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Library Trends

Music and Fine Arts in the General Library

GUY A. MARCO
and
WOLFGANG M. FREITAG
Issue Editors

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Library Trends
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Library Trends, a quarterly journal of librarianship, provides a medium for evaluative recapitulation of current thought and practice, searching for those ideas and procedures which hold the greatest potentialities for the future.

Each issue is concerned with one aspect of librarianship. Each is planned with the assistance of an invited advisory editor. All articles are by invitation. Suggestions for future issues are welcomed and should be sent to the Managing Editor.

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Music and Fine Arts in the General Library

GUY A. MARCO and WOLFGANG M. FREITAG

Issue Editors

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Introduction

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The idea to present a collection of papers devoted to the problems surrounding music and fine arts collections in general libraries emerged during a 1969 ALA conference at which the music librarian on the editorial team attended the art librarians' section meeting. He was acting on behalf of a movement within the Music Library Association directed toward cooperation with other professional organizations. The purpose of that movement was to bring information about music library matters to nonmusic specialists, and also to give music librarians access to information in fields related to their own. One result of the dialog which began at that time was the planning of the present issue of Library Trends.

Comparing the worlds of art and music librarianship, the editors felt that most of the contributions to the fields of art and music librarianship that have been made during the last two decades have focused on concerns of the academic specialist librarian and his clientele—scholars, students, museum curators, etc.—and that music and art librarians have tended to associate with scholarly organizations comprised of actual and potential readers and users rather than with general library professional organizations. A survey of the literature revealed, not surprisingly, that most of the contributions to art/music librarianship or bibliography have been published in the specialized library press or in scholarly journals. It became quite obvious that too little had been done to inform the generalists—typically the administrators or heads of large functional departments such as personnel, cataloging, resources and preparations—in general libraries of the particular problems entailed in the administration of art and music collections.

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JANUARY, 1975

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That the publishers of *Library Trends* are willing to devote an issue to music and fine arts in the general library can be seen as clear recognition of the following facts: (1) that there are appreciable differences between these two collections and the rest of the library; (2) that they present different problems with regard to staffing, financing, and acquisition of materials; (3) that their bibliographical control is different and often more difficult; (4) that their use must be regulated differently; and (5) that while physical access should not be hampered, physical protection of the collections must be emphasized at all times.

Art and music collections everywhere are growing at a rapid pace and their proper care and maintenance demands, from year to year, a larger slice of the total library budget. The cost of art and music materials is higher to begin with, and there is a costly array of special machinery and equipment involved that is unheard of in other administrative units of the library. It is not the science, technology, or business departments, but the art and music departments which are frequently the busiest parts of the library. Since America has become the pacesetter of the contemporary art world there has been a corresponding surge of interest. Many more students have taken up the study of art or art history than ever before and there is now a demand by the general public for such things as art reproductions in the form of photographs and slides, color prints and even for three-dimensional replicas of sculpture. To books and periodicals have been added posters, original graphics and other works of art on paper, while in the music collection, long one of the most loved and popular departments of the American public library, books and scores and discs have been supplemented by tapes and cassettes. Some libraries loan framed original lithographs and silkscreen prints, and some have rental collections of musical instruments. Nowhere better than in the art and music departments does the library succeed in fulfilling its social role which includes bridging the gaps between the many and the elite, the educated and the people in search of an education or of meaning for their lives.

As indicated earlier, the reader of this issue is presumed to be a generalist, perhaps the director or chief executive officer of a library with a growing arts department. He may be a student of library service or perhaps a specialist in a technical area of librarianship such as cataloging, acquisitions, or systems development. The contents of this issue are not intended for the practicing art or music librarian who, as a specialist, must meet his own needs for information and further professional education in more specialized periodicals such as *Notes*, *Library Trends*.
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the ARLIS/NA Newsletter, and the ARLIS/UK Newsletter. This does not mean that the authors of the present collection of articles “talk down” to their readers, nor does it mean that workers in other fields of specialized subject librarianship will not find these articles useful; indeed, we hope that some may be stimulating.

Topics related to art and music librarianship have been dealt with from time to time in the pages of Library Trends. We have counted a total of twenty-six articles relevant to art and fifteen to music librarianship. It has been the case explicitly only twice, once in the splendid issue devoted to “Music Libraries and Librarianship,” edited by Vincent Duckles, and in “Trends in Archival and Reference Collections of Recorded Sound,” edited by Gordon Stevenson. There were, however, many more issues containing important contributions to fine arts librarianship that did not get prominent mention in the titles of the issues in question. A few of those will be mentioned here; others are listed in the bibliography at the end of this introduction. In October 1952, then Assistant Chief of the Music Division of the Library of Congress, Edward N. Waters, wrote ostensibly on “Special Library Education” in general but really on the problems of training music librarians, describing a situation which does not seem to have changed much at all in the last twenty-two years. Also relevant to the topics discussed in the present issue, although in an even more oblique way, is Rose Vormelker’s “Special Library Potential in Public Libraries,” in the same early issue.

Library Trends of October 1955 is dedicated to “Special Materials and Services” and edited by Andrew H. Horn. This number contains two articles that have been cited as classics in the literature of art and music librarianship ever since: May D. Hill, “Prints, Pictures and Photographs,” and Vincent H. Duckles, “Musical Scores and Recordings.” There was an antecedent to Hoffberg’s article in the present issue in John Cook Wyllie, “Pamphlets, Broadsides, Clippings and Posters,” in the same issue, which emphasizes the care and preservation of these ephemera.

For music departments the thoughtful analysis by Gordon Stevenson of “Discography: Scientific, Analytical, Historical and Systematic” is an indispensable selection and buying guide. Other facets of art librarianship are a little more deeply submerged in issues entitled “Library Uses of the New Media of Communications,” C. Walter Stone, issue editor; “Group Services in Public Libraries,” Grace T. Stevenson, issue editor; “Trends in College Librarianship,” H. Vail Deale, issue editor; and “New Dimensions in Educational Technology
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for Multimedia Centers," Philip Lewis, issue editor. The October 1971 issue, edited by Helen H. Lyman, deals with art and music under the aspects of "Library Programs and Services to the Disadvantaged." "Library Services to the Aging" is the title of the January 1973 issue, which is devoted to another special sociological and age group of library patrons that make use of the resources of the art and music departments; the editor is Eleanor Phinney.

There is one issue devoted to the problems of urban main libraries that is recommended background reading for the articles in this issue by Feng, Dane, Myers and Miller: "Current Trends in Urban Main Libraries," Larry Earl Bone, issue editor. Readers who want to learn more about the problems of providing adequate physical quarters for art and music collections will find some guidance in David C. Weber's issue on "University Library Buildings," especially in "Quarters for Special Collections in University Libraries," by Cecil K. Byrd, and "Branch Library Planning in Universities," by Robert T. Walsh.

It has not been deemed necessary by the editors to expand this brief literature survey to include articles that have appeared in journals other than Library Trends. An attentive reading of the references to the various articles will provide the reader with an excellent literature survey on the topics discussed. However, attention may be drawn to a few recent works of wide scope which are not specifically cited by the contributors: Reader in Music Librarianship, edited by Carol Bradley, and articles in the Encyclopedia of Library and Information Science on "Art Libraries and Collections," "Art Literature," "Music Libraries and Collections," and "Music Literature and Bibliography."

Integration as well as a well-rounded view are stated objectives of Library Trends. The editors initially attempted to meet these objectives by composing a tentative outline of contents in which the articles were arranged thematically, covering all aspects of the problems that seemed important. This approach did not work entirely because it was not always possible to find authors for all the topics that seemed worth dealing with. Regrettably, therefore, the articles assembled here do not cover all aspects of the subject which gives the present issue its name. Unfortunately, a proposed article on school libraries—art and music in media centers—did not materialize in time for our deadline. This topic is yet to be covered in the literature. Another missing article is on audio equipment. We were less concerned about that omission, because a good deal of information has been published in journals which give facts, data and recommendations for equipment purchases.

A good study of cassettes appeared in Special Libraries, May/June 1972:
"Audio and Video Cassettes; Friend or Foe of the Librarian?" by Arthur Poulos. The new magazine *Previews* features up-to-date specifications and suggestions regarding all sorts of audiovisual hardware.

Contributions have been grouped into: (1) articles of a programmatic character in which broad policy is discussed; (2) descriptive surveys of the art and music departments within the organizational framework of general libraries, and (3) articles that deal with special topics of art/music librarianship, such as the lively area of physical and bibliographical control for special art and music library materials, formal education and professional preparation for subject librarianship in music and art, library cooperation, and preservation.

While some articles give particular emphasis to practices of the authors' own libraries—and properly so, to provide some sense of specificity in the issue—most take a more general view of problems in their national context. We believe this balance of approaches is suitable for a collection of essays that deal seriously with the concept of "trends."

Finally, we would like to remind the reader once again what this issue is not: it is not on art and music libraries that lead autonomous or semiautonomous existences as departmental libraries in academia, music or art school libraries, museum libraries or separate public music or art branch libraries in large urban systems; nor is it about the music department of the Bibliothèque Nationale or the Prints and Photographs Division of the Library of Congress. In our selection of topics we were guided by the consideration of the things that can be accomplished at the community level in the single-library community, whether it be large or small, and whether the community is a town, a small city, a college or a university.

**Selected Bibliography**

All references are from *Library Trends*.


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LIBRARY TRENDS
Introduction

The current importance of the arts in America can scarcely be exaggerated in view of the continuing and intense love affair between the visual and performing arts and the American public. Publishers, the recording industry, educational institutions at all levels, museum directors, manufacturers of art supplies and musical instruments can attest to the current general interest in all aspects of our cultural life. A recent issue of Newsweek magazine included commentary which summarized the situation as follows:

As the arts in America have exploded into the greatest orgy of cultural activity in all of history, they have dramatized the problems and possibilities that art poses for human beings as never before. The arts in America have produced more world records than any other society can boast—more creators, more packagers, more distributors, more consumers than anywhere else; more money and more need for money than anywhere else; more lust for art, more fear of art, more confusion about art than anywhere else; more brilliant insight into what art is all about—and more balderdash on the same subject than anywhere else.¹

General or public libraries reflect this national preoccupation with the arts. Some are organized to be highly effective in their communities and all should endeavor within limits to fill the demands for information, material and services in these dynamic disciplines.

The organization of library material in the arts and the staff assigned to the various procedures and services necessary to acquire, process and use this specialized material necessarily varies with the size of each institution and with the demands and needs of each community. However, these subjects should be given most serious attention at the

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administrative level and all aspects of organization need to be periodically explored in depth.

This article will comment mainly on the status of art and music collections in libraries where they are administered as a department. This is the organizational setup most effective for maximum potential for any major subject and is apparently the closest to the ideal for public library administration. Of eleven large urban libraries surveyed, nine had departments which were organized and administered for art and music united in one department. The locations of recordings, tapes, pictures, prints, slides and other audiovisual materials vary widely in these libraries. There is now a tendency to group all materials relating to a given subject together to provide the strongest possible information center. Art and music specialists ideally should have audiovisual material in their disciplines close at hand. This concentration has obvious advantages to the library's public and a researcher on the art of Jasper Johns or the music of John Cage will be quick to point out the merits of organizing all different types of material on one subject in physical proximity and under one administrative head. Under ideal situations for a reference center, one finds the literature relating to the visual arts housed right along with reproductions of the art in whatever physical form, and the literature of music in proximity to scores, recordings and tapes.

In the public library field, there is a recent and dynamic trend towards the formation of cooperative library systems. This has presented a real opportunity for small communities to provide their users with reference service of a most sophisticated nature, greatly expanded interlibrary loans, professional consultation, and other top notch services originating from the largest collections and the most experienced and expert staff available within each system.

Art books are truly expensive, although publications in other disciplines are quickly becoming nearly as expensive. Music scores in quantity are costly to catalog and bind with the result that smaller libraries necessarily tend to overlook these fine art materials. In communities serving up to 75,000 residents, art and music holdings consist mostly of books and recordings in regular editions and relative to the more popular movements and major contributors; occasionally a highly specialized publication of deluxe status—usually a gift—appears on the shelves.

Medium-sized cities and collections serving communities of up to 200,000 residents are organized to give some specialized service in the fine arts, but there is usually no separate department. The literature of
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art and music is housed right along with all other subjects. Book selection and reference work are assigned to the general professional staff with individual training or special interests affecting the content of one and the quality of the other. More affluent communities make a maximum effort to acquire current material in the arts to satisfy the intense demand from the great American middle class interested in art history and popular music in the broadest sense. Music scores, recordings, cassettes and framed reproductions are housed in niches, alcoves, and other limited locations with varying degrees of accessibility. Although unintentional, this is a first furtive step towards departmentalization with space and budget as the two major obstacles for most administrators. In libraries without permanent departments, the treatment of art and music materials and services can be quixotic with constant shifting of materials and attitudes. Departments established by one administrator disappear under another. A sympathetic administration with real feeling for the subjects can lead the way to an enduring collection of timeless and increasing value to the community being served. The arts continuously renew themselves, building on the past, and the peak moments in all eras of human history and civilization are recorded in the visual and performing arts. In other words, outstanding material in the fine arts only gets better with time, and an intelligent selection policy, coupled with bits of imagination and luck, contributes eventually to collections notable for their content and strength. This is especially true in the fine arts; some examples are cited below.

The table of organization for larger public libraries indicates that heads of fine arts departments report to the director, or in the largest systems to an assistant director for public services or to the chief librarian for the operation of the central building housing the research and special collections. An annual acquisition budget is allotted to the department to purchase not only the literature of the subjects but also to acquire slides, posters, pictures and prints, music scores, recordings and tapes. Contingency funding is available for special purchases and passionate but reasonable pleas to the keeper of the purse may result in extra funding for a deluxe item, a definitive index or bibliography or a monumental publication available only once in a lifetime. Private funds including endowments, unrestricted gifts, or corporate sponsors help out in special situations where it is prudent not to spend public monies for esoteric, extraordinary items such as "Interaction of Color" by Albers, the facsimile edition of "The Book of Kells," or the Bibliothèque Forney's "Catalogue of Periodical Articles: Decorative
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and Fine Arts." America's total community using large public libraries deserves the very best and provincial, restrictive thinking regarding acquisition only betrays public trust and responsibility.

Supervisors and administrators have not yet resolved the question of staffing departments with those who have a professional library degree versus candidates offering only expertise in the fine arts. There is no clear-cut solution to this question; ultimate performance rests on individual motivation, basic intelligence, and overall enthusiasm for the subject and local services and collections. It would be unnerving, to say the least, to have a music librarian with a non-Western background who had never heard of the Beatles when they were at the height of their worldwide celebrity. The head of the Art Department of the Free Public Library in Philadelphia opts without a moment's hesitation for a trained art historian over a professional librarian with no subject background. Some public libraries are obliged to require the M.L.S. first and foremost for professional advancement for art and music librarians, but the trend is toward graduate degrees in both library science and the special field. Larger libraries in urban areas can attract candidates bringing this wealth of educational preparation, especially in today's tight job market. Reference service and collection building benefit from an arrangement requiring or requesting two graduate degrees.

Service oriented public libraries are generally open during evenings and on Saturdays with some offering Sunday hours. The question of night work and weekend tours of duty presents few problems if the situation is clearly understood by new staff from the initial interview. Work assignments for music and fine arts librarians often include: (1) reference work in response to requests for information by mail, telephone and over-the-desk inquirers; (2) selection and preparation of orders for subject literature and nonbook materials; (3) in many libraries with central cataloging for books and periodicals, the classification and cataloging of considerable amounts of material in nonbook format; (4) indexing and bibliography; (5) exhibition and program planning; (6) weeding, inventory and careful refinement of all collections; and (7) direct involvement with community, institutional and professional activities and associations.

The organization of subjects varies considerably in public libraries. Older institutions do not rigidly follow Dewey decimal or LC classification schemes as subjects were arbitrarily placed in particular areas even before the turn of the century when refinements were minor. In Philadelphia, landscape gardening is located in the business
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science classification; in Newark, books on military costume turn up in social science and hymns are assigned to the religion classification. The rearrangement of established classification schemes is a healthy expression of individual judgment and institutions repeatedly adjust subjects to fit their own needs and preferences.

