collected and, as a starting point in comparing the roles, are published as Appendix Two. Taking into account further information about the activities of each group, the statements need to be simplified so that the patterns, overlaps and gaps are easier to see.

Membership database

A database has been compiled of the 250 members in the three groups. This highlights how little is known about members. The process of drawing assumptions about individuals is laborious and error-prone. Individuals have riches beyond their current institutional affiliations. The invisible depths are potentially of greater significance than the contact details at the top of membership forms. New pictures could illuminate patterns and test assumptions.

Where To From Here?

Traditional forms of group decision-making tend to reinforce rather than challenge existing beliefs and opinions. I therefore propose the following steps:

▪ *Collect more information*

Conduct a survey to collect the following information:

- **Type of membership** (institutional or personal)
- **Type of organisation affiliation** (national/state archive/library/ museum; municipal; tertiary; other).
- **Functional interests** (archival, library, exhibition)
- **Subject interests** (arts, performing arts/theatre, music, dance, film, visual arts, exhibition and information management tools & techniques)
- **Needs, expectations, ideas.**

Groupware technology provides us with the tools and opportunity to experiment with new, inexpensive ways to collect, distill and interpret such information. A tentative, draft survey is published as Appendix Three as a starting point. Special interest group web sites – such as the ARLISANZ site or even the Wolanski Foundation - could be used to host the survey. Testing the process is, in some ways, more interesting than the results of the survey.

▪ *Analyse and distill*

Prepare an *options paper*, incorporating survey results and information on finances and other management issues. Publish this paper on group Web sites and in publications. Invite comment.

▪ *Focus and decide*

Prepare a *decision paper* summarising issues and options, taking into account both structured and unstructured responses expressed through listservs, meetings and other forums.

Decide. September 2000 was initially floated as a possible date for a joint conference of interested groups. However, everything does not hinge on a big meeting, one decision, one date. Several decisions may need to be made. The decisions may vary from state to state. Decisions are not final. The process is ongoing.

In Conclusion

At the Arts Information in Australia Seminar in 1977, billed as ‘the first seminar held anywhere in the world to deal with information for the arts as a whole rather than with information for a specific art form’, the consensus was that the visual arts, theatre, music and film/radio/television are different disciplines with different histories and practices requiring different approaches. Thor Wood, Chief Librarian at the New York Public Library for the Performing Arts, in particular, cautioned against a single body trying to tackle too many subjects.

Partitioning of subject interests was right then. Is it right now? In the electronic age, has partitioning become less important?

What was interesting about the 1977 conference was the range of participants, the balance of librarians and non-librarians, the perspectives of the non-librarians and ideas that challenged predictable views. Should we organise – annually or once every decade - joint meetings and projects that provide the stage for unexpected collisions of thought - not only between art forms, but also between librarians, archivists, museum professionals, records managers, information

technology professionals, knowledge managers, publishers, arts administrators, practitioners and consumers?

Consider the illustration in Appendix Four, inspired by the Eastman Organisation chart in Lipnick and Stamps' *Virtual teams*. Do current structures and demands on time stymie potential? Should we, once again, turn the eyes to the horizon - reexamine contexts and construct new policy and strategic frameworks for arts information special interest groups? Should we devise new modes of operation to reduce duplicate effort, martial limited resources and maximise impact? Should we make it easier for people to derive full value from all the parts by giving them a better picture of the whole?

References

Printed sources

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- Bentley, Paul. 'Virtually yours: IAML in the 21st century – more of the same or something completely different?' *Continuo* vol. 27 1998, pp. 34-45.
- Burk, Cornelius and Horton, Forest. *Infomap: a complete guide to discovering corporate information resources*. New York: Prentice Hall, 1988.
- Lipnick, Jessica & Stamps, Jeffrey. *Virtual teams: reaching across space, time and organizations with technology*. New York: Wiley, 1997.
- *Music in Australia: needs and prospects; a report prepared on behalf of Unisearch for the Australian Council for the Arts* by Roger Covell, assisted by Margaret Sargent and Patricia Brown. Kensington, NSW: Unisearch, 1970.

Web sites

- United Kingdom. Department of Culture, Media and Sport. A new cultural framework: Department spending review and response. [December, 1998]. <www.culture.gov.uk/TEXTDSR.HTM>
- ALISANZ <http://www.arts.monash.edu.au/others/arlis_anz >
- IAML <Site to be launched in the near future >
- PASIG < http://amol.org.au/craft/aus_mus/mus_au/PASIG/index.htm>
- The Wolanski Foundation. <<http://www.twf.org.au>>

Appendix One

MUSIC REFERENCE GROUP FORCE FIELD ANALYSIS

Driving forces

- **Sharing of resources** needs to be supported
- Need to identify **collection overlaps and gaps** in the national distributed collection
- Need for **directory information** e.g. Conspectus
- Need for **specialist directories** derived from Conspectus data
- Need for large **scale Internet access** by individual users
- Need **searchable access** to music collections via the Internet to various databases
- Need to develop an **agreed strategy** for centralised/distributed database creation and access
- Need for **longer term collection building**
- **Preservation**
- Need to get people/institutions to see themselves as part of the **bigger picture**
- Need to engage collecting bodies to see themselves as part of the **distributed national collection**
- Need to address the shift from centralised to distributed collection
- **Interlibrary loan arrangements**
- Opportunities presented by **electronic access** and related challenges
- Opportunities to develop **regional arrangement for cooperation**
- Interface between music librarians and wider community of users

Restraining forces

- **Ad hoc collecting**
- **Lack of knowledge** of other collections
- **Problem of accessing collections**
 - Items not catalogued
 - Items not for loan
 - Local dynamics
- **Special needs**, formats, access arrangements **not easily affordable** by sector
- **Structures based on self sufficiency rather than collaboration**
- **Tension** between cataloguing for national collection and end user immediate service
- **Difficult to know** who is collecting and what is being collected.
- **Allocation of funds** between long term and short term demand
- **Balancing of action** between local and national demand
- **Copyright**
- In print/availability of **information held by publishers** difficult to access from libraries
- **Lots of structures** to work with – under utilised
- **Insufficient cross-sectoral networking**
- **Insufficient incentive** for collaboration with others
- **Professional associations not resourced to lead national cooperative ventures**
- Prospect of **shortage of music librarians** due to nexus between training and employment opportunities

Appendix Two

1. ARLISANZ Strategic Plan 1998-2000

(Cited from ALISANZ website <http://www.arts.monash.edu.au/others/arlis_anz>)

Mission

To foster excellence in arts librarianship and visual resources curatorship for the advancement of the visual and applied arts

Goal 1: To increase the effectiveness of arts librarians and visual resources curators

- **Objective 1A.** Act as a forum for the exchange of information and ideas. Strategies: ARLISANZ Website, ARLISANZ-L, electronic abstracting and indexing tools; *Indexing the Visual arts in Australia survey*; member contribution to Web.
- **Objective 1B:** Increase opportunities for communication and networking among arts librarians and allied professionals. Strategies: Conference promotion; collaborative initiatives;
- **Objective 1C:** Stimulate research and its reporting in arts documentation and related fields. Strategies: conference publishing guidelines and procedures; research award; publication of research in progress.
- **Objective 1D:** Enhance continuing education opportunities in fields of arts librarianship and visual resource curatorship. Strategies, conference themes, workshop guidelines; promote workshops; travel award; distinguished service award
- **Objective 1E:** Increase membership and diversity in the profession and the Society. Strategies: Membership drive; links with other groups; survey needs; install membership directory on Website

Goal 2: To increase the profession's effectiveness in managing a constantly changing environment

- **Objective 2A:** Establish and promote the society's leadership in technological issues relative to visual arts documentation and digital imaging. Strategies: Visual Resources Subcommittee; Define issues; Share information; Observe/
- **Objective 2B.** Promote awareness of new research and scholarly trends in history, theory and criticism of the visual arts. Strategies: Identify information on Website; Delegate responsibilities.