Ordering and processing also vary from library to library but the accepted practice is to assign the selection of material to subject specialists with a central order department placing routine acquisitions through regular channels, usually a jobber, with unusual items being ordered directly from the second-hand dealer, record supplier, or specialty publisher. A follow-up procedure is essential, especially for out-of-print material. Cooperative systems with centralized processing may eliminate some duplication of effort but this does not always work to the advantage of the larger libraries. For the ordering and cataloging of special subject material, a loose network is really more flexible and ultimately more useful. The closer the liaison between the subject librarian charged with the selection of new material and the processing staff, the more successful are the results of these most important library functions. Sophisticated collections making any pretense to completeness must have maximum support from the ordering and cataloging services. Communication must be reciprocal, constant and easily established. The risks of losing outstanding material because of order delays is especially acute in the fine arts. The classification of special material, along with decisions on subject headings, can easily go awry unless the subject librarian and the cataloger walk this hazardous course hand in hand. Here is where the smaller public libraries have an advantage over giant cooperative systems or sprawling university libraries where communication breaks down because of time and distance lags.

Thanks to the extraordinary foresight of librarians in Newark over the last century, the Art and Music Department of the Newark Public Library is currently in a strong position to offer unique collections and services to residents of New Jersey—the most densely populated of the United States. Starting in the nineteenth century with relatively modest holdings of music and art literature, the collections grew and in 1902 a regular attendant was provided for the Art Department. The annual report for that year notes: “since that time, the door into the main hall has been open during part of each day. The Art Room has thus been more in evidence and the atmosphere has become more inviting.” Music was given a pat on the back when forty-eight citizens subscribed $511 in 1906 “to establish a department for the free circulation of
music” and the money was to be used to purchase scores of “value to the various classes of musicians in the community.” The subjects were united in one department which has been successful ever since with current collections of about 100,000 cataloged books and scores and supporting collections of phonograph albums and tapes, periodicals, microfiche, posters, one million pictures, vertical file material in quantity, original prints, autographs, manuscripts and slides. In its official capacity, the library is the Metropolitan Reference Center for Northern New Jersey and the department’s services and collections are available to 4 million people residing in seven diverse counties. Once again, thanks to the guidance of earlier administrators, the collections are now recognized as a state resource and comprise the largest and most effective collection in music and fine arts in any public, or general, institution within the state. This short history has a two-fold purpose: (1) to establish a frame of reference and scale for the discussion of materials and services which follows; and (2) to encourage administrators, as well as art and music librarians, to promote actively these disciplines with a long-range goal of major significance in mind. In the struggle to build and maintain worthwhile collections, the skirmishes are frequent, a few scars are deep, and the serenity of Parnassus is often shattered, but the rewards passed on to the library’s great and vast public underscore once again the unique contribution public libraries make in educating millions and making life more enjoyable for millions more, year in and year out.

**Art Collections: Books, Periodicals and Vertical Files**

**Books**

The heart which still keeps any art and music department alive is the book collection, and here the wealth of current material is truly impressive. Some of the most beautifully produced books appear in the visual arts classification with special designers engaged to harmonize fonts, page layout, binding, end papers, and sumptuous color plates. When these elements are blended with a notable text, the final product is truly memorable and libraries have a struggle to keep up with the current crop. Acquisitions need to be continuous and without a break for it is virtually impossible to catch up, both because of prices and availability, if a year or even a good publishing season is missed. The art book collection includes many titles retained permanently for reference because of definitive scholarship, scarcity, uniqueness of topic, popularity of subject, or high price. There are some decided
advantages in having specific, special material available to visitors whenever a library is open and a large reference collection assures this arrangement. The monumental art reference encyclopedias, indexes, dictionaries and special tools appearing in all bibliographies are usually shelved near the center for information in art departments and the same holds true for the great standards in music reference. All art librarians are eagerly looking forward to a new edition of the celebrated "Allgemeines Lexikon der Bildenden Künstler" by Thieme and Becker which is announced to appear in a few years. Important new reference works in music and art are published regularly indicating extended public interest. The acquisition policy needs to be broad, leaving leeway to purchase unusual, experimental and unique materials. The law of averages will assure that a sizable portion of thoughtful selection will have ultimate importance. Thinking only in financial terms, it is reassuring to realize that Newark librarians purchased an original print from the artist John Sloan in 1915 for $5.00. It would now take about $1200 to acquire the same print and the same general story is repeated for Picasso, Matisse, Miro, Kandinsky, Lichtenstein, etc. A book illustrated by Kokoschka was purchased for $2.30 in the early 1920s and has increased in value 1000 times. Hundreds of art titles in particular, purchased over the years, have appreciated 50 times over. The point here is not the money involved, but the fact that a professional librarian selected and acquired material which time and the tastemakers have shown to be of lasting and permanent value in the development of some phase of the arts. Free rein within reason should be the policy of administration when it comes to the selection of materials for collection building by dedicated specialists. In the arts, today's ugly duckling frequently becomes tomorrow's resplendent peacock.

PERIODICALS

Art periodicals greatly enrich the literature of the subject while providing a vast reservoir of reproductions. Foreign art magazines are full of illustrations of new ways to design and look at things. Art students, designers and the general public get ideas by merely browsing through publications from Switzerland, Denmark, France, Italy, Germany, Canada, India, Japan and other less familiar locations. The contents of art periodicals are currently available through a number of highly useful research aids, clearly pointing out the growing interest in the visual arts.4
The indexing of special material is a regular staff assignment in many art and music departments. Listing the very special contents of esoteric periodicals provides unique reference tools and unlocks quantities of unique material not otherwise available. The Kennedy Quarterly deals with historic American painters and The Old Print Shop Portfolio is devoted to historic prints and the graphic artists who created or printed them. Indexes to these fine magazines are not available and must be done by individual libraries. Cartoonist Profiles is indexed regularly at the Newark Public Library, and the New Jersey buildings covered in the American Architect and Building News are now listed in a useful file covering issues up to the year 1938. Notable song books are indexed for a file of song collections. One copy of each publication indexed is retained as reference so that the listings in this file are always available.

Major art magazines of the nineteenth and early twentieth centuries had a unique character and quality of production which sets them apart and makes them worthy of special attention and extra shelf space. Libraries including the original magazine should never replace these documents of a bygone age with filmed editions unless their physical condition is so hazardous as to warrant such drastic action. The feel of the paper, the arrangement of fold-out patterns and illustrations, the scale and size of the pages, the engraved illustrations and the subtle colorings are all part of a total periodical presentation now vanished. These vintage periodicals record the development of America's magazine history and the technological revolution in the printing arts and skills and as such should be preserved because of their physical format as well as for the obvious research value of the contents, both in text and illustration. A few examples follow:

Architect, Builder and Woodworker. Published from 1868 to 1895 and concerned with the history, design, furnishings and ornamentation of American architecture with authentic and invaluable material for interior designers, architects and those working in the preservation of high Victorian structures of great variety.

Camera Work. Published in New York from 1903 to 1917, this periodical, more than any other publication, raised the quality and general appreciation of photography to the heights of accomplishment and popular enthusiasm which the art enjoys today.

China Decorator. Published in New York from 1887 to 1901.
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Hundreds of designs, related advertisements, news and articles combine to provide a thorough picture of late Victorian china decorations in America. The color studies of roses and pansies were avidly copied from coast to coast.

*Godey's Lady's Book.* Published from 1830 to 1898, the parade of nineteenth century fashions is unparalleled and the wide influence on America's taste in the arts exerted by this magazine cannot be overestimated.

**VERTICAL FILES**

The art and music vertical or information files consist of tens of thousands of exhibition catalogs, clippings, leaflets, newspaper and magazine articles, song sheets and photocopied portions of books. These provide a most valuable adjunct to the art and music department's book, periodical, picture and graphic arts collections in satisfying the information needs of patrons. The information file derives its distinctiveness from the nonbook form of its materials and also from the inaccessibility of the many items through standard library listings. Thus, these items contain mainly information that is too recent or too ephemeral to appear in books or magazines or if it does appear, it has not yet been made accessible through card catalogs, indexes and other searching tools.

The information file is compiled from materials received by the department from a wide variety of sources including gifts, subscriptions, and memberships, or received directly from publishers, galleries, museums, schools and any organization catering to or affiliated with the arts. Individual pieces are selected for inclusion and classified according to established subjects by members of the art and music staff at the rate of approximately 150 items per month. They are then arranged alphabetically by subject and placed in large folders in filing cabinets that are open to library users.

The coverage of biographies of artists is extensive as this area is one of ever-increasing public interest and the information file has material on 5,500 individual painters, architects, sculptors, illustrators, photographers, cartoonists, and designers. An alphabetical listing of the names in the biographic sections is kept in a notebook which is readily available to reference librarians. The great standard popular songs are maintained in a collection of 2,700 song sheets arranged by title and spanning the lively history of American popular music from the turn of the century to current rock hits.
As a supplementary, and frequently the only, source of information on a given topic, the information file, with its multilingual character, its large section on regional art and music, and its vintage as well as very current material, forms an essential and highly valuable documentation repository for researchers, browsers and reference librarians.

**Visual Materials: Pictures, Prints, Posters and Slides**

The picture collection maintained by the Art and Music Department has evolved over a period of nearly 75 years and provides visual material to a vast and changing public with needs ranging from a single illustration of an everyday subject to groupings of complex visual themes of a most sophisticated nature.

New pictures are selected, classified and processed on a continual basis and these are selected from picture publishers, periodicals of all vintage, and from books and other material which come as gifts or through regular discard procedures in a large public library system. As changes evolve in political geography, science and sociology, new headings are established. Pictures are reclassified for emerging nations in the world and scientific developments in automation and space exploration require new headings.

The picture collection files are open to direct access by the users and, after a minimum of experience, searchers have an understanding of the basic classification scheme and thus are able to browse and discover material for themselves. By the same token, classifiers, filers, and others working with the collection become familiar with the headings after a minimum of experience.

The collection now includes over one million items and takes in strong supporting materials of various format including portfolios of plates, prints, postcards, posters, and picture sets.

Portfolios of plates are filed adjacent to the picture collection and are accessible to the public through the regular catalog where they are entered under author, subject and title cards. The portfolios provide a link between the art books and the picture collection and supplement both. Some of these portfolios are elaborate and unique publications providing a wealth of visual material in the areas of ceramics, costume, furniture, illumination, needlework, rugs, stained glass and textiles in addition to architecture, decoration, painting and sculpture of all periods and cultures. Each portfolio is assigned the picture collection subject heading which most directly relates to its contents, and this heading determines its location on the shelves.
Prints are maintained in two separate collections: a circulating print collection of 1,400 reproductions, and a fine print collection of more than 12,000 works of graphic art. The Newark Public Library established its circulating print service about 65 years ago to enable people to borrow reproductions of fine paintings by major artists and to have the opportunity of living with them for an extended period. The fine print collection is primarily a study collection of the various media used by graphic artists. Intaglio, relief, planographic, stencil, photography, and experimental techniques are represented by a wide range of artists and the collection grows by regular additions. Specialized types of visual material are processed for inclusion in this collection, including music covers, valentines, historic maps, bank notes, drawings, Chinese and Japanese prints and books of design, trade cards, Victorian vignettes, and original works including regional and local iconography. Prints are cataloged with artist, title, process and subject cards based on the picture collection headings.

The history of poster design is preserved in a collection of posters which is housed in oversize files. In the interest of preservation, posters are stored horizontally as frequent handling of paper material in this large format results in rips and tears. They are arranged by topic with separate groupings for World Wars I and II, travel arranged by country, museums and gallery announcements, music subjects, and regular commercial advertising. The renaissance of poster art including op art and psychedelic designs has resulted in an active acquisition policy in this area of visual record.

Selectivity is of major importance in the postcard collection which preserves views of buildings, monuments, landmarks and scenes which have disappeared or radically changed. Reproductions of paintings and other artworks are kept in the postcard file only if the work is not readily available in other visual collections. Millions of pictures have been located, consulted and borrowed over the decades and with the improved photolab facilities and instant photocopy services now available, their "in-house" use continues to grow.

The trend to using slides for lectures, classroom presentations, or individual study is intense and here the medium is sometimes of major importance to the borrower. Nothing else will do and the slide format is essential. In Newark, the growing slide collection includes about 15,000 color slides exclusively on art subjects—painting, architecture, sculpture, graphic and decorative arts—and they span the major periods of art history from prehistoric works to the latest contemporary trends. The collection was begun to fill a need for this
type of material which was not available in quantity and without charge from any facility in the area or in New York City. The demand for slides increases regularly with a jump of 33½ percent in use over a 2-year period. Slides are classified by Dewey and Cutter numbers and are loaned without charge to adult card holders or others bearing interlibrary loan forms. Borrowers travel some distance for this type of material and college and university faculty and students use this visual resource for disciplines other than art history. A slide camera and stand are available to visitors who provide their own film and flashbulbs, and by using this simple, inexpensive piece of equipment the one million illustrations in the picture collection are readily available in slide format. Cassette tapes which sometimes accompany art slide sets and phonograph albums on art topics, such as Louise Nevelson describing her career and aesthetic, are part of the art collections as are additional nonbook material, and are a fine amalgam of contemporary subjects and new media.

**CURRENT MUSIC SPECIALTIES: RECORD ARCHIVES AND SONG COLLECTIONS**

Public libraries currently have a rare opportunity to provide collections and services to a public totally intrigued with the new music. For young people, popular music is the most spontaneous reflection of their lives and times. Our orchestras are the best in the world and we have entered into a golden age of opera. In 1972, the retail sales of records and tapes amounted to 2 billion dollars. Millions of people attended live concerts of all types including the 11 million music fans who heard symphony concerts. Electronic and experimental music have experienced two decades of intense activity and a whole generation has grown up with the sound of amplified guitars, reverb, tape delay and electronic synthesizers in its ears. Electronic and other recording studios have grown by the hundreds and these remarkable developments, coupled with the vast public interest in the history and performance of the traditional standard or classical repertory, create an era of great excitement which is directly felt by music librarians in public libraries. It is a cause for consternation to hear librarians discussing whether they will acquire the new music or not. There is no question that the new performers, composers and musicologists belong in all public collections, and anyone whose selection policy is contrary is out of step with the times and exercising personal prejudice. Public librarians and those spending public monies have no right to neglect a field of unparalleled public preoccupation.
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Most music collections in public libraries have similar problems and satisfactions with the rising interest in the discipline revealing itself in many ways. The massive waves of nostalgia so prevalent result in constant use of popular sheet music both for lyrics and music. Until recently, interest was in the 1920s, 1930s and 1940s, but now the songs of “the good old days” frequently refer to the hits of the 1950s and even the 1960s. In Newark, a strong basic collection of great songs is regularly expanded by selections from the counter of one of New York’s long-established music stores.

Recordings and tapes for the Newark Public Library’s Music Division are regularly selected from subject review media. Selections are also made directly from the bins of a major metropolitan outlet. A needs list is carefully studied to fill gaps in all the music collections. Individual scores are selected with an umbrella concept of collection building. Time spent in fitting particular scores to specific needs is more rewarding than time spent blindly ordering all the works by one composer merely because they are available in a library shelf arrangement. College collections frequently order this way and in doing so often neglect responsible selection. Even the greatest composers had their weak moments and not all their creations are notable works by any standard.

Scores are fully bound in hard covers allowing them to lie flat on music stands. Binding expenses are valid. Score collections not carefully bound quickly show the ravages of use and are therefore carelessly handled, fall apart, are difficult to shelve and generally suffer.

In addition to enormous circulating collections of records and tapes, larger public libraries are building archives of recorded music by selecting major performances by musicians of all periods and designating these recordings as reference copies not for circulation. There is little doubt that these recordings will have tremendous value for the music historian as well as the sociologist of the future, and an archival approach to music recordings is a growing trend in larger collections. Newark’s documentary approach covers two fields of music: (1) traditional and classic—the “heritage” collection, and (2) jazz, blues, pop and rock—the “pop” collection. Together the two collections total more than 1,000 albums with a larger selection in the popular field. Representative heritage selections include Paderewski, Gershwin, von Karajan, Heifitz, Caruso, Dietrich, Rachmaninoff and Scott Joplin. The pop category begins with W.C. Handy and early jazz, parades through the 1920s, sweeps through swing and Sinatra, and
explodes with the postwar excitement generated by Elvis Presley, the Beatles, Bob Dylan, the Jackson Five, the Supremes and hundreds of other major music figures. These thoughtfully selected albums are in great demand; visitors sometimes wait in line to use the ten listening machines. A gift of 600 long-playing albums from a retired disc jockey resulted in the expansion of an "easy listening" category where the albums are short cataloged by the departmental staff and put out for circulation with a minimum of processing.

The American public has enjoyed millions of hours of music by using facilities and collections in public libraries. Countless musicians have composed, performed or made other lasting contributions to our musical heritage aided and abetted by the literature and scores borrowed or consulted in public collections, and the use is still growing. Larger public libraries have material of value to graduate students and musicologists pursuing advanced and original research. Music teachers, the leaders of jazz combos, song writers, historians, opera buffs, instrumentalists in small orchestras, beginning guitarists and faculty members assigning music topics all may find material in music collections in public libraries along with the multitude of people who like to listen simply for pure enjoyment.

**Videotape**

The use of videotape as both a document and as art work is in the embryonic stage in public library collections, but it seems that this new medium will be found more and more in public library collections. Videotape is valuable as an archive of the opinions and creations of living artists and musicians. They may freely and openly discuss their lives and works as there is a minimum of burdensome equipment and special lighting connected with videotape; spontaneity comes easily in such natural surroundings. There is a fascination in watching George Segal create a sculptured figure or listening to Roy Lichtenstein discuss his technique while painting. Tapes come in relatively small reels which are simple to operate and may be viewed privately on a television monitor. Many artists have been searching for methods of avoiding the exclusive decorator object and some artists are making works which are video art and which can be quickly reproduced in unlimited copies.

Slides, photographs and videotapes have acquired new importance in art collections, for visual documentation is essential to assuring the permanence of the work of art. The artwork itself often disappears, but the visual documentation endures. Documentation and the work of
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art become mutually sustaining while the archive is frequently the only physical evidence of the artwork. In the case of vernacular art, the documentation is the only assurance of permanence due to the highly ephemeral nature of the original. The field of visual documentation through slides, photographs, films and videotape is rapidly expanding and art libraries in particular are struggling for the establishment of standards for documentation and classification, a standardization of procedures, and some base for centralized cataloging and cooperative projects. This is a stimulating, challenging development offering new opportunities to art librarians. The three major obstacles clogging the road for public libraries in developing visual media collections are the old cliché monsters: shortage of space, lack of equipment and insufficient funds. Administrators would be well advised to keep abreast of this trend which has enormous potential for the visual and performing arts.

SERVICES

Service has been the keyword for public librarians since the rise of the free library system in the United States in the nineteenth century; this is reflected today in huge circulations of all types of material, much of which is drawn from art and music collections. The larger library systems have an effect on widely spread geographic areas and the Newark Public Library lent close to 10,000 items through interlibrary loan arrangements in 1973. Many of these loans were needed to fill demands for material in the special areas of art and music. The complexity and diversity of reference queries in these subjects are always surprising, and librarians are given a real workout on a daily basis when it comes to answering questions which come by mail, by telephone and from individual visitors. Specialized services in the music and art departments include photocopying, listening facilities, and providing equipment such as slide viewers, taping machinery, and cameras for taking photographs in slide format.

The scheduling and installation of art exhibits is another service regularly undertaken by public libraries, particularly in communities where new buildings have appeared. The Newark exhibit program includes 3 galleries for art exhibits with a total of 450 running feet to display an average of 18 different shows annually. The subjects treated include new accessions to the print collections, graphic media of various types including photography, group shows by local and regional artists, and timely or topical exhibits such as a 1974 adult art
education exhibit on "Art Deco and its Revival." This was organized from superb material acquired by the library in 1925 from the Paris Exposition and assembled after witnessing block-long lines waiting to get into an Art Deco exhibition at New York's Radio City Music Hall in early 1974.

Exhibits are prepared with a love of the material and a dedication to showing the widest range of topics and periods of art history, and with an active involvement in the art community over a wide geographic area. Library art exhibits supported by opening receptions, publicity, and word-of-mouth public relations bring thousands of people into public libraries on a regular basis and a continuous art exhibit program helps to establish these libraries as cultural centers. Using an original print collection as a basis, the Newark Public Library received grants from the State Council on the Arts to prepare major exhibits which circulated all over the state for 24 months. The scheduling and details were arranged by the council, and the library's prints were shown in banks, colleges, schools, community centers and other libraries. These shows were of museum caliber and included major works by such artists as Stuart Davis, Warhol, Lichtenstein, John Sloan, D'Arcangelo, Shahn and Vasarely and they stimulated an interest in the graphic arts in a very real way. Fortunately, the organizational framework was already established for the unusual services needed for this type of art education activity, including the design and printing of catalogs, matting and framing, and the construction of shipping crates.

Associations

National professional associations for both art and music librarians are firmly established. They provide excellent and pertinent services for their members in the United States and Canada. The associations serve effectively as rallying points for new ideas and clearinghouses for projects of vital concern to each of the specialized professions in addition to presenting fairly elaborate annual meetings replete with tours, panels, lectures, reports and highly specialized papers. The Music Library Association usually stages its annual conference in the same city and at the same time as the ALA. One of its great glories is the magazine, Notes, which is published quarterly by the MLA. Notes provides a staggering amount of highly useful information in each issue and serves as a model for any association wishing to publish articles, bibliographies, discographies and lists of real and lasting value to subscribers. Substantial new books of music literature are reviewed.
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in depth as are scores for a variety of arrangements and instruments. New material in the area of popular music is given excellent coverage. The association's organizational set-up supports sixteen special committees including those working on advanced notation, the bicentennial, popular music, and a survey of musical instrument collections.

Art librarians in the public library field are joining the new Art Libraries Society of North America (ARLIS/NA) by the scores as the dynamic new organization fills a long-time need for art subject specialists in the library profession. In addition to a fact-packed newsletter, ARLIS has a full program at its annual conferences which run concurrently with the January meetings of the College Art Association (CAA). In many respects this is an ideal blending of interests as most of the papers, seminars and exhibits at CAA are of great importance and relevance to all art librarians. Recent conferences presented new research on visual documentation, photographic history, research in Afro-American art, art book publishing today, the stylistic zoo of animals in the art of North American Indians, and problems in art book circulation.

ARLIS was established to fill the subject gap in ALA. Some art librarians felt that ALA did not meet their needs, and wanted an organization of their own to accommodate individual members and to search out topics of timely interest and high relevance to a growing profession. ARLIS/NA currently has over 500 members, all of whom have joined since its founding in January 1973, and the future of this organization, which represents pride in the profession, is bright indeed and a source of great satisfaction to experienced art librarians.

General Policies and Trends

Entering the final quarter of the twentieth century, public libraries and their various subject departments are in a strong position to offer more services and larger collections to millions of Americans. Urban communities, large or small, are the centers of our business, industrial, technological and cultural life, and it is here that masses of people congregate every day and where many important ideas are generated.

The public library is indeed a university for all people, and the philosophy of continuing education is taken for granted via liberal circulation policies and extensive reference services. At the CAA meeting in New York in 1972, it was appalling to hear several university, museum or special libraries boldly boast one after another
that they were not the least interested in serving the general public. Their collections were too specialized and their services too limited for general use. Public library art and music departments have the advantages of the support of ancillary services and large collections in other disciplines and do not think of themselves as special at all. Some university art libraries lend nothing to students and take the point of view that reference collections fill all real and serious needs. At the 1973 CAA meeting, one panelist noted that studio people get books dirty and soiled as they actually use them in their creative work. This use was an argument for noncirculation policies, but for public librarians this smacks of censorship from an elitist posture. Enforcing a policy of noncirculating material is one way of building a marvelous collection, but at a fearful price to the larger community of library users. A policy of such restricted and limited use is an approach to service which is appalling to most public librarians in any subject area and is viewed as an anathema in a democratic society based on humanistic principles. Public libraries think of serving the user who wants to read when the spirit moves him—in the laundromat, waiting in the car, in the quiet of the late night hours, or at those brief moments anywhere when the mind is keenly receptive. For most readers, the public library approach is inspired and perfectly tailored to a society based on an awareness of the needs and wishes of people.

Art and music collections in public libraries of most major cities lend material in quantity and with great frequency to college students on all levels and to specialists and teachers. They have a long and sustained history despite wars, depressions and recessions, riots and civic turmoil, and there is a growing predominence of serious use of the art and music facilities of public libraries by all kinds of individuals in the community.

For some years, there has been an unprecedented national trend bordering, at times, on the frantic to collect antiques and works of art on a personal as well as on an institutional basis. Art librarians in the public library field are prepared to provide biographic and bibliographic information on artists and objects of art from all periods with an emphasis on the nineteenth and twentieth centuries. More people now have the time and inclination to learn to draw, cartoon and paint, often using the latest synthetic materials. Individual creativity is appreciated and the demand for literature on the crafts is pronounced. There is currently an exciting demand for information relating to all aspects of photography, especially the history and technique of this complex art. In music, the lyrics and scores for popular songs of the
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twentieth century are much requested as are recordings and tapes by popular performers. Many people want to learn to compose music and to play musical instruments. In urban areas, art and music librarians have been greatly encouraged to note that young people on the college level are branching out in these disciplines and are not limiting themselves to the study of the cultural history or creative art heritage of only one group or era.

There is serious thought being given to the concept of a network of research art libraries assigned to various geographic and cultural centers across the country. This concept was developed in 1973 by Wolfgang Freitag of the Fine Arts Library at Harvard’s Fogg Art Museum, in a letter to the National Commission on Libraries and Information Science. Building on existing strong art book collections in university, public, or museum libraries, the plan would establish expert and excellent library collections and services in the fine arts to all levels of readers from grade through graduate school, amateurs and professionals, studio artists, art historians, and collectors while filling recreational as well as educational needs. Many public libraries have outstanding art and music departments and many more have enormous potential in these subject fields. With this in mind, a system of regional centers or consortiums as outlined above would be welcomed by many public librarians.

Writing on the role of metropolitan libraries, Lowell Martin noted: “The special challenge to the public library is not only whether it can follow change as it has in the past, but whether it can be part of a movement that leads our civilization from a revolution aimed at productivity to a revolution aimed at value.” Art and music departments in public libraries are in a prime position to meet this challenge. Lasting value both on the individual and collective levels has always been a clearly acknowledged aim and has been encouraged in the visual arts and music. The public is enthusiastic about the arts and hungry for information in the field. Public librarians are keenly receptive to the trend and are aggressively providing new collections and services to accommodate this vast clientele which supports public libraries as part of a way of life and also as part of our national heritage.

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Additional References


Building A Nonspecialized Collection

HESTER M. MILLER
and
KURTZ MYERS

Any public library today will feel, in some degree, the impact of the new attitudes toward the arts which are abroad in the land. These attitudes are symbolized by such phenomena as the increased federal programs in support of arts activities; the state arts councils and artmobiles; the proliferation of symphony orchestras and museums; and the greater involvement of laymen in all parts of the country in such activities as painting, collecting, performing and filming. All ages and all degrees of expertise in the amateur-professional scale are represented. In many areas this impact will be shared by a variety of institutions and types of libraries. In other areas a large part of the impact will be felt by the public library of the central city serving a sizable metropolitan area.

Every American public library which has existed for any period from one-half to one century possesses a nucleus of material around which it can build a collection calculated to serve current interest in the fine (or visual) and performing arts. This nucleus will be found in the books already classified, according to Dewey, in the 700s, occasionally excluding such areas as photography, games, sports and recreation. In some instances, according to local whim, a librarian's view of the organization of the collection for maximum public convenience and usefulness will dictate also the inclusion of the play texts and dramatic criticism from the 800s. Subject-classified biographies will swell this nucleus if cataloging policy permits, and in considering existing resources the considerable body of information which the resourceful librarian can extract from general periodical indexes and general references works such as encyclopedias and biographical dictionaries should not be forgotten.

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1. An expanded reference collection, using as selection guides such bibliographic tools as Vincent Duckles's *Music Reference and Research Materials,*1 Mary W. Chamberlin's *Guide to Art Reference Books,*2 and E. Louise Lucas's *Art Books: A Basic Bibliography of the Fine Arts.*3 To these can be added recently published bibliographic guides to such special fields as film and puppetry. In addition, the checking of regular reference book reviews and reference book surveys in the standard review mediums should begin to reflect a greater emphasis on selection of titles in the arts. Librarians who have relied largely upon *Booklist, Library Journal,* and *Wilson Library Bulletin* for their selection of arts books should now, in the interest of adding depth to their collections, give serious attention to the reviews in *Choice* and in the arts periodicals.

2. An expanded periodical list based in large part on the special indexes such as *Music Index, Art Index,* and the new *Film Literature Index.* It will, however, be important to include also a good representation of the periodicals which respond to the current explosion of interest in the pop arts and mass media: *The Journal of Popular Culture, J.E.M.F. Quarterly, Sing Out, Rolling Stone, Guitar Player,* etc. The interests of antique and memorabilia collectors should be remembered with such titles as *Antique Trader* and *Relics.*

3. A new or reconsidered collection of recordings. Many public libraries were lending recordings long before they felt any need to offer a more structured service in the arts. This collection was often a catch-all, mixing rock, Mantovani, Tchaikovsky, shorthand dictation, Shakespeare and birdcalls. Though overwhelmingly musical in content, it usually was not tied in library service terms to books about music nor to musical scores. Now, with audio and video cassettes offering the library a whole new world of nonmusical subject coverage, it would seem to be time to sort out those recordings which afford a direct experience of the arts over a wide range, and make them a functional part of the library's arts resources. The time has also arrived for recognizing that many recordings are documentary and should be treated not as ephemeral lending material but as part of the library's stock of long-term reference resources.

4. A picture collection. This is not a novel idea but one which should be reexamined in terms of an updated concept of the library's arts resources. Such collections in larger libraries have served the
needs of commercial artists, designers and teachers for many years. Now they can become part of a whole new concept of visual documentation. It is interesting to note that many new books now list their iconographical sources as carefully as their bibliographical ones.

5. A collection of 2 by 2 inch slides. Once considered a service belonging only in the realm of the art classroom, the slide collection now can be counted an important element in the library's battery of educational and recreational media. It is a logical extension of the art experiences and resources afforded by the picture and print lending collections. Libraries may opt for circulation by packaged set (with script or tape, either commercially or staff-produced), or by slides individually selected by the borrower. A combination of the two approaches may be optimal. Slides are the perfect vehicle not only for art history and survey but also for handicraft instruction, documentation of local artists' work, and collectibles.

All of these expansions of the library's arts services will require a corresponding expansion of funds, space, equipment, staff, and perhaps most importantly, at least in the case of scores and recordings, of cataloging—needs administrators tend to overlook in their eagerness to introduce nonprint programs. The need for special binding for music and special shelving for art books, recordings, and musical scores contributes additional problems.

The cataloging of music materials, whether books, scores, or recordings, does require some expertise in music and languages; this should be recognized at the outset. Complementing the need for special cataloging is the inescapable necessity for indexing in certain key areas: television programs, current theatrical and pop music biography, song collections, and symphony orchestra program notes. Much of this material will not be commercially indexed or, if commercially available, it may be found that the indexing does not achieve the currency necessary to answer the needs of the library's users.

Closely allied to these areas which demand indexing are the vertical files which are essential to an arts collection and which house such materials as: museum and exhibition catalogs; music publishers' and record manufacturers' catalogs; biography, title, and subject files in which the various art fields need not be separated, although it may be useful to separate the materials of strictly local interest; and old popular songs, usually filed by title with a cross-reference index by date.
and sometimes by subject. Indexes and vertical files should, as far as possible, have common and uniform subject headings. Too much emphasis cannot be placed on the pressing need for really current fine and performing arts information. Library users will never understand how information about current favorites riding so high on the polls can be so meager. Last night’s television program prompts this morning’s reference question. A minimal indexing program should be undertaken which includes indexing: the obituaries, film, theater, and television reviews in *Variety* as each week’s issue is received; biography and program articles in *TV Guide*; biographies and news reports in *Rolling Stone*. This would be a truly minimal effort to cope. As soon as possible, indexing should be expanded to other similar sources and to materials on current fads in collecting, the latest nostalgia craze, etc.

Few arts programs in a public library will encompass a collection of 16mm and/or 8mm films and videotapes—although administrators can be arbitrary about where they place such responsibility. However, the rich possibilities of these formats should be kept in mind. Among the videotapes already available is a series offering instruction in the playing of simple musical instruments; for optimum results the library should be prepared to supply the demonstration instruments as well. Also available are important art history survey series, originally offered on television and in 16mm film formats, now available in video cassettes. Among 16mm films recently previewed are titles which treat the paintings of Wyeth and Rembrandt, the history of architecture, the art of glassmaking, pottery techniques, Christo’s valley curtain, Rodin’s sculpture, the Dance Theater of Harlem, and the career of an American actress (Helen Hayes). Even if the library’s film collection is not a direct responsibility of the library’s arts division, the arts librarian should be alert to the existence of these videotapes and films and should urge their inclusion in the library’s general film collection which otherwise may tend to emphasize materials of more obvious social value.