Goal 3: To exert an influence on external forces affecting the profession through promotion, cooperation and advocacy

- **Objective 3A.** Achieve increased recognition for ARLISANZ within the arts and information communities by confirming and promoting the pre-eminence of the Society and its members in arts documentation. Strategies: create PR mechanisms and take action.
- **Objective 3B.** Identify and forge links with other affinity groups Strategies: Create list; identify resource lists; establish links; publicise ARLISANZ activities.
- **Objective 3C.** Establish and promote professional and information standards. Strategies: Identify needed standards on visual resources, imaging, cataloguing; identify relevant standards bodies; identify standards projects. Publish results on Website.

Goal 4: To strengthen and extend the internal organisation and operation of the Society to ensure the continued vitality and progress of ARLIS/ANZ

- **Objective 4A.** Review and expand the organisation and structure of the Society. Strategies. Investigate improvements; establish editorial committee; establish Web/listserv procedures,
- **Objective 4B.** Improve communication among the membership and between groups within the Society. Strategies: Create channels; identify projects and activities requiring cross-chapter involvement; serials swapping guidelines.
- **Objective 4C.** Maintain and expand the Society's sound financial structure. Strategies: Financial plan and guidelines; budget review; conference budget planning; conference sponsors; banking and/or investment program; supplementary funding sources.
- **Objective 4D.** Develop programs that meet the needs and support activities of all members and components of the Society. Strategies. Guidelines and procedures for annual review of Strategic Plan.
- **Objective 4E.** Gather and utilise management information. Strategies: Review/expand membership database, including institutional affiliation; define quality control standards; procedures for generation of standards and special reports. Society history and archives information.

2. Museums Australia Performing Arts Special Interest Group

(Cited from PASIG Website< http://amol.org.au/craft/aus_mus/mus_au/PASIG/index.htm>)

Mission

Members of PASIG are committed to:

- ensuring the development of coordinated national collecting policies and strategies for the performing arts
- enhancing public knowledge of Australia's performing arts heritage through public documentation and display including use of the Internet
- improving access to Australia's performing arts heritage increased cooperation between key stake- holders in performing arts heritage including collecting institutions, government bodies, performing arts companies, and key individuals
- exploring the role and nature of exhibitions in line with changing technologies

Interests

PASIG is distinguished by the involvement of a broad range of collecting institutions. Museums, libraries, archives, galleries and tertiary educational institutions at state and national levels come together in the interests of collecting, preserving and making accessible Australia's performing arts heritage.

It is driven by the enthusiasm for Australia's performing arts that is inclusive of our unique indigenous heritage and our multicultural influences, as well as the traditions of English, European and American theatre

Members of PASIG recognise the fact that no one institution can collect comprehensively in the performing arts. A distributed national collection of Australia's performing arts heritage is a necessity, involving a coordinated approach to the collection and preservation of the following materials and genres.

- *Materials and formats*: scripts and scores; designs and drawings for sets, costumes, and lighting; set models and other artefacts; printed and published material such as programs, advertising flyers, subscription brochures, posters, invitations, newspaper clippings and reviews; films, videos, sound recordings and tapes.
- *Genres*: drama, comedy, opera, musical theatre, chamber music, orchestral music, choral music, rock music, street theatre, puppetry, circus, vaudeville, television, film, video, radio.

3. International Association of Music Libraries, Archives and Documentation Centres

(The IAML Statement of Purpose was taken from the IAML international website (article 2 of the Constitution) <<http://www.cilea.it/music.constit.htm#Art2>>)

Purpose

- To encourage and promote the activities of libraries, archives and documentation centres concerned with music and music materials, to strengthen cooperation among institutions and individuals working in these fields and to publish information concerning their work.
- To promote a better understanding of the cultural importance of music libraries, archives and documentation centres both nationally and internationally.
- To support and facilitate the realization of projects in music bibliography, music documentation and music library science at national and international levels.
- To promote the availability of all publications and documents relating to music, including, particularly, international exchange and lending.
- To encourage and support the development of standards in all areas that concern the Association.
- To promote the availability of suitable professional education and training.
- To further the bibliographical control of music materials of all kinds.
- To support the protection and preservation of musical documents of all periods.
- To cooperate with other organizations in the fields of librarianship, bibliography, archival science, documentation, music and musicology.
- To arrange international meetings of its members
- To publish an official journal dealing with all matters of professional interest

Appendix Three

ARTS LIBRARY & MUSEUM ASSOCIATION DRAFT QUESTIONNAIRE

Name
Institution
Address

Phone
Fax
Email

Type of membership

- Personal
 Institutional

Type of organisation/ organisational affiliation

- National/state library or museum
 Municipal institution
 Educational institution
 Other

INTERESTS

Functional interests

- Collecting archival material
 Collecting museum and gallery objects
 Collecting library materials
 Providing information services
 Presenting exhibitions

Professional interests

- Arts
 Performing arts
 Music
 Dance
 Film
 Visual arts and crafts
 Management
 Technical

How much time are you able to commit to [special interest group]?

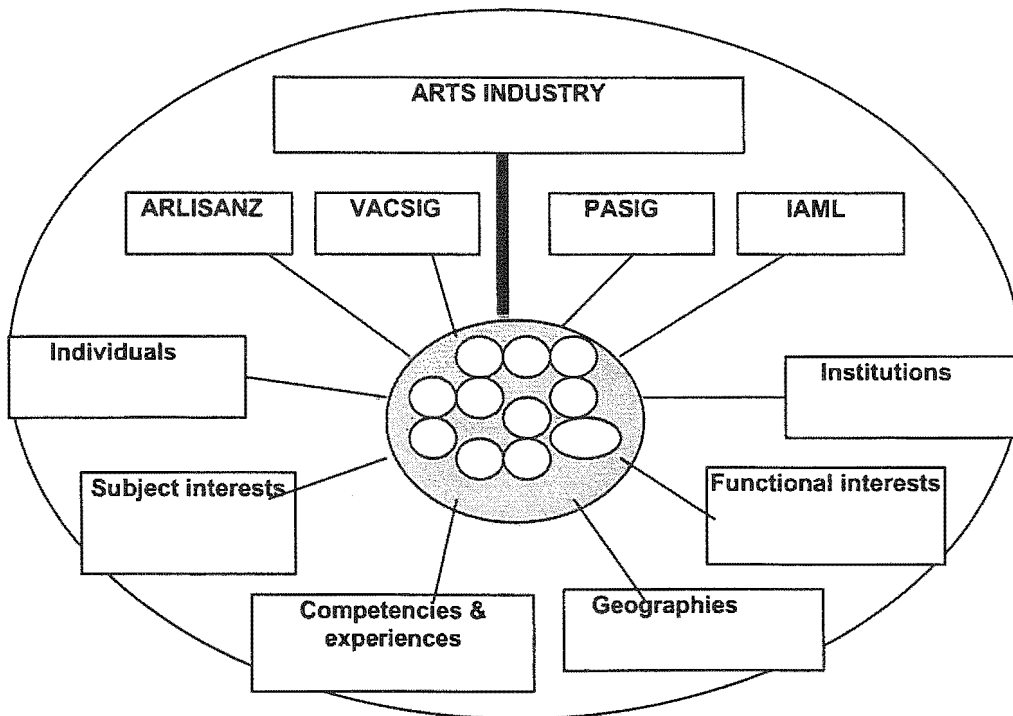
- 21 hours a year or less
 50 hours a year or less
 Other

ISSUES

What do you think is the role of [special interest group]?

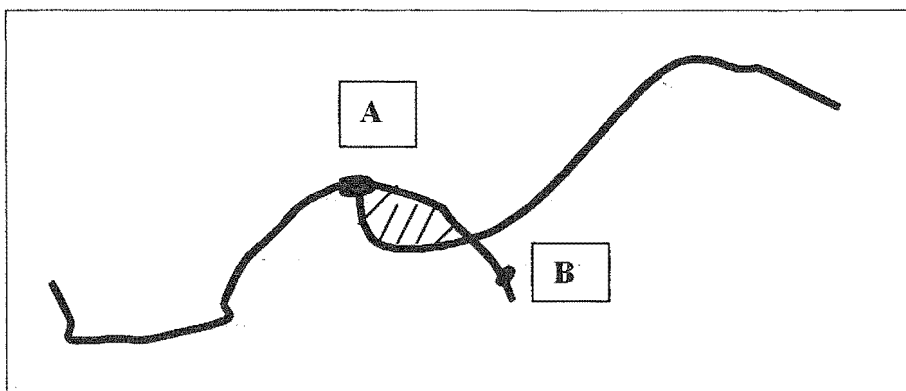
- Influence the development of information services
 Provide a mechanism for professional networking and development
 Other