In an arts collection classified by Dewey or any other general system of classification one must be ever aware of the resources which lie outside departmental walls: the costume materials to be found in the 390s; the dressmaking, crafts, and cabinetmaking books in the technology section; theater materials in the literature numbers; “primitive” art in anthropology books; ancient art considered as archaeology; as well as the materials on arts people and subjects found in the nonspecialized magazines and newspapers which increasingly seem to find such information newsworthy and spaceworthy. Some
Building a Nonspecialized Collection

administrators have been flexible enough to move some of these materials to the arts collection. Others have been wealthy enough to duplicate materials for inclusion in general and specialized collections.

To put things in a slightly different perspective, it might be well to suggest some of the categories of materials most heavily demanded in a general public library arts collection:

The Performing Arts
1. All kinds of biographical material;
2. Address information—where to write to an old or new favorite performer, how to get in touch with personal and business agents;
3. All kinds of credit information—who played what part in which play, who wrote what and what it was based on and who made it popular, the revival or remake or musicalization or serialization as well as the original;
4. All kinds of genre information—pop music styles, dances of various periods, monster and Western movies;
5. Trade information—polls, grosses, charts, ratings;
6. Calendar information—what is going to be, what is going to happen where and when, sometimes in a historical perspective;
7. Nostalgia information—the typical performance matter and style of recent decades, the charms of which seem ever-more compelling; and
8. Publisher and publishing information—especially as it relates to sources for musical scores, less readily available recordings, and performance rights.

The Visual Arts
1. All kinds of identification manuals—for silver, porcelain, glass, furniture, artists;
2. All kinds of handicraft books—how-to-do-it, idea and pattern books;
3. Art techniques—how to draw, how to paint in various media, how to sculpt, how to weave, knit and knot;
4. Home plan books and blueprint catalogs;
5. Collecting manuals—price and auction information;
6. Interior decoration;
7. Information about museums and sources of art reproductions; and
8. Information on local and ethnic art.

JANUARY, 1975
Musical Scores

1. Song collections of all kinds—popular, folk, art songs and nostalgic, community, sacred, ribald songs;
2. Theater music, especially piano-vocal scores of standard repertory operas, "workshop" operas, most modern musical shows—with the associated librettos and scripts if available;
3. Miniature scores, representing the standard repertoire but not overlooking the twentieth century and the avant-garde, always with a view to what is within the community's production capability, what may turn up on a broadcast, what composers (Joplin or Pachelbel or Mahler) are in vogue on recordings;
4. Instructional method books for the popular instruments—guitar, recorder (more recently the flute), zither, autoharp, dulcimer, mbira, even the piano and organ;
5. Standard literature for solo instruments—keyboard, string, and wind instruments—requiring considerable proficiency, hopefully in the best modern editions; and
6. Some chamber music, not necessarily for "standard" combinations.

It is difficult to know where to begin, and where never to begin, in building a collection of scores and parts drawn from the vast literature of classical music. Most public libraries, even the largest, no longer attempt to offer sets of performance materials for choirs, bands, and orchestras. Many such organizations, whether school, church, or community-based, now have their own budgets for the purchase and/or rental of performance materials. They often also want musical literature more "contemporary" (in the various senses of the word) than the library is able to supply even if it may have inherited collections of multiple copies and large sets of parts. The library should probably continue to attempt to serve the soloists and the small ensembles, the advanced students and the accomplished laymen-hobbyists with a rich variety of performance materials, chiefly because access to sources for either the purchase or borrowing of such materials is often so very limited and difficult in many cities in the United States and even more lacking in retail music outlets than in bookstores. The purchase of music is at best a difficult matter. If the library can provide it, it may well have a real impact on local program activity, especially if loan policies are liberal enough to allow adequate time for study, rehearsal and performance.

In the area of recordings the problem is providing enough in quantity and kind. The library public increasingly expects to find in the library
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not only all currently available recordings in a choice of formats but also recordings of an earlier period and even recordings which manufacturers have never viewed as commercially feasible. One can offer only general guidelines. Record reviewing magazines will generally indicate what is new and in vogue in both the popular and classical areas. However, buying must not be limited to what is most enthusiastically reviewed and newest. Consideration also must be given to maintaining a repertory of “standards,” often in a choice of interpretations. The collection will be enhanced and its usefulness greatly expanded by the addition of folk and ethnic material (not widely reviewed but findable in Schwann No. 2 and One-Spot) and of the special recordings which serve recurring needs—instructional records for dances, square and otherwise; instructional records for guitar, banjo, and recorder; accompaniment records; sound effects; examples of dialects; recorded interviews with theater personalities, architects, artists, folk musicians. Finally, the collection of “original cast” recordings should be constantly renewed to assist the same groups that use the music scores and scripts.

How do libraries buy materials for music collections? Standard trade book sources and standard reviewing services meet many of their needs, but they must go beyond these to specialized dealers and specialized bibliographical resources. Although the music field is the most bibliographically fragmented (there is no “music in print”), it also has some of the best dealer services and best specialized journals. A key publication is Music Library Association Notes which offers quarterly reviews and extensive listings of new music books and scores as well as an index to reviews of classical recordings. It now also features a regular section listing new publications (books, song folios, recordings, periodicals) in the field of popular music. This ties in neatly with the Annual Index to Popular Music Record Reviews, the first volume of which surveys 1972 releases. Previews, a Bowker spin-off from Library Journal, devotes most of its reviews to recordings in the nonclassical genres. Notes also carries advertisements placed by virtually all the specialist music dealers in the United States, plus some from abroad, and until recently has listed catalogs received from antiquarian dealers. An international picture of new music publications can be obtained from the lists of new books and scores (including many new editions of “old music”) submitted to Fontes Artis Musicae by the various national branches of the International Association of Music Libraries.

Among the especially valuable and comprehensive dealers’ catalogs issued abroad and devoted to new publications are those of Blackwell’s
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Music Shop in Oxford (New Music from Britain) and the firm of Otto Harrassowitz in Wiesbaden (European Music Catalog). Most American dealers serving libraries and music schools issue and mail regular lists of new publications. Some offer approval plans; one provides computerized quote slips for new titles, domestic and foreign. Tying all of this together in a valuable way are the Library of Congress proof slips for cards in the M, MN and R classifications, available on subscription. They not only offer fairly prompt and comprehensive coverage of what is new internationally in books about music, scores, and recordings, but they are of great assistance to the harried, perhaps inexperienced, music cataloger.

Ordering in the other arts fields—fine arts, crafts, theater, film, dance—presents fewer problems since normal selection and acquisition facilities are more adequate. Still, there are a few things of which the librarian new to these fields should be aware. Fine art publishing is geared to the private collector, the bookstore, and the book club. In January 1974 a panel of art book publishers appearing before a national meeting of art librarians stated candidly that publishers could not afford to take into consideration the subject and format needs of libraries—especially since the golden goose of federal funding had passed away. As a result the “coffee table” book promises to stay with us for some time to come, along with its attendant problems of over-familiar content, awkward size and shape, and breathtaking price. Many of these volumes, however, do contain text and plates of real library value. Librarians can be grateful that their journey from the giving shelf to the remainder table is often a brief one, and the wise arts librarian will contain that first enthusiasm for a new “beauty” long enough—six months to one year—to pick it up at a bargain from the many “publisher’s overstock” outlets.

What the deluxe publisher’s items will not do for variety of subject and quality of text and plate at a reasonable price will often be done by exhibition catalogs. In recent years some museums have begun to consign their publishing responsibilities to commercial publishers; consequently prices are on the rise. But the catalogs remain for the most part a good buy in terms of quality of content. A comprehensive listing of international catalog publications is provided by the Worldwide Art Catalogue Bulletin, published quarterly by Worldwide Books, Inc., a firm which also serves as a dealer, simplifying the ordering process. Catalogs for dealer and auction galleries which also are often useful and relatively inexpensive collection builders can be

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located by watching the calendars and advertisements in the art periodicals.

In the film section of the collection, one needs to remember to regularly check paperback listings in addition to hardbacks. Many fine film titles—especially motion picture scripts—are available only in paperback and should be acquired for the collection.

In all arts fields there has been heavy reprint activity in recent years, withal a mixed blessing. Announcements have been published "on spec," the putative publisher waiting for a show of orders to determine whether republication is commercially feasible, meanwhile tying up library funds in orders for as yet nonexistent books. Reprints have been published of books which would have done well to remain out of print. Sometimes as many as three reprint publishers have offered the same title simultaneously, at wildly varying prices. Often prices have been exorbitant. Many reprints of primarily historical interest are directed at academic libraries and, although their titles may appear in standard checklists, they are of limited public library usefulness.

However, fortunately for the public library arts librarian, many valuable titles have been brought back into print by responsible publishers. Dance Perspectives offers a distinguished list of reprinted classics of dance literature. Da Capo and Dover have sought the advice of various special library associations (as well as such scholarly groups as the American Musicological Society) in choosing titles for reprint. ARLIS/NA (Art Libraries Society/North America) recently presented Dover with a citation for a distinguished reprinting program. Reprints are making it possible for public libraries which are just beginning to develop their arts collections to fill in much-needed basic works in both their reference and circulating collections. Use of bibliographies such as Duckles, Chamberlin, and Lucas, together with reviews such as those in Choice which appraise new titles in comparison with earlier ones on the same subject, will help arts librarians to order judiciously from the reprint lists. Reprints are also proving helpful in filling out periodicals and serials holdings in newly developing departments. Periodicals available complete in short runs, e.g., Dance Index and the Museum of Modern Art Bulletin, can be bought relatively inexpensively.

The area of film history reprinting, in hardcover or in microforms, is making available early film periodicals which libraries seldom had the foresight to acquire and preserve at the time of their first publication. Today, with the surge of interest in film history and aesthetics, both these and the reprints of early film books are making it possible for...
libraries to answer one of their public's most urgently expressed needs. A similar situation and solution exists in the general area of popular music, jazz, blues, and recorded sound.

The Denver and Albuquerque public libraries have no cost figures available which would seem to be valid elsewhere. Their funding and programs are quite different. In Denver the arts collection is being developed as part of an overall collection, using formulae derived from national publishing trends. All funds come from the general library materials budget. In Albuquerque, funding is drawn from a variety of sources, including New Mexico Arts Commission grants, bond fund money, and some federal funds. Albuquerque actively seeks gifts, especially in the development of its recordings collection and popular sheet music collection. Albuquerque identifies itself as one of the country's "shoestring" libraries; its Department of Fine and Performing Arts, for which special provision is being made in a new main library building, is a "shoestring" department. The fact that in its short life of six-and-one-half years it has been able to develop into a strong, well-balanced department is a tribute to ingenuity, hard work by its staff, the generosity of volunteer helpers and of private and public donors, and to the availability of some bond funds dedicated to collection building for the new main library building. It may serve as encouragement for similarly under-funded libraries with ambitions to provide a more complete arts service. One of the most interesting developments in Albuquerque has been the establishment of the lending collection of framed pictures, both reproductions and originals (lithographs, etchings, engravings), as a memorial to its former chief librarian, Donald Riechmann, who had a personal interest in making such resources available. In realizing this project the library has enjoyed fine cooperation from the Tamarind Institute of Lithography at the University of New Mexico and from local galleries.

Gifts can be extremely important to an arts department. Two collections which can benefit especially are the picture file and the popular sheet music collection. In both cases the gift material should be supplemented by some purchases to fill in gaps in subject matter and chronology. Denver buys about 300 new popular sheet music titles a year (individual titles, not song folios) and buys ready-made pictorial sets for incorporation in its picture files, especially to strengthen biographical and ethnic coverage. Albuquerque updates it popular sheet music collection with reference copies of anthologies of "hits" of various years and decades, plus the hits of important groups and
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individual singers. It buys commercial picture sets such as the Gale Research International Portrait Gallery and various subject sets issued by the Government Printing Office. Another important source of gifts is the private record collector who commits his collection of discs to tape (the newest releases as well as more antiquarian items) and sometimes can be persuaded to present to the library his virtually mint condition discs. Albuquerque’s substantial collection of operatic albums was contributed by such a donor. Other possible sources of recordings in prime condition are local record reviewers, local radio stations which have records available which do not or no longer accord with their programming formats.

The arts collection obviously involves the acquisition, processing, and use of many specialized types of materials with which the general librarian may be unfamiliar. The general librarian assuming responsibility for the development of an arts collection will do well to join and to attend the meetings of the two exceptional professional associations concerned with these fields: the Music Library Association and ARLIS/NA. Both groups include a number of high-powered specialists in their membership, but the ambiance of both associations is so companionable that a neophyte need not feel shy in their midst. Both in meetings and in publications the approach is a pragmatic one concerned with the problems which affect and afflict all music and art libraries, large or small, and there are no better places for beginners to start to learn their trade. The Continuing Education Committee of the Music Library Association has taken as its special mission the spreading of the music library gospel in a very practical way to small and medium-sized libraries, often working through state and regional library associations. It has published basic lists of reference books, scores and recordings, and it has available a traveling sound-slide show which explains many of the basics of acquiring, processing, and circulating music materials, with careful attention to correct but clear terminology.

What are some of the general factors which influence the way an arts collection is built in a public library? The mass media have a great effect on creating trends; witness the great impact on demands for banjo and ragtime materials which derives from two particularly popular films. Recordings, films and television programs enjoy virtually simultaneous release and publicizing throughout the United States; an alert librarian can recognize trends and anticipate demand to a certain extent, especially by reading the trade press. There is, nevertheless, a
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certain amount of cultural lag and a certain factor of regional taste which may also have to be taken into account in fitting the dernier cri to the local scene.

Ever-increasing population mobility also has an effect on the public library's collection. More and more one finds in cities the new arrival who evaluates the library, and specifically its arts services, in terms of libraries he or she has known elsewhere. In many cities removed from the major commercial centers, the purchase of more specialized books and recordings, and especially art reproductions and musical scores, is virtually impossible. Increasingly the library is expected either to provide this material or to supply information as to how it can be obtained.

Lifestyles have also changed. Library users no longer seem to be afraid of the arts. The art department's public is no longer limited to the middle-class lady "interested in culture" but cuts straight across a wide spectrum of age, sex, and economic class. There is a new enthusiasm and openness. Young people relate to music of various styles in a committed, personal way. Recordings, films and television have become sources of direct experience, often by-passing the book. The highly simplified lifestyles of many young people seem to make a framed picture at "home" an important supplement. For some reason people are clinging increasingly to the past, and here the arts seem to be best able to both evoke and document an era. Some of this involvement descends to the level of camp and trivia, but much of it represents a rediscovery of the cultural past through old films, old pictures, old bottles, old tunes. The library which has anticipated this is the fortunate one.

References

Services

WALTER C. ALLEN

Most public libraries offer something in the way of books and other materials relating to music and the fine arts. What materials are the most popular, and can any conclusions be reached concerning what is appropriate? What are the special problems of acquiring, organizing, housing, handling, circulating and holding on to these materials? Are they any worse than the problems associated with other types of library materials? What role do these materials play in the total picture of a public library's program?

This article will explore some of these issues, starting with a description of current collecting patterns of a cross section of public libraries, followed by discussion of some of the problems, including staffing, and concluding with some opinions regarding the future of these materials in the public library picture.

PHONORECORDINGS

Are phonograph records a routine item in public libraries? Apparently they are. Of 559 Illinois libraries reporting statistics in 1973, 384, or 68.4 percent, have records in collections ranging from 1 to over 12,000. Of these districts, only 165, or 29.5 percent, have populations of over 10,000.

In order to get a broader picture, the author devised a highly unscientific questionnaire which he mailed to 150 arbitrarily selected public libraries in the 48 contiguous continental United States. To his amazement 120, or 80 percent, responded. Many of the questions were perhaps over-simplistic, but this was deliberate, since it seemed that a brief, simple sort of questionnaire might elicit a better response than a long, very detailed, analytical document. Size of population served ranged from roughly 33,000 to just under 3 million. Small libraries were deliberately excluded, since it seemed likely that one might find a

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high proportion of phonorecordings, but not much else. What was wanted was a test of the range of available materials, more likely found in larger institutions.

For purposes of this article, the 120 respondents were broken down into five groups of population served:

1. 33,000–49,999
2. 50,000–99,999
3. 100,000–499,999
4. 500,000–999,999
5. 1,000,000 and above

The largest number of libraries, 114, or 95 percent, hold classical music recordings in some form (discs, tapes, or cassettes), which was not surprising. What was perhaps startling was the solid percentage of libraries with some of the materials which most librarians have traditionally considered to be ephemera: current popular music (81 percent), current jazz (75 percent), rock and country-western (72.5 percent each). Playing equipment is circulated by 14 percent.