Appendix Four



Errata

For those who were mystified by the sigmoid curve and the accompanying explanation on page 36 of Paul Bentley's paper in 'IAML Australia in the 21st century: More of the same or something completely different?', Continuo Volume 27, 1998, the curve underwent a digital metamorphosis on its journey from author to editor. The correct version is printed below.



Music Council of Australia Report 1998

Prue Neidorf, IAML (Australian Branch) and Australian Sound Recording Association representative on the Music Council of Australia

The Music Council of Australia held its fifth Annual Assembly in Sydney, from 10-12 October 1998. A brief report follows. IAML and ASRA members are invited to contribute ideas, speakers or papers for the next MCA Assembly in 1999. I will ensure details are available through *Intermezzo* when they are known. Please liaise through the IAML executive and then through me, your representative, and I will assist in every way possible to put forward any project or proposal which would benefit from MCA participation or support. I hope by now all IAML members are subscribing to both *Music Forum* and *Music Alive!*

This three day MCA Assembly had a packed program with keynote and guest speakers sessions introducing new organisations, strategic plans for jazz and choral music, reports of MCA member organisations and MCA publications.

Keynote speakers: Robyn Archer, Sir John Drummond

Guest speakers:

Justin Macdonnell – The election results and the climate for the arts under the new government.

Donna Greaves – An orientation to charitable trusts and foundations and their place in your organisation's strategic plan.

Jim Beatson and Gary Thorpe – National radio satellite broadcast networks for Australian music.

Lesley Alway and Susan Connelly – The changing role of the state arts ministries (Victoria and New South Wales).

Lesley Alway – Discovering the music audience: audience research.

Louise Camens – The use of musical creation to change the ethos of a corporate workforce.

Len Amadio and Nicholas Heyward – Arts festivals: what is there in building (or undermining) our ongoing musical life?

Introduction of new organisations:

The Orchestra of Australia Network (TOAN): building a national service and advocacy body for all orchestras. Ann Cahill, President

The Media, Entertainment and Arts Alliance (MEAA) and the Symphony Orchestra Musicians' Association (SOMA): issues facing Australian orchestras. Martin Foster, President Sydney Symphony Orchestra Musicians' Association.

NACHMUSIC: The serious issues facing music tertiary music education. Helen Lancaster, Central Queensland Conservatorium of Music

The Opera conference: the situation for opera and the major opera companies in Australia. Russell Mitchell, Business Affairs, director, Opera Australia, representing the Opera Conference.

MCA members' reports:

National Jazz Development Office (NJDO)/MCA report: A National Strategic Plan for Jazz Development. Bruce Johnson, NJDO.

MCA report: The National Strategic Plan for choral music development. Else Shepherd, President Australian National Choral Association.

MCA report: A guide to careers in music. Fiona Allen, consultant to the MCA project

Australian Society for Music Education (ASME) and the situation music in schools. Margaret Barrett.

Community Music Australia. Beverly McAlister, chair; Damien Barbeler, editor of *Music Alive!*

Early Music in Australia. Carol Williams.

Editor's Note: The Editor apologises for the late publishing date of this 1998 report. It was mistakenly left out of Continuo, Volume 27, 1998.

Music Council of Australia Report 1999

Prue Neidorf, IAML (Australian Branch) and Australian Sound Recording Association representative on the Music Council of Australia

This year the MCA annual meeting took a different path than in previous years. On Saturday 9 October there was a national forum, in association with the UNESCO International Music Council. It was called *A Country's Soul: Commitments between governments and the arts*. Sessions included the following:

Justin Macdonnell: 'On Australian governments and the arts'.

Joost Dirkzwager, Deputy Head of Mission, Royal Netherlands Embassy, Canberra: 'The Dutch commitment to culture'. This was responded to by Roland Peelman.

Alain Monteil, Cultural Attaché, Consulate-General of France, Sydney: 'French international policies: protecting against globalisation, projecting to the world'. This was responded to by Timothy Walker.

Dr Timothy Maloney, Director, Music Division, National Library of Canada, Ottawa: 'The Canadian commitment to culture'. This was responded to by Miriam Cosic.

There was a video address by Dr Barry Conyngham (who was elected as Chairman of the MCA at the following AGM, with Dick Letts being elected as Executive Director of the MCA). Barry was unable to be present personally, as he was in China. His talk was 'Funding the future: can we cope with Darwinian change?'

There was a panel discussion, and a fine performance by The Song Company.

On Sunday there was the Sixth Annual Assembly and the AGM.

Resolutions and Discussions of the Sixth Annual Assembly, 10 October, 1999

1. a) That MCA devise and facilitate the implementation of a music sector research program.
b) This will include:
 - the devising of research subjects
 - the design, implementation and maintenance of relevant statistics and data bases
 - selection of joint venture partners in the various research projects
 - being the catalyst for the funding of the projects
 - participation in the supervision of the projects
 - promoting the results of the projects
 - c) That the Board of the MCA appoint a working group to design the MCA research program
 - d) That the committee be made up of members of MCA and (should the Board so decide) may include non-members with particular relevant expertise.
-
2. Propose to the Opera Conference that it devise and implement a plan for the commissioning and production of Australian operas and music theatre works, sharing the risk among members, and ensuring a number of commissions sufficient to maintain the art form in Australia into the future.

3. That representatives of the MCA approach the arts ministers' press secretaries to develop strategies for involving ministers in publicising musicians' exceptional achievements, e.g. after successful international tours.

Other Matters

4. It was agreed to seek information from the Symphony Australia orchestras about their policies and practices in commissioning and performing Australian works, with a view to possible negotiations to encourage adequate activity in this area by the country's major and most highly subsidised concert orchestras.

5. It was agreed to consider further responses to the Nugent Report, or formulating proposals arising from it, after release of the final report.

6. It was agreed to send a letter of congratulation to the National Library of Australia, for its decision to create a senior position for a specialist music librarian, to include among the duties the collection of original materials, and to fill this position by the end of 1999

7. The structure of the website and its potential uses and promotion. It was agreed to begin the use of the website for open discussion groups.

It was noted that a section of the site could be reserved for MCA members' use (e.g. discussion of draft policies, discussions among committee members), entered only with use of a password.

8. Among other issues discussed:

The new Australian International Cultural Council (AICC), the adoption of aspects of the MCA's proposed international policies by this council and other authorities and the potential and limitations of the AICC.

Current activities of Community Music Australia: the continuing positive outcomes of its Mackay conference, and the initiatives of the new Executive Officer.

If a republic eventuates, the arts community could attempt to ensure the selection of a president sympathetic to the arts.

Special steps could be taken to involve Aboriginal people and ethnic people in the work of the MCA. Research might include a project to examine the interdependence of cultural and economic development and might include material that indicates alternatives to economic rationalism.

Various models and strategies for research partnerships.

Make an "audit of success" of Australian music and musicians as a basis for raising public interest and support in music. The likely outcomes of the Nugent Inquiry could include measures unsympathetic to the true nature of arts practice. Assessment of its recommendations should keep in mind the corporate mentality behind it.

9. Reports on the situation of musicology, sound archives, recent developments in music law, and popular music are to hand.