Without going into endless statistics, it might be useful to mention at least a few additional figures. Circulating recordings of some type are held by 112 libraries (the others are reference collections). It might seem that larger libraries would offer more in the way of variety in the record collection. For example, in group 1, five out of five offer circulating records; in group 3, 63 of 64, or 98 percent, offer them. In addition to the nearly universal classical recordings, group 1 offers popular (all five of the libraries); and jazz and country-western (three out of five). In group 3, nearly all have classical; 78 percent have popular; and 70 percent have jazz and country-western. In group 5, seven out of eight have classical; six have popular and jazz; and five have country-western. Folk and ethnic materials show similar figures and relationships. It would appear, then, that size of community alone does not govern breadth of selection. There are, of course, factors which can distort the picture (e.g., financial inequalities, presence of collections in other community institutions); still, the breadth of selection would appear to be encouraging.

PRINTED MUSICAL MATERIALS

Recordings may be the glamour items which dominate the musical scene in the eyes of most public library staffs and patrons, but books on musical theory, harmony, composition, etc., are nearly universal—106
libraries, or 88.3 percent, circulate them; most of the rest have these in noncirculating collections, or do not admit to having “a substantial number”—surely they have a few. Similarly, 112, or 93 percent, circulate musical biographies; again, most of the others have noncirculating items. A substantial number—80.1 percent—offer reference books in some quantity. Musical manuscripts are limited to the larger libraries, most of them in groups 4 and 5. Miniature scores are commonest in group 3. Current sheet music is well down on the list: only 37 libraries, or 31 percent, buy it. Oral history about and examples of local folk music are almost nonexistent. A handful of libraries have tapes or cassettes in this area.

**Music Services**

Not surprisingly, the most common form of music service is that of gathering and providing information on community musical activities (94 percent); 56.7 percent claim to offer specialized reference service; 42.5 percent hold concerts, usually recorded, in the library; a scant 5 percent hold concerts outside the library, mostly in their own gardens. About 33 percent have listening rooms; most of the others have some sort of listening stations. Ten libraries have practice rooms, usually equipped with pianos.

Statistics of libraries’ holdings and services prove nothing about the state of music in public libraries today. This is clear from visiting libraries in several parts of the country; some have substantial collections with little or no visible service, while others manage to offer a great deal with small staffs and small collections. Generally speaking, the size and depth of collections seen in recent years and the visible use of these collections is impressive. It can scarcely be questioned that books on music and recordings play a major role in the borrowing habits of young adults and adults. Whether this is a permanent part of the public library scene, or a product of the prosperous 1960s that is hanging on into the sagging 1970s only to be abandoned in the face of rising costs and decreasing budgets, remains to be seen.

**Fine Arts Printed Materials**

Nearly all of the sampled libraries claim to have collections of books, circulating and noncirculating, on the history of art, architecture, and related fields; individual artists; art techniques; folk crafts; costume; films and film-making, and still photography and picturetaking. The percentage range among the population groups is from 89 to 97.5.
Curiously, only about two-thirds claim to subscribe to any significant number of art, architecture, or photographic periodicals. Most have at least one, but a few have none. Museum catalogs, often the most informative publications on art topics, are to be found in less than 40 percent of the libraries surveyed. Auction catalogs are even scarcer, although both tend to be found in the larger libraries. One factor which probably has a bearing on these holdings is the presence, especially in larger cities, of art museums which have libraries of varying size which traditionally collect catalogs, making it unnecessary for the public library to do so.

FINE ARTS VISUALS

Circulating collections of framed art prints are now to be found in some 70 percent of the libraries; also, a handful have reference collections of prints. The concentration here is in the 100,000-1,000,000 population groups, with the smaller libraries presumably unable to afford them, and the larger ones being in cities with museums which offer the service. Unframed prints are also held in nearly one-half of the libraries. Slides are disappointingly scarce, with just under 40 percent circulating them, and under 6 percent having reference collections. The highest concentration is in group 3, with the smallest and largest libraries ignoring them almost entirely. This seems to be an odd and unfortunate oversight. It might be pointed out that gifts from local travelers who frequently photograph buildings, sculpture, museum treasures, etc., are probably easier to come by than most librarians have realized.

Photographic prints are held by about 15 percent, and films on art subjects are circulated in about 33 percent. Three libraries lend or sell artists' materials; one provides them for use in the library.

FINE ARTS SERVICES

More than half claim to offer specialized reference services. Only about 75 percent mount art displays of various sorts; 85 percent try to keep up on local fine arts events. One-third offer lectures on art topics, and a surprising 21 percent offer instruction of some sort in arts and crafts. One library maintains studio space for artists.

Again, the quality of service offered varies widely from community to community. A community arts center, or a museum with a strong program, can make much of a library's program supplementary at
best, and perhaps even unnecessary except in terms of collections of books, journals, etc.

PROBLEMS

Music and fine arts materials and services present a number of problems, as noted above.

Acquisitions. With so many different types of materials available, librarians responsible for their selection and acquisition are faced with the necessity of being familiar with many special suppliers, in addition to the usual list of publishers, jobbers and bookstores. In at least one area, that of phonorecords, there are jobbers, some of whom offer excellent service at good discounts, offering a wide range of domestic and imported discs and tapes.

In the other areas, slides for example, there are only one or two major suppliers, and if what is needed is not in their catalogs, a librarian must seek out specialists. This can mean hours of poring over the advertisements in journals, or much inquiry among specialists or art librarians.

Costs are another factor. Everything is going up, but prices of good reproductions of paintings, drawings, sculpture, etc., are soaring. Phonodiscs have been rising at a lower rate than some other products, but a rapidly developing shortage of polyvinal chloride is likely to shoot them up faster and farther. Journal subscriptions have skyrocketed, and art books have no ceiling.

Another question concerns replacement of old, beloved books, recordings, and reproductions. How long does one keep replacing a Beatles record, or "I Can Hear It Now," or "The Blue Boy"? Too many replacements can cut deeply into already shrinking budgets.

Organization. Arguments still range among music and art librarians concerning descriptive cataloging and classification of music, recordings, and art objects. A recent effort by a group of Canadian librarians offers some usable solutions, but one doesn't find much acceptance of it in libraries in the United States. Instead, there are scores of schemes, ranging from pure accession numbers to Dewey decimal or more elaborate classification. Some recording collections are filed by manufacturers' numbers, as in record shops. Holdings can then be ticked off in Schwann catalogs. Accession numbers indicate the most recent acquisitions, which is appreciated by the home tapers who prefer new, fresh discs.
Housing and Control. Whatever decisions are made about holdings, there remains the question of housing all of these disparate materials, and the increasingly irksome matter of retaining control of them.

Some institutions, mostly community colleges, put all materials in their regular Dewey or LC place on the shelf, regardless of format. This may solve the classification problem, but it raises questions concerning stack space. Certainly there is something to be said for having all materials on a topic together. In any case, some provision must be made for housing all of these special materials, and many of them call for large spaces or expensive and bulky cabinets.

Another problem with these materials is theft. One nearby public library recently took inventory of its record collection and found an appalling rate of loss. The result was a decision to buy extra large filing cabinets, put the records in specially made envelopes in the cabinets, and put only empty jackets on the open shelf. Other libraries have done essentially this, but have put the records on shelving behind a control desk. Still others have jackets and records behind the desk. In any case, some sort of special, expensive handling seems indicated.

Even large art prints can be sneaked out of libraries. Building layout, with poorly located supervisory desks, aids in thefts of all materials; small, overworked staffs don't have time to observe everything that goes by.

Many of the materials discussed require not only special storage facilities, but at least minimal humidity and heat controls. In addition, almost all of them require cleaning or inspection for damage.

Equipment. Record players frequently burn out, or lose their styli. Sometimes whole players disappear. In addition to problems of maintenance and the popularity of the item making it vulnerable to theft, there is the basic problem of selection. A glance at an audio magazine or a catalog of an equipment vendor or a visit to a sound equipment showroom can make the uninitiated librarian gasp. Even with the assistance of the Library Technology Program and other guides to audiovisual equipment, there is too much to choose from, and much of what is available lacks the durability that public library usage demands. Slide and film projectors, tape recorders and cassette players, still and motion picture cameras each have their own problems, including lack of standardization. The fine arts librarian of today needs to know something about them all.

Staffing. Who takes care of these special areas in the public libraries
questioned? Nine, or 7.5 percent, have separate music departments; nine have separate fine arts departments. Fifty-nine, or 49 percent, have combined music and fine arts departments. Fifty-two, or 43 percent, are separately staffed. These are staffed by various combinations of professionals (0 to 8) and nonprofessionals (0 to 10). Of the libraries which do not have separate or separately staffed departments, 19 have from 1 to 6 FTE professionals and/or 1 to 3 nonprofessionals assigned to work particularly with these materials.

Size of library seems to have little to do with whether there is a separate department, or whether there is a separate professional or nonprofessional staff, except in the smallest size group.

The large amount of clerical detail, cleaning and inspection of materials, and circulation routine would seem to dictate that much should be done by clerical or student personnel. But selection and reference assistance remain professional activities which should be assigned to staff with special training if at all possible. The fact is that most public library fine arts and music staff have little or no special training and bring only their own interest and enthusiasm to the work. Deplorable as this may seem, it would seem to be a permanent part of the picture.

THE FUTURE

The problems summarized above lead naturally to some consideration of the future of music and fine arts activities in public libraries. Here one immediately trips over one of the most sacred of all cows in the sector: public library services traditionally have been free. When phonodiscs first appeared in public libraries, most charged modest fees. There was always a nagging feeling that this was somehow not quite the right thing, and nearly all gave up fees after records became a commonplace. Similarly, most charged for art prints in the early days. During the years of increased library funding, rental fees for the most part were greatly reduced or completely abandoned.

Now many boards and directors are wondering about the wisdom or even the propriety of this. Some argue that all materials, in whatever physical form, are useful to the public, and that all should be free. Others argue that books, periodicals, newspapers, etc., are the basic library materials, that recordings, prints, slides, etc., are expensive luxuries, and of interest to a smaller proportion of the population, and that they should be lent on a fee basis. Some libraries report that their collections of musical and fine arts materials are self-supporting, at
least in terms of the cost of the materials. Even so, fees would at least make some contribution toward the added staff and equipment charges and to their share of the total overhead.

In the face of rising costs and declining, stabilized, or insufficiently increased budgets, the fee idea becomes more attractive, and a number of libraries have recently reinstituted or increased fees. Sometimes there is a clamor that the charging of a fee will seriously deprive some patrons of the use of collections; no doubt some will be deprived. In one situation where this has recently taken place, the only comment from patrons has been favorable; they feel that this is a responsible measure to meet the problem without attempting to get additional tax support. There would seem to be a degree of smugness by the library indicated here. That position is bolstered by the observation that one must pay—and much more—for other forms of entertainment (concerts, theatre, sports events, CATV), and that the library is justified in joining those groups. A month’s loan of a handsome reproduction of a great painting for $0.50 would appear to be a bargain, especially if held up against the now-routine $2 for a grade B movie.

In viewing the future, one must also look to the quality of the offerings. Certainly one can see no decline in the number of available fine musical and other recorded performances. The quality of art reproductions seems to improve constantly. If libraries can attract and encourage staff members with specialist backgrounds in the arts to select and service the collections, the future will be bright indeed, although there is again the matter of budgets.

In viewing the future, then, one is inclined to believe that public libraries will continue to offer specialized as well as general materials in all of the arts, and may even increase the breadth and depth of their holdings. But it is probable that as prices soar, salaries rise, and other costs of operation increase, more and more libraries will charge fees or higher fees. This will be done with reluctance, it will create hardships for some borrowers, and it will create real public relations problems in some situations.

It would seem obvious that public libraries must get more involved with their local arts groups than most presently are. The support of the real enthusiasts may be the deciding factor in whether or not budget lines for arts materials and programs will survive. Libraries and arts groups are usually friendly, and in some cities they work closely together in developing community programs. But in all too many communities, all of these groups tend to go in their own directions,
Seemingly oblivious to the need to unite in a common cause. It will take more than rapidly rising circulation rates to convince city councils and other funding bodies of the need for continuing support of arts materials.

References

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The Boston Public Library

Y. T. FENG

In the first accession book of the Boston Public Library, interspersed amidst the statistical reports from the city of Paris and the state papers collected by Edward Everett, one reads the following entries:

A.J. Downing. The architecture of country houses. New York, 1851. $2.70.
D.H. Arnot. Gothic architecture applied to modern residences. New York, 1851. $3.00.
D. Huntington. A general view of the fine arts, critical and historical. New York, 1851. $1.00.
Edward Holmes. Life of Mozart. New York, 1845. $.34.

Such were the “small beginnings” of the music and fine arts collections at the Boston Public Library two years before it opened its first reading room at the Mason Street Schoolhouse on March 20, 1854. But they were there, right at the very beginning: the biographies, the dictionaries, the histories, and the practical application and appreciation of music and fine arts. For, in the words of its founding fathers, the public library was to be “the intellectual and literary common” of the city, “for the whole community,” a place where “the young machinist, engineer, architect, chemist, engraver, painter, instrument-maker, musician” would turn to for “those works which pertain to general culture” and which would aid and encourage “the acquisition of that knowledge required to complete a preparation for active life or to perform its duties.”

Systematic book acquisition for the fledgling public library soon

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began on a grand scale. In addition to the $50,000 book fund he established earlier in 1852, Joshua Bates, the Weymouth, Massachusetts-born London merchant further offered in 1853 to purchase for the library "as large a collection of books in as many departments of human knowledge as possible" in time for the opening of its Boylston street building, then under construction. The grateful trustees immediately went to work, and not only secured the service of C.C. Jewett to supervise the project, but also enlisted the active assistance of George Ticknor, a trustee himself, to travel to Europe for an on-site buying trip in London, Paris, Brussels, Berlin, Leipzig, Vienna, Florence, Rome, etc. The three-year Bates Plan netted the library 26,618 volumes, "purchased in the great book marts of Europe." Both music and fine arts were amply represented.

The first great acquisition in music, however, came in 1859, again from the munificent Bates who presented the library with a 500-volume collection of works relating to the history, science and art of music. The core of the collection was the Koudelka Library, rich in fifteenth- and sixteenth-century music rarities, to which A.W. Thayer of Boston added more than 100 volumes to render it more complete. The same year also saw the acquisition of twenty-eight quarto volumes of manuscript music, selected and copied by S.W. Dehn of the Royal Library of Berlin. This too was accomplished through the generosity of Bates.3

The benefactor who made the Boston Public Library a foremost music repository was, of course, Allan Brown of Boston, who gave his personal collection to the library in 1894. Beginning with a nucleus of 5,500 volumes of music and music literature, augmented with selections the donor added in subsequent years until his death in 1916, and continuously kept up with purchases from endowed funds, the Allan A. Brown Music Library today consists of over 35,000 volumes of manuscripts, composers' holographs, seventeenth-, eighteenth-, and nineteenth-century opera scores, first editions of sixteenth- and seventeenth-century theoretical and historical treatises, nineteenth- and twentieth-century pioneer musicological studies, collected editions of composers, and hundreds of scrapbooks, many of which were meticulously assembled by Brown himself. In addition to the Brown collection, the Research Library houses approximately 50,000 volumes of reference and research materials pertaining to every facet of musical study: biography, history, criticism, theory, composition, folk music, opera, jazz, classical and contemporary music, and especially works by New England composers. Scores, librettos, and monumental sets as
well as indices, encyclopedias and bibliographies are assiduously collected. A 4-volume catalog of the Allan A. Brown bequest was published by the trustees of the library in 1910-1916, and a 20-volume catalog of the entire music collection in the Research Library was printed by G.K. Hall in 1972.

SOUND ARCHIVES

A not-yet-open-to-the-public archival collection of recorded sound, mostly of music recordings of 78rpm and 33rpm discs, numbered approximately 140,000 pieces at the end of 1973. When properly installed in the renovated quarters of the Research Library, this collection will serve as an archival repository of another facet of our music heritage.

An added jewel to the already treasure-filled music resources of the library is the Koussevitsky Archives, which Mme. Serge Koussevitsky graciously decided to have housed in the public library of the city where the late maestro contributed so much towards the cultural ambiance which has made Boston unique.

THE GENERAL LIBRARY

The General Library, recently installed in the new Central Library Addition, maintains the circulating materials and houses a music collection of about 12,000 titles in more than twice as many volumes. These include the standard categories of biography, history, theory, scores and librettos, and a goodly number of self-instruction manuals for the more popular instruments such as guitar, piano, and recorder. Jazz, rock, folk, and a host of ethnic music are also well represented. The General Library maintains a circulating record collection of 22,000, with some additional 3,000 reserved for in-house listening. Cassettes, a more recent addition, numbered approximately 5,000 in January 1974, and will increase substantially as more become available.

THE VISUAL ARTS

The arts found early favor among library readers. Use statistics of the library's first decade placed useful and fine arts second only in popularity (10 percent) to English history and literature (17 percent), while American history and literature shared third place (9 percent). Architecture early maintained its special preeminence, and engravings and prints were collected from the very beginning. The library's
annual report for 1859 already stressed the need for special cabinets to store oversized engravings, and in 1867 recommended a fine arts room to facilitate research. The publication in 1894 of the The Catalogue of Books Relating to Architecture caused the trustees to proclaim proudly: “There is no excuse for bad designs in Boston, for the world’s building art is here shown to everyone who is willing to study.” In 1896, the Codman Library of Landscape Architecture was established, and earlier, in 1869, Trustee Thomas G. Appleton presented to the library the Cardinal Tosti collection of thousands of engravings.

The single collection which placed the public library in a preeminent position in the world of graphic art is the Albert H. Wiggin collection inaugurated in June 1941. Rich in nineteenth-century English and French drawings and etchings and eighteenth-century colorprints and engravings, old masters, and works of outstanding English and American artists of our times, the Wiggin Collection is unequaled in its scope and depth. And the Wiggin bequest not only endowed the library with a superb collection of prints and drawings, but also made it possible for the library to sponsor seminars, symposia, exhibits and publications to lead students, specialists and interested laymen alike to the study and enjoyment of graphic art. In the course of a year, some nine or ten exhibits are shown in the Wiggin Gallery, where choice selections from the library’s own collections or representative works from contemporary artists, often from the New England area, can be seen.

Special areas of interest include photography, ranging from early daguerreotypes to contemporary works such as those by New England photographer Samuel Chamberlain. Architecture in its myriad related fields, particularly those connected with Boston, remains a subject of primary interest, an interest shared by both the print and the fine arts departments of the Research Library. The library continuously gathers and organizes archival source materials from Bulfinch drawings of Faneuil Hall or designs submitted for the latest Copley Square landscape competition to municipal documents on city dwellings or architectural blueprints from leading Boston firms and prepares additional reference guides with indices, inventories and bibliographies. The library’s interest in this field goes beyond the study of the art and science of architecture as a discipline and as a profession. It seeks further to document the history of the growth of a city, with all its socio-economic-cultural-political interrelations.

The fine arts book collections in the library consist of approximately 85,000 volumes in the Research Library and some 15,000 volumes in
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the General Library. In addition, the General Library services extensive picture and clipping files which touch all aspects of the arts: graphic, pictorial, and the traditional major media of the fine arts. Formerly housed in the Research Library, these popular files (now numbering approximately 400,000 items) were transferred to the General Library when the latter was moved to the new quarters late in 1972. A comprehensive fine arts picture file originally assembled and maintained by the Museum of Fine Arts (Boston) was meanwhile transferred to the Public Library and is now housed in the Research Library for reference use.

ORGANIZATIONAL PLAN

Administratively, the circulating collections are serviced by the General Library and the reference and special collections by the Research Library, the two service units of the Central Library at Copley Square. (The neighborhood branch libraries and the ancillary bookmobile and hospital services are part of the General Library operation.) Prior to the opening of the Central Library Addition in 1972, coverage of music and fine arts in the General Library was limited, and some of the Research Library materials had to be pressed into service for circulating purposes. An intensive book selection and acquisition program was launched with the concerted efforts of both the General Library staff and the Research Library subject specialists: standard catalogs were compared, subject bibliographies searched, and use statistics evaluated. The total circulating collection has grown from 200,000 volumes in 1972 to more than 600,000 volumes today, and both music and fine arts have gained proportional strength. The entire collection in the Research Library is now restricted to in-house reference use only and all General Library materials are placed on open shelves for easy accessibility. The book collection in fine arts and music for the General Library is housed adjacent to audiovisual materials, as are the picture and clipping files. The music and fine arts departments maintain separate reference units in the Research Library, but do share the newly renovated West Gallery reading room on the top floor of the building, the floor where the prints, rare books and manuscripts are.

ACQUISITIONS

Current acquisition for both the General Library and the Research Library is closely coordinated via a comprehensive network of standing
orders and blanket orders. The basic principle for library book acquisition applies here: all General Library titles are duplicates of those in the Research Library, just as all branch library titles are duplicates of those in the General Library. For American imprints, standing orders are placed by publishers, and coverage is very broad. For foreign publications, the approach is by language or country, and the coverage is selective, but nonetheless extensive. At this writing, the library receives on a standing order basis new publications from 400 American publishers, including virtually all university presses, and from approximately thirty foreign countries. Upon receipt, the new titles are displayed and examined by reference and public service librarians in both the research and general libraries, and additional copies of selected titles are purchased for the latter, and sometimes also for the branches. As a rule, the responsibility for collection building in the General Library rests with its staff, but subject specialists in the Research Library are encouraged to make recommendations. While the bulk of the General Library collection is in the English language, it does contain a 60,000-volume collection of popular titles in more than thirty languages, including Arabic, Armenian, Chinese and Japanese, as well as most of the European languages. As one might expect, music and the arts, next to literature and general history, are the most popular topics included in the non-English collection. The juvenile and young adult collections in the General Library also include representative titles in these subject fields.

Retrospective purchasing—an essential element in research collection development—has also been extensively applied for the General Library during its recent years of systematic expansion. Normal replacement ordering takes place on all levels when the needs arise and budget permits. Selection of individual titles, old and new, in response to reader request or through the review media, constitutes another aspect of collection building—a practice regularly resorted to by all reference librarians in both the General and the Research Libraries. However, the bulk of current acquisitions comes from the aforementioned comprehensive blanket and standing order arrangements established for the library as a whole. Budget allocations in general do not impose strict departmental breakdown by subject fields, and total expenditure for the arts and music in any one year cannot be exactly specified. But one can state with reasonable assurance that music and fine arts receive their fair shares of the total $2 million annual book budget. In 1974, the Research Library subscribed to about 270 journals in fine arts, with about 48 titles

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duplicated in the General Library, and 354 journals in music, with 37 titles duplicated in the General Library. The apparent “inbalance” between 354 for music and 270 for the arts may be less drastic than it seems. The presence of the Allan A. Brown collection, which includes many long runs of music serials, helps to sustain a strong serial commitment in this field; and the more specific nature of the subject matter further facilitates a cohesive concentration. In the field of the visual arts, besides the standard pictorial categories of graphic art, painting and sculpture, there are also related subject matters such as architecture, costumes, crafts, industrial designs, interior decoration and photography. Not all of these fall within the N classification according to the LC scheme which the library follows. The figures cited here are derived from the M (for music) and N (for fine arts) entries in the library’s 1974 current serial printout, and do not include pertinent entries in either G or T classes in which much art material is classified. This point perhaps illustrates a certain inherent limitation in departmentalized subject specialization as well as rigid adherence to any classification scheme, however meritorious, in the general library.

Recordings, which are serviced by the audiovisual department of the General Library, consist mostly of circulating materials ranging from Bach, Beethoven, and Brahms to folk, rock, jazz, blues and the latest pop and ethnic music. No comparable reference collection exists in the Research Library, as the sound archives collection is more archival than reference. Current budget for recordings is about $50,000 for the General Library circulating collection and $10,000 for the Sound Archives.

RESEARCH AND POPULAR LIBRARY SERVICES: A WORKING PHILOSOPHY

The parallel maintenance of a subject in-depth collection and a general circulating collection perhaps affords the library the luxury of “having its cake and eating it too.” The dual nature of its research and popular services gives the library the opportunity to serve the widest scope of readership. But luxury has its price, and multiplicity of services requires coordination. This two-pronged approach calls for a clear definition of the respective roles of the General and Research Libraries, a definition which must be understood and accepted by the staff and the public alike. The separate functions and services of the two “libraries” constantly need to be interrelatedly structured and flexibly implemented. What the General Library does or does not have, what it can or cannot do, directly affects—indeed may

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determine—what the Research Library needs or does not need to do, and therefore what it will or will not be. Conversely, the resources and the services of the Research Library directly support those of the General Library. The fine arts, music and print collections in the Research Library provide the necessary in-depth subject resources for the popular circulating collection, and the easy accessibility of the open-shelf General Library substantially meets the routine interests of the public to allow subject specialized reference in the Research Library. The scope of one collection is dependent on that of the other, just as the service of one library is affected by that of the other.

Is the General Library collection to be primarily the circulating branch of the central library, or is it to be a self-contained large popular library? The two are not necessarily mutually exclusive, but nor are they always identical. The Boston Public Library, in its role as the Headquarters Library of the Eastern Regional Library System, also indirectly services some 200 public libraries in the region, and the General Library collection is called upon to meet the various and sundry requests which cannot be met by the local libraries. Whom must the General Library serve? What books must it have?

In the Research Library, what are the specific roles of and relationships between the several special and subject collections? How does the development of subject specialization relate to the central research collection and total library service? The hallmarks of the Research Library are in-depth subject specialization as well as comprehensive scope of coverage. Knowledge is fundamentally indivisible, and research needs more and more to be interdisciplinary. Life does not move neatly along departmental lines. How is it possible to recognize the necessity to specialize without losing sight of the integrity of the whole? To develop subject expertise without rigid departmentalization? To assure total library service without undue duplication? To reconcile the expediency of subject specialization with the wisdom and convenience of integrated service?

How does the public library provide the necessary information with which to perform professional and civic duties, aid the pursuit and advancement of knowledge and skills for the benefit of the individual and society as a whole, and facilitate the appreciation and enjoyment of the best in our heritage, to improve the quality of life? The public library serves all the people; its collections are necessarily universal in scope, and its services are multifarious and at times complex. In addition, a large public library such as the Boston Public Library, with its research and general library facilities and special collections, has
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... further unique obligations in addition to the traditional role of a city public library. Such is the case with its rich resources in music and fine arts. It is a general public library (General Library collections of music and fine arts and recordings and picture files); it is a reference research collection (Research Library collections of music, fine arts and sound archives); and it is a special subject library (Albert H. Wiggin collection of graphic arts, Allan A. Brown Library of music, and the Serge Koussevitsky Archives); and it serves, variously and concomitantly, the lay public, the student, and the specialist.

That the public library is to serve the reading interests of the general lay public, in all its myriad aspects, is almost self-evident dogma. Its obligation towards the students, if not philosophically always favored, is at least traditionally accepted. The maintenance of specialized collections for research in a public library, on the other hand, still does raise questions in some minds. Would it not better serve the cause if such collections were to be placed in some academic institutions of higher learning or private special institutions where interested scholars and active researchers generally reside? Special collections, some of which are of rather esoteric nature, are not always sufficiently endowed for maintenance and development—costly expenditures which would place budgetary strains on the library. And scholarly research, being primarily an academic occupation, can probably be more efficiently pursued in an academic institution. Yet, an academic library, by necessity as well as by definition, must reflect the curriculum scope of the institution, and its primary clientele is always restricted. The public library, on the other hand, especially the large research type, is committed to the preservation of the patrimony of the people in all branches of knowledge, unaffected by the shifting needs of teaching and research in any one particular institution, and, as it is so simply stated above the central doorway of the Public Library at Copley Square, "Free to All." Such must be the motive and sentiment of people like Albert H. Wiggin and Allan A. Brown. Josiah H. Benton (trustee of the Public Library from 1894-1917) wrote in 1914:

It is true that the primary purpose of a free public library supported by a taxation is to give good books to those who would not otherwise have them, and to afford instruction by the intelligent use of books to those who would not otherwise have it. But the Boston Public Library also has another purpose not less important to the welfare of the people, though less in the public view, and not so obvious to the public at large. It is a scholar's...
library, and it is of public importance that it should be maintained as such. It is only by the scholar's work that the primary purpose of a public library can be accomplished. . . . The scholar's work is manifold, and that time and that state are poor indeed which are without it. . . . [The Public Library] not only gives instruction for the people, but it provides material for the work of the scholar without whose work popular education and instruction could not go on. The Boston Public Library was founded by scholars and from the beginning recognized its duty to scholarship. . . Use of the Library is the supplement and complement of all the educational institutions in and about Boston.  

In the field of music and fine arts, the greater Boston area is rich in both human and institutional resources: conservatories, special schools, museums, symphonies, art galleries, universities and colleges, and innumerable scholarly institutions and amateur groups. Some have excellent library facilities, and some do not. To many students, teachers, artists, musicians, composers, amateur performers, private collectors and art dealers, as well as the ubiquitous "interested laymen," the Boston Public Library provides the necessary, if not the only, source materials for research and study. The library is both blessed and at times harassed by this cultural and educational richness of the city. The resources from the community are extensive, but so are the demands. To serve a knowledgeable public is both a joy and a challenge, and to support study and training befits the role of a major research library. The hoary specter of students monopolizing the reading rooms of the public library cannot be chased away by discriminatory restrictions. If the Boston Public Library is not to become a mere multi-university reserve room, which it should not, it needs to seek coordinated action with the academic institutions in the area, whereby each individual library will meet the curriculum needs of its primary clientele while the public library provides the supplementary and specialized resources for reference and research. The recently created Greater Boston Consortium of Academic and Research Libraries aims to serve precisely this purpose.

Indeed, the local rich multiplicity of individual talents and institutional resources in art and music harbors both a challenge and an opportunity. It affirms a need and assures an audience—an audience which extends far beyond the conservatories and the studios, the schools and the colleges. It calls for the pooling of resources and the sharing of expertise, a concept which might have first won acceptance
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under the pressure of budgetary constraints, but which can also lead to an enrichment of total library service to benefit all.

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The Junior College Library

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A person unfamiliar with the American junior college might expect that library services to music and fine arts programs would be the same as those provided to the four-year college or university. There may be instances, of course, where they are indistinguishable from each other. However, most junior college educators and personnel define their colleges as totally different institutions and accept the viewpoint that their libraries have, or are in the process of developing distinctive or unique characteristics.

In 1972 the Association of College and Research Libraries of the American Library Association, the American Association of Community and Junior Colleges, and the Association for Educational Communication and Technology recognized and agreed upon these differences by issuing a joint set of "Guidelines." In a sense, the guidelines were an official statement by these three organizations that the two-year college was unique, that junior college instruction depended greatly upon different approaches and technological elements, and that the provision of library and instructional materials went far beyond traditional library services. Calling the agency that administers all these functions a "learning resources unit," the statement defines the library as one part of a composite organization that administers and supplies all instructional materials to the college. The guidelines do not suggest or recommend a particular administrative organization, and recognize that the structure would differ from college to college. As the services supplied by the learning resources unit to all phases of the curriculum are different in nature and scope, they are, of course, equally so in relationship to the music and fine arts curricula. To examine the role of the junior college in this area, we should note the particular characteristics of the two-year college, the nature of the library and the music and fine arts programs, and the role of the library in providing services to these programs.

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In using the term "junior college" we refer primarily to the two-year public college with open enrollment, comprehensive programs, emphasis upon vocational and remedial education, community service, and other such attributes. It is frequently, perhaps more appropriately, called a "community college." The actual distinctiveness of the junior college and the effectiveness of its programs provides a subject of minor controversy. Its proponents, much more numerous and vocal than its detractors, zealously point out its distinctive functions of opening opportunities for the disadvantaged and minority groups and for providing highly flexible and broad curricula to serve many otherwise unmet needs. Opponents of the junior college usually reply that by catering to the masses, it becomes a second-rate institution diluting the intellectual quality of higher education. Whatever merit there is in these pro and con arguments, one cannot deny that the extraordinary success of the public junior college is a fact.

The community college is the fastest growing educational institution in the United States. It operates in forty-nine of the fifty states, enrolls over 2 million students, and contains 30 percent of the undergraduate students in the country. Widespread public acceptance, coupled with its large role in the higher education scene, compels one to consider the junior college on its own terms.

The differences one finds in junior college education may be briefly described in often-stated objectives and purposes. These are:

1. Comprehensive curricula. The public junior college provides an extremely wide and varied array of courses not only in the liberal arts but also in remedial education, vocational fields, adult education and in other areas usually not offered by four-year liberal arts colleges and universities.

2. Open-door principle. The community college offers programs to most segments of the community. Entrance to the college is not restricted by economic consideration, grades, background, intelligence, etc. However, students may be placed only in those programs where their abilities might allow them to succeed.

3. Community orientation. The modern junior college reflects the community it serves. The academic program of a junior college in an upper-middle-class suburb will be different from that found in a densely populated working-class area of a large city. A junior college serving a rural area would, of course, offer programs geared to agricultural interests. Current literature reveals that the public junior college serves six major purposes: (1) transfer
function—preparing students for entry to other colleges and universities, (2) occupational education, (3) general education, (4) remedial education, (5) guidance and counseling—a major activity of the junior college is to direct students into programs appropriate to their abilities, and (6) community services.

With goals and purposes so different from traditional institutions of higher learning it is obvious that students are also different. Diversity is a principal characteristic. Age differentials are very great with large numbers of older students frequently found in evening programs. “Two-year students, as compared with four-year students, represent a much wider range of ability and achievement, come from homes lower in the socio-economic scale, are less likely to be motivated for college work, and are more likely to be employed while attending college.”

Interest, necessity and counseling frequently direct a large number of junior college students into vocational and technical programs. The public junior college has become the principal institution of higher learning catering to the needs of disadvantaged ethnic groups.

With students so diverse and often less well prepared for college, the junior college has stressed instructional methods to a far greater degree than other colleges. Emphasis upon innovation in curricula and techniques are characteristic everywhere. More than any other institution, even more than the secondary school, the community college has stressed audiovisual usage or what is called in a more comprehensive sense “educational technology.” New public junior college buildings invariably contain television studios, dial access systems, communication systems, and other elaborate audiovisual installations with carefully designed provisions to have audiovisual usage easily accessible everywhere.

The administration of library and educational technology services varies widely from college to college. Some of the audiovisual departments and libraries are separate entities, either considered as such, or considered as one department even though they operate separately. In other more recent instances, there is a completely combined and integrated library and audiovisual operation called a learning resources center, complete with production service, electronic communication centers, library services, etc., all integrated in a single unit dealing with all the instructional materials and equipment of the college, no matter what form they might have. Such a unit is closely related to what the guidelines refer to in their descriptions and recommendations for a total “learning resources center program.”
There are also infinite numbers of variations in between. The name of the unit also varies widely from learning resources center to library. For purposes of simplicity, we shall use the familiar "library" to refer to the various forms of organization. However, the important factor, characteristic of the junior college, is that the library, in theory and often in practice, plays a central role in the administration of all instructional materials.

Most junior colleges have music and fine arts courses, although the variety of offerings and the extent of concentration varies greatly throughout the country. Very often there is a required course that every student must take as an introduction to music and art. Included in the general education program, it frequently is a part of a humanities course. At other times, courses in music appreciation and art appreciation may be part of the required curricula. Sometimes such courses are elective and the junior college student is offered a combination of required and elective courses in appreciation and history. Traditional college music and art curricula are also found in many junior colleges and sometimes the offerings can be impressive. Although many courses may be similar to those found in the four-year liberal arts college, the distinctive objectives and functions of the junior college and the diverse and different nature of its student body may make the course content and instructional techniques quite different. Disadvantaged students and others with less aptitude can often be more effectively taught by innovative methods. Consequently, less technical or rigidly historical approaches to subject matter often occur in introductory or appreciation courses. Emphasis is strongly placed upon using a wide variety of audiovisual techniques to reach the student. Indeed, some of the greatest successes in educational technology at the junior college level have been in the area of music and art through the use of television, information retrieval, individualized listening and viewing, and other techniques.

Because of its central role in the administration of instructional materials, the community college library is, of course, highly involved in music and fine arts programs. It houses books, periodicals, scores, pictures, art reproductions, etc., that most libraries supply in support of those programs. However, the junior college library frequently acquires unusual amounts of audiovisual materials and often uses the newer media to a greater extent than most four-year colleges or universities. Phonograph records, slides, filmstrips, motion picture film, audiotapes, television, videotapes, audio and video cassettes are frequently supplied in abundance for use in the classroom, for small
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groups, or individual use in the library. Individualized listening and viewing as a form of study in music and art becomes frequently as important as reading. Courses, especially introductory ones, are constructed with such use in mind with classroom instruction, outside preparation and study, and even examinations being partly audio or visual in form. Because it supplies the materials, facilities and professional and technical staff, the library plays a central role in providing the means of communication in music and art courses.

As mentioned above, the diversity of junior college library practice is so great that it is impossible to describe a typical or composite situation of services to music and fine arts programs. Course support ranges from the traditional provision of printed materials only in some colleges to the most elaborate and sophisticated technological arrangements in others. However, there is no question that there is a very great trend in junior colleges today toward the learning resources center concept with the library supplying special materials and services for the particular needs of students and a wide range of nonprint materials with the necessary equipment and staff to administer them.

It might be appropriate to describe briefly one existing community college library, somewhat typical, certainly not traditional, but not as yet the total learning resources center of the guidelines. Certainly there are learning resources centers that provide more service and integration into music and fine arts curricula, and probably many that provide less, but the description might serve useful in illustrating some of the services characteristic of the junior college library.

LOOP COLLEGE

The Loop College is one of seven campuses of the City Colleges of Chicago. The City Colleges have a long history of innovation in audiovisual matters with the library usually being the principle agency of administration. Some of the City Colleges have new campuses with large and modern facilities. However, the Loop College is located in the downtown section of Chicago in an old seventeen-story building. With a full-time equivalent student body of 5,000, the inadequate building is congested and has numerous unsolvable problems. A new, modern and much larger building is scheduled to be built soon in the same area of the city. In its present quarters, however, the Loop library suffers from all the crowding, traffic problems, and other inadequacies of the building as a whole. With the severe limitations of space and physical facilities together with some staff and budget difficulties, the
range of service provided by the library would probably come as a surprise to those not familiar with junior college libraries or the “learning resources” concept. A brief description of library services to the music and fine arts programs will illustrate the point.

The humanities course, required in the general education curriculum, introduces students to music and fine arts. The music department has courses in music theory, history and instrumental and choral music similar to what one may find in lower, undergraduate levels elsewhere. Art courses of a wide range are also given. As expected, the library provides services to the faculty and students in all these areas. For example, the music section of the humanities course is geared to the types of students one finds in urban community colleges. The purpose of the course is to deal with music by perception rather than to talk about it. Music is played and analyzed in class. Outside assignments include readings, library listening, concerts, and written papers. The tests are primarily listening examinations. Musical materials are as varied as possible and the library provides virtually all of those used in instruction. Printed materials such as books, periodicals, scores, etc., are, of course, housed and circulated as they would be by any library. Phonograph records, audiotapes, film loops, filmstrips, motion picture films, and audio cassettes are heavily used both in classroom instruction and in individual use by students.

The audio cassettes are locally produced and edited in the library, and geared to the specific course matter and to teaching the types of students attending the Loop College. They are played in the classroom but they have also become standard listening for students in the library, being very valuable for providing them with additional exposure to the various forms and types of music.

Television becomes an important medium in instruction and study as off-the-air programs and college-produced programs are transmitted through coaxial cable to the classroom. The local educational television station, with its often excellent programs, is therefore easily used in instruction. Videotapes and video cassettes of the City Colleges of Chicago courses on television are also used in classrooms while color video cassettes in the library permit students to use them individually. The library has a small television and audio-recording studio that is well equipped to produce useful closed-circuit television programs geared to classroom and student needs.

The library similarly provides a wide variety of materials and services to the music department, to the fine arts section of the humanities
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course, and to the art department. Ear training tapes were produced by faculty members of the music department and are an important means of individual study by students. Off-the-air television programs are also important in classroom instruction. Another example of innovative production of instruction materials is the use of some of the lectures of the Chicago Symphony Orchestra and Chicago Lyric Opera adult education courses. These courses are held at the Loop College and musicians, soloists, critics, and other experts are involved. The resulting recordings have immense instructional value.

In the fine arts courses, audio and video programs also play an important role. Interviews with artists, critics and others become valuable instructional sources. Television interviews and demonstrations by artists and architects have been incorporated in courses as classroom material or may be required or optional library viewing. All these devices provide educational exposure for the student to supplement the more traditional library materials of books, periodicals, photographs, prints, slides, filmstrips and motion picture film. Extensive photographic and graphic services are also available to the instructor. A photography laboratory is maintained by the library to produce high quality, professional materials.

One should note that this description of an average junior college library providing services to music and art courses occurs under conditions that many other institutions might consider extremely difficult or altogether impossible. But current thinking and practice compels exceptional efforts by the library to meet the needs and goals of present-day instruction. Some community college libraries may not be able to do as much, many may be able to do much more. Given the type of students, their backgrounds, the goals of the junior college, and the objectives of the various courses, librarians are urged to provide a maximum range of materials and services. Though the limits of space, physical facilities, staff and budget may seem to restrict its extent of operations, junior college librarians should view such limitations not as barriers but as opportunities to be ingenious about achieving maximum service situations. Because community colleges continue to play expanding and changing roles in the United States today, their libraries must continually expand and revise their efforts to serve them.
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6. Ibid., p. 42.
8. Ibid., pp. 140-67.
The flourishing trend toward creating undergraduate libraries within university library systems began about twenty-five years ago with the establishment of the Lamont Library at Harvard University. Since that time, the idea has become increasingly popular; there are now approximately thirty undergraduate libraries in the United States and Canada. The influences which originally motivated their creation, particularly the lack of space in existing library buildings and the need to make the libraries' burgeoning and specialized collections more manageable to undergraduates, have become increasingly pervasive. University libraries have met these pressures with a variety of responses ranging from creating a duplicate book collection of the most often used book titles in a section of a university library building to constructing a new library building especially designed as an undergraduate library.

Among the several functions of the undergraduate library are: to centralize and simplify library services, to provide instruction in the use of the library, and to act as a link between the undergraduate student and the larger library system. Such libraries usually maintain a representative book collection of the best works in all fields which supports the undergraduate curriculum as well as provides the means for a liberal education. Additionally, an undergraduate library may provide the reserve reading collection, reading and study space, and other occasionally innovative library services such as audiovisual facilities.

Collection building in undergraduate libraries is a unique problem, since these collections largely duplicate portions of the library system's holdings, which are generally available in varying degrees to undergraduates. Limited space is available and duplication of less frequently used titles is unnecessary and costly, thus the undergraduate library collection must be highly selective. It must also

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be flexible, to meet the needs of changing undergraduate curricula and teaching methods.

One trend in undergraduate education is to put less emphasis on a specified number of required courses with assigned readings, and to place more emphasis on specialized or interdisciplinary courses where students rely heavily on their own research. This trend challenges the undergraduate library more than ever. Not only must it assist the undergraduate student in the use of the entire library system, but it must also provide for his primary and immediate bibliographic needs. Because of this, course-related materials which are specialized and possibly unique in the library system are being acquired by the undergraduate library. Thus, the definition of a typical undergraduate book becomes diffuse and useless in terms of selection policy.

The policy for the selection of art and music books in undergraduate libraries is usually that which governs the selection of book materials in general. The initial collections for most undergraduate libraries have been based on published or otherwise available lists of books in existing undergraduate collections, such as the Lamont Library catalog, the University of Michigan shelf list, and the "California list": *Books for College Libraries*. The newer lists, which are updated and expanded versions of the older lists, also reflect the particular needs of the institutions for which they were designed. At other institutions, faculty and librarians have further modified these basic lists to provide initial collections appropriate to their needs. These basic lists comprise a well-rounded but selective collection of books in the social sciences, humanities, and sciences. These are considered to be the "best" or most definitive current works available in English.

Six to 8 percent of most initial collections is devoted to art and music books. The proportion is usually maintained as a collection grows, barring unusual changes in course offerings or in the relationship between the undergraduate library and other agencies on campus. This relatively small proportion of books on art and music can be attributed to the fact that on the university campuses where the basic lists were developed, strong branch libraries in art and music exist and are accessible to undergraduates. Undergraduate art majors and music majors tend to use these branch libraries, while the art and music collections in the undergraduate library serve the general student, who may take only introductory courses in these disciplines or have no exposure to them at all. The undergraduate library should then invite
him to explore these fields on his own, by providing a manageable, well-selected and representative collection.

Within the 6 to 8 percent of the undergraduate library book collections devoted to art and music, the proportion of art to music varies. In the Lamont list, 3 percent is devoted to art and 4 percent to music. The percentage of the entire collection devoted to fine arts is smaller than might be expected because undergraduates have access to the nearby Fogg Art Museum Library. At Stanford University’s Meyer Memorial Library, the proportion of art books to music books is much higher. However, the importance of the art collection in the undergraduate library increased substantially when the art library adopted a policy of noncirculation for its entire collection. In the California list, almost twice as many art as music books were selected within the 7.5 percent of the collection allotted to these subjects.

In many cases the most innovative and interdisciplinary courses in art and music, such as those dealing with popular or ethnic culture, originate at the undergraduate level. Particularly since these courses are often open to the general student, it falls to the undergraduate library to support them. Often the branch libraries do not collect extensively in areas marginal to traditional academic pursuits, so the undergraduate library may collect music or art materials which are unique in the library system. For example, the audio library in Stanford University’s undergraduate library includes a proportionately large collection of Afro-American music, much of which is unavailable elsewhere on campus.

The decision whether or to what extent to collect musical scores is a problem unique to the music collection. The policy on collection of scores varies widely in undergraduate libraries. The original basic list, the Lamont Library catalog, includes a representative collection of scores of music primarily from the eighteenth through the twentieth centuries; at the same time, no musical recordings are collected by the Lamont Library. The California list includes no scores at all. At Stanford University, scores are purchased (often in multiple copies) only for use with recordings in the audio library which are specified for reserve for undergraduate music courses. However, when these scores are not on reserve, they are shelved with the rest of the music collection in another part of the building. No attempt to purchase a representative collection of scores is made, although a small collection of song books has been acquired.

Collections of popular music and scores of musical comedies are
frequently requested by undergraduate students for campus activities or recreational use, although most undergraduate libraries collect minimally, if at all, in these areas. Although limiting such a collection can be problematic, if a library can afford to purchase materials for primarily recreational use, such materials are fully justified provided patron demand is great and this need cannot be satisfied elsewhere. It must be noted that such things as popular music and musical comedies are not intrinsically “recreational”; such materials can be and increasingly are studied in academic courses. What is recreational depends entirely on the use made of the materials. In several library systems, the undergraduate library avowedly serves the recreational learning needs of the entire university population. However, such acquisitions are usually quite limited and are in no way intended to emulate the acquisitions policies of public libraries.

Since art books are relatively more expensive than other books and vandalism of these books is a possible problem, careful consideration should be given to the circumstances of their use and their availability elsewhere on campus. The need for these materials is, however, indisputable for any curriculum in art and they must be available. After the initial collection has been selected, the undergraduate librarians oversee the selection of additional materials. Even when the undergraduate library is large enough to have several reference selection librarians on its staff, it is unusual to have any of them with a subject speciality in art or music. For a library to search specifically for a librarian with a subject speciality in either, much less both, of these subject areas seems unwarranted when such a small proportion of the collection is devoted to art and music. However, if there is much activity in these areas or if the library includes a large music listening facility or other special services in art or music, special subject or library qualifications become more desirable. Occasionally, a generalist librarian will have a particular interest or knowledge in music or art, and the selection of materials in these subjects will naturally fall to him. It must be noted, however, that having avocational interests in these areas does not necessarily make a librarian any more qualified to deal with art or music than any other of his colleagues. But if no one with such expertise is on the staff, the librarians most interested and willing to learn about the subjects and how to deal with their materials should have the responsibility for them.

The undergraduate collection, once established, will grow by several means. Faculty members will request new titles for reserve or course
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reading; otherwise, faculty interest in the undergraduate library is typically nonevident. Therefore, the growth of the collection depends largely on the librarians in charge of selection. The less knowledge of art or music a librarian has, the more important it is for him to establish a relationship with specialist librarians in the music and art branch libraries for guidance and insight in selection. Ultimate decisions in selection must be made by the undergraduate librarian, however, since it is he who can best assess the needs of his clientele. Even when the librarians assigned the areas of art and music have special knowledge in these fields, it is still important for them to know the specialist librarians, the branch collections, and their selection policies, for coordination and referral purposes. This will result in the most efficient and economical use of library book funds and provide for the highest quality reference for library patrons.

In addition to books, undergraduate libraries often collect audio and/or visual materials, which may relate to music and art. In general, such materials and services are innovative for most academic libraries, but are much more limited and conservative when compared to such institutions as community colleges. The principles for the selection of special materials are usually an extension of those for book selection; however, none of the published undergraduate library basic catalogs include phonorecord holdings. One catalog of sound recordings held by an undergraduate library is available in book form: the Meyer Library Audio Catalog. This collection at Stanford University's undergraduate library is a comparatively large collection of about 6,000 records and tapes; it reflects a broadly conceived selection policy in music and the spoken word.

A majority of undergraduate libraries collect sound recordings and have listening facilities of varying types and sizes. The decision whether to include listening facilities in an undergraduate library is based primarily on the existence, availability, and capacity of other such facilities on campus. Further, it must be determined whether existing facilities are expected to continue to accommodate the requirements of the undergraduate population. If the undergraduate library is to include listening facilities, a careful assessment of the needs of the community it is to serve must be made in order to design an installation which will efficiently and effectively serve these needs. It is not sufficient to model listening facilities on those in existing undergraduate libraries. For example, it is essential to determine the uses the faculty will make of the facilities on that particular campus. Also, the existence, composition, and availability of other sound
collections on campus will affect the use of the undergraduate listening facility for listening which is not course-related.

All of the undergraduate library listening collections include spoken word recordings, and many contain only spoken word recordings. Often other collections of music recordings exist on campus—as in the music library—and if these are fully able to accommodate use by undergraduates, there is little need to set up another music listening collection. In those undergraduate libraries which collect music recordings, an attempt is usually made to collect a representative collection of classical music, usually without collecting more than one performance of a composition unless it is especially important. Representative recordings in ethnic, folk, jazz, and popular music are collected in varying degrees according to the philosophy of service, budget of the library, and needs of its patrons.

Often, the best collection on campus of nonclassical music and/or spoken word recordings is held by the audio library in the undergraduate library. Because of this, the audio library must expect many potential users in addition to the undergraduates. These other users may also wish to use the library if the sound equipment is newer or better, the room more spacious and comfortable, or the location easily accessible. As a rule, members of the university community who are not undergraduates are permitted free use of these facilities unless during peak use hours they displace undergraduate listeners.

Audio libraries which collect music recordings usually have the responsibility for reserve listening materials for undergraduate music courses for nonmajors, and sometimes also for majors. The former group includes large introductory music appreciation classes with much assigned listening. In order to most efficiently serve large numbers of students, listening assignments are often played at regularly scheduled intervals from a central control room to individual listening positions through a dial access system. Random access tape facilities, such as those installed in some of the newer community colleges, have not yet been used in undergraduate libraries. The larger audio installations in undergraduate libraries have been more conservative, and patterned largely after the first such installation in the University of Michigan Undergraduate Library. These installations have a central control room with dial access at listening positions throughout the audio room, which also contains tape and disc players for individual use. Most students prefer to listen to their assignments individually, so they can start and stop the recordings at any point; they will exercise this option over waiting to dial an entire
program at a particular time, if they have a choice. This option is particularly important to music students, who may need to repeat a section immediately upon hearing it. Such listening habits can be wearing on disc recordings, so often-used assignments may be taped even for individual use.

Large listening facilities with many music recordings can best be supervised by a librarian with a music background and some general knowledge of sound equipment. Here also, a knowledge of other sound collections on campus and a good working relationship with their personnel is invaluable in collection building and service to the users. In such a situation, the audio librarian is typically part of the reference/selection staff, and selects music books for the undergraduate library as well as recordings. A good audio technician should be employed to maintain the sound equipment, dub recordings, and perform other technical duties. Often such a technician is shared with other facilities on campus, and may work for a department other than the library. Sometimes this technical work can be successfully contracted with a firm outside the university. In other cases, students have been successfully employed for this work. More rarely, a full-time undergraduate library staff member with technical sound experience may assume these duties.

Sometimes undergraduate libraries are designed so that the books on subjects represented by recordings are in proximity to the listening facility. This is meaningful particularly if the books and recordings are in the same room, as in the Woodberry Poetry Room in Harvard's Lamont Library. However, if the listening facility is in a separate room (even on the same floor) from related books, it is usually necessary to have a small collection of reference books and discographies in the audio room itself.

Several undergraduate libraries sponsor concerts which are held in the undergraduate library building. The University of Michigan Undergraduate Library's audio room has the equipment to broadcast recorded concerts from the audio room through loudspeakers in another section of the library. Many libraries use free channels in their audio control room to play programs of music or literature which can be heard through earphones at the listening positions. At Stanford's undergraduate library, such tape, disc, or radio programs can be broadcast to carrels equipped for listening on all three floors of the library. Earphones for this purpose can be checked out at the general circulation desk which is on a floor other than the audio library. Some libraries have sponsored successful and well-attended live concerts in
their buildings. UCLA’s undergraduate library has presented a popular concert series, giving a concert at least once each quarter on an evening when the library does not offer regular services.

Some undergraduate libraries provide facilities for various types of art displays, including space for a print study gallery to be used by students of undergraduate art courses. Prints for these study rooms and supervision of them have been typically provided by the art department rather than the library. As a rule, none of the undergraduate libraries collect prints or slides of artworks, either for use in the building or for outside circulation.

Also found in some undergraduate libraries are art exhibit areas where changing exhibits of art can be displayed for the enjoyment of library patrons. Student artwork is often exhibited. Those libraries which exhibit borrowed or rented original artworks usually have locked glass exhibit cases and carry insurance against theft or damages.

A few libraries maintain cultural events calendars which include information on art and music events being held locally. Stanford University’s undergraduate library uses its former (unsuccessful) art print study gallery for this purpose. Newspaper clippings, press releases, and other announcements of events in art, music, theater, dance, cinema, etc., are thumbtacked to the bulletin board walls.

As the purpose of an undergraduate library varies widely, from providing only a collection of most-used books and a comfortable place to study to serving as a full-blown cultural center with an active role in interesting students in all kinds of learning experiences, so does the role of art and music in these libraries. The extent to which the undergraduate library’s function extends to that of a campus cultural center largely determines the amount of emphasis art and music receive in its collections and programs. The particular campus setting and the relationship of the undergraduate library to other libraries and to academic and cultural agencies affects its function and use. What is appropriate and successful in an undergraduate library on one campus may have little value on another.

Among the important considerations in planning art and music facilities and services in a undergraduate library are: the existence of branch libraries in art and music, audiovisual facilities elsewhere on campus, student union services in art and music, and the extent to which all of these serve the undergraduate student; the physical location and accessibility of these facilities to undergraduates; and the climate of learning, especially the position of art and music not only in the curriculum, but also in the general cultural atmosphere of
campus. However, conditions which appear seemingly similar have produced dissimilar but equally successful responses. For example, Cornell University decided not to include music recordings in the undergraduate library's listening room because of the existence of two other music collections on campus. However, at the University of Texas' undergraduate library both art and music materials are emphasized because of considerable layman interest in these subjects, despite the existence of departmental libraries in both art and music.6

The adequacy or inadequacy of the undergraduate library's collections in art and music, and the success or failure of its services, depend on a careful analysis of the library's role in its particular campus environment. It is a mistake to believe that special services or methods of presenting them which are successful on one campus will therefore be desirable in any undergraduate library. The most successful programs in art and music are those which have been designed with all of the previously mentioned factors in mind and have become part of an informal network of related services on campus. Such cooperation affords a more economical and efficient use of library funds; better support from and a closer relationship with other staff and faculty; and, as a result, better library service for undergraduate library patrons.

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Organization and Management of Art Slide Collections

BETTY JO IRVINE

Many of the problems encountered in organizing and managing slide libraries are endemic to audiovisual collections. Like other film media, slides lack the classical title page prototype and can be acquired in a variety of formats. These and other factors confound the most rational of organizational and storage systems. Slides illustrate to an extreme those qualities which create media alienation among many librarians. Selection aids are minimal. Quality control is difficult if not impossible without trained photography technicians. Library of Congress and Dewey decimal classifications and LC and Sears subject headings do not readily adapt to slide collections focusing in-depth on a single field such as the fine arts. The concept of "standard" housing does not exist but is dependent upon a number of organizational and utilization variables. Formalized circulation procedures for slides are not commonly used in academic institutions. The majority of public libraries have abrogated all responsibility for even maintaining slides, let alone circulating them.¹ School systems which have slides usually maintain and circulate them as sets stored in trays, carousels or projector magazines immediately ready for classroom instruction. Museums are among the only institutions known to the author which provide general circulation of slides to the public. There are very few individuals trained to organize and manage slide libraries.

Lest the overall picture appear hopelessly bleak, the reader should be encouraged by the trends of the last ten years: publication activity that is providing selection guides and meaningful approaches to organizational and staffing problems; regularly established annual meetings of slide and photograph librarians; and an increasingly expanding supplies and equipment market designing materials for

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slides. For whatever reasons slides have been neglected, if not ignored, by libraries in the past, the materials explosion of the 1960s, coupled with the rapid development and expansion of slide libraries particularly in academic institutions and museums, demands recognition of the importance of slides as a source of relatively inexpensive visual images capable of wide-ranging instructional diversity.

Publication trends since the beginning of the 1960s have revealed a far more sophisticated approach to the organization and management of slide libraries than was previously provided by the literature. The hallmark article which introduced this period was written by Phyllis Reinhardt in 1959. Prior to this time, brief descriptions of classification systems and methods for producing slides typified published contributions about slide collections.

Another propitious development has been the formalization of communication exchanges among slide librarians handling art collections in colleges, museums and universities at College Art Association (CAA) annual meetings. Since 1969, photograph and slide librarians have held regular sessions at CAA meetings, some of which have included workshop sessions on various aspects of slide library management and operation. These meetings represent the first channel on a national level through which slide librarians may share their specialized expertise with colleagues and benefit from those with professional training who are managing major American slide libraries. Because of the emphasis on fine arts rather than library background and minimal academic training, most individuals placed in charge of slide libraries have not readily associated with a particular library organization; consequently, CAA has provided a natural outlet for the activities of slide librarians managing art collections.

Staffing

A factor which has greatly affected the manner in which slide libraries have been staffed and managed is the institutional setting in which collections have emerged. College and university art collections rarely developed within the aegis of a library but instead were started departmentally by faculty who also administered the collection or placed part-time students or office secretaries in charge of the slides. As collections grew, full-time administration was necessary and usually followed the clerical precedent established by part-time and/or full-time staffing. The vast majority of slide libraries today are in
academic institutions; consequently, many small collections (fewer than 50,000 slides) still have inadequate staffs stemming from initial development patterns. Fortunately, this pattern is changing; a recent survey by the author showed that, for collections having more than 50,000 slides, the probability of a professional staff is relatively high with about 60 percent of these collections having at least one full-time staff member with a graduate library degree and/or a master's degree in fine arts or art history. In addition, supporting full-time staff is becoming comparatively common. Museum slide libraries have usually developed within the museum library and may consequently reflect the professional attention which they receive, e.g., the Chicago Art Institute and The Metropolitan Museum of Art.

One of the problems confronted when attempting to explain the need for professional management of slide libraries is that the traditional clerical staffing of these collections has obscured the distinctions between professional, clerical and technical responsibilities; consequently, justification for professional and support staffs is difficult for most individuals desiring to change personnel standards and requirements for specific collections.

Unfortunately, at least 50 percent of academic collections are still under the sole management of a clerical staff member, although many of these individuals have undergraduate degrees in fine arts. An individual with such minimal training cannot be expected to make short- and long-term administrative decisions such as those in the following outline giving the duties and responsibilities of a professional staff member. If the individual hired on a clerical level is able to perform these responsibilities, then the collection, the department and college, museum or university have momentarily enjoyed a propitious staff selection. To expect every clerical hired and paid on a clerical scale to perform on a professional level is an unreasonable and invalid expectation. A position should not be based upon the qualifications of a temporary staff member but upon an accurate and appropriate job description which defines the position and places it on a professional, clerical or technical level—but not on all three simultaneously.

The following descriptions of the duties and responsibilities of the various members of a slide library staff are usually operative in those collections which have already established sound management and staffing practices. The professional staff may include the head of the slide library, catalogers and reference librarians. Each should be identified as a slide librarian. Titles for the support staff include binders, filers, photography technicians, projectionists and typists.
Based upon the tasks performed, each should be identified as a slide library technician or aide.

The professional staff of the slide library would have the following responsibilities and duties:

1. Cataloging and classification of slides, including development of catalog headings, development of authority file, development of shelflist and auxiliary catalogs to the collection, revision of cataloging and classification system, and/or revision of a section or entire collection.
2. Educating, training and informing the users of services and equipment available from the slide library.
3. Providing reference service to the users of the collection.
4. Determining and planning the activities of the support or clerical and technical staff.
5. Directing the production of slides by the slide library.
6. Selecting and evaluating commercial and museum sources of slides.
7. Evaluating the methods of operation.
8. Selecting equipment for the slide library.
9. Reporting on the short- and long-term needs of the slide library and recommending changes and policy decisions on the operations of the slide library.
10. Developing channels of cooperation and communication within a department, college, museum, or university.

The support staff of the slide library would have the following responsibilities and duties:

**Slide Library Technician**

1. Making of all materials for the slide library, e.g., color and black and white slides (this individual may be a professional photographer who is on contract to perform this function, or a part- or full-time employee skilled in slide production, or campus audiovisual services or museum photography departments may be used).
2. Maintaining and making available equipment for showing slides (this function may be performed by campus audiovisual services, by the staff of the slide library solely or with the assistance of a campus service or by a museum photography department for the slide library).
3. Training slide projectionists, binders, and filers (this function
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may be performed by slide library technicians or by aides, i.e., projecting, binding and filing slides).

Slide Library Aide

1. Performing circulation routines and record keeping (charging and discharging of slides).
2. Typing slide labels, correspondence, purchase orders and other slide library records.
3. Binding, filing and projecting slides.

If the slide library support staff is small, there may be an overlap between tasks performed by technicians and aides. If the slide library does not handle its own production and maintenance of equipment, a full-time technician would probably not be necessary. The majority of academic art collections do have facilities for producing slides so that additional staff on either a part- or full-time basis is required. The size of staff ranges from one part-time individual to four full-time professional slide librarians, several full-time aides and up to ten part-time aides and/or technicians for a single slide library in an academic institution or an art museum. Most museums have their own photography departments which can provide equipment and production services for a slide library. Collection size, production and expansion rates and user needs commonly determine the number and type of staff members required to manage a slide library.

Once the distinctions have been made between the responsibilities and duties of the professional and support staff and given the size and administrative demands of a particular collection, it should be possible to justify proper management of a slide library by qualified individuals. As indicated earlier, relatively few academic slide collections are under the administrative jurisdiction of a library. If, however, the slide library remains outside the traditional lines of academic library management, professional staffing may continue to present problems for many collections.

As is apparent from the description of what is expected of a slide librarian, qualifications based upon library training and fine arts subject expertise are necessary. An art background is required because of cataloging and classification functions and reference service. Although many librarians and individuals of strong subject background vigorously debate the pros and cons of library versus subject training for special libraries, the experience of the author indicates that a combination of both are demanded for competent management of art slide libraries.

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Why stress library training? Above all, slide collections are libraries in that they represent highly sophisticated instructional resource collections which are managed, organized and stored for maximum retrieval and utilization. What has made this issue particularly sensitive is the unresponsiveness of many library schools to tailor their curriculums to fit the needs of librarians managing nonprint libraries. This is the most common complaint against having the library science degree for fine arts slide librarians. At the same time, however, training only in the arts does not coincidentally prepare an individual to manage a slide library. To accept the validity of the graduate library degree requires corresponding recognition of slide libraries as requiring more than art or clerical training for competent management. Library schools should be encouraged to cooperate with those programs on academic campuses which do include courses on audiovisual materials when library science curriculums cannot satisfy professional training requirements for special librarians. Library schools should coordinate programs for slide librarians with audiovisual curricula which may be located in schools or departments of education. Resident training in a major academic and/or museum slide library should also be arranged through the library school to supplement curricular preparation. Fine arts subject training can be acquired through an undergraduate degree or an additional master's degree in art history or fine arts. Although there has been at least one attempt to initiate a combined art history and slide and photograph master's degree in a university art department, such efforts should not be forced upon academic art departments which are ill-equipped for such training. Hopefully, as more individuals seek preparation for slide librarianship, library schools will respond with the appropriate curricula.

Organization

Although art slide collections can be traced to the 1880s in the United States and lantern slides date to the seventeenth century, the majority of individuals placed in charge of such collections, both because of their lack of training and the absence of information on the subject, have been forced to develop independent means for organizing slide libraries.

Before further discussion of possible organizational patterns for slide collections, a distinction needs to be made between collections of slide sets and what the author refers to as unitary image collections.
Art Slide Collections

The former is based upon commercially designed or institutionally produced sets comprising slides on a single topic or theme which usually adapt