The Music Council of Australia website is at <<http://www.mca.org.au>>

Notes on Contributors

Gordon Abbott is the Performing Arts Librarian at the University of Adelaide. After studying piano at the New South Wales Conservatorium he completed an honours degree in musicology at the Flinders University of South Australia and a diploma in librarianship at Canberra College of Advanced Education. He has worked in music as a teacher, research assistant, lecturer and librarian. In 1980 he was appointed to the position of Music Librarian at the State Library of Queensland, in 1983 to the position of Music Librarian at the University of Adelaide and subsequently to the position of Performing Arts Librarian following the establishment of the Performing Arts Library, as a separate branch library, in 1992. Since 1980 he has been involved with IAML and during that time has been responsible for the compilation for a number of bibliographical publications, several of which have been in conjunction with Mary O'Mara, as well as being co-editor of *Continuo* for eight years. As well as managing the Performing Arts Library he teaches courses in music bibliography and research methodology in the University.

Paul Bentley is Director of The Wolanski Foundation, established in 1998 to facilitate management, presentation and appreciation of the performing arts. He is also director of Paul Bentley & Associates, which provides services in information management, exhibition production, arts and entertainment projects. Paul was Manager of the Dennis Wolanski Library of the Performing Arts, Sydney Opera House from 1973-1997. He has been involved in many projects including TheatreWorks, a performing arts museum project, 1986-1995 and several exhibitions about the House, including the Building of the Century Exhibition 1988-1989, the Unseen Utzon Exhibition 1994-95 and the Sydney Opera House Travelling Exhibition, which was presented in Europe, the United States and Asia, 1994-1995.

Dr Timothy Maloney has been the Director of the Music Division of the National Library of Canada since 1988. He was awarded a gold medal by the government of Canada in October 1998 for 'conceiving and delivering a program of digitization projects illustrating and explaining the achievements of Canadian musicians, making the [National Library's] music collections more accessible to Canadian and international audiences.'

Helen O'Donoghue is the Campus Librarian at the Queensland Conservatorium, Griffith University. After completing her Bachelor of Music (Performing) at Melbourne University, she studied piano in Vienna. In 1995 Helen returned to Vienna to work with Dr. Rosemary Moravec on her database of musical letters held in the Manuscripts Section of the Austrian National Library. The letters of Marie Fillunger used as a resource in the article are from this collection.

Mary O'Mara is Manager of the Architecture/Music Library at the University of Queensland. She has published articles on various aspects of music librarianship, and been a regular speaker at IAML Australian Branch conferences, and other meetings. For a number of years she was Queensland State Representative, and from 1984-1990 she was President of the Branch. She has edited the Branch publications, *Union Catalogue of Music Serials in Australian Libraries* (1992), *Union Catalogue of Orchestral Scores and Performing Parts in Australian Music Libraries and Collections* (1988, 2nd ed. 1998), and other publications in collaboration with Gordon Abbott.

Kit Smith has a Licentiate of Music from NSW Conservatorium, a Bachelor of Theology from the Sydney College of Divinity and a Master of Applied Science (Library & Information Management) from Chillers Sturt University. Until December 1997 she was Library Manager, Colin Library, Catholic Theological Union, Hunter's Hill, NSW. In January 1998 she was contracted by the Catholic Archdiocese of Sydney to catalogue the Church Music Collection at the Veech Library, Catholic Institute of Sydney, Strathfield, NSW. Kit has had many years experience in various church music areas. As a librarian she is passionately concerned with preservation issues, particular with regard to music collections.

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(1999 Subscribers)

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The Library

Sydney Conservatorium of Music
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Conservatorium of Music

Serials Section
Auchmuty Library
University of Newcastle
CALLAGHAN NSW 2308

Acquisitions Librarian (order no 73/S/432)

State Library of NSW
Macquarie Street
SYDNEY NSW 2000

The Serials Officer

Wollongong City Library
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National Music Library

Australian Broadcasting Corporation
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Serials Processing Unit

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Serials Department

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Barr Smith Library
University Of Adelaide
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Music Library
University of Melbourne
PARKVILLE VIC 3052

Library Board of Western Australia
Accessions Divison
Alexander Library Building
PERTH WA 6000

Library
Melba Memorial Conservatorium of Music
45 York Street
RICHMOND VIC 3121

Library
School of Instrumental Music
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Information Services Building
Monash University Library
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CLAYTON VIC 3800

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NEDLANDS WA 6009

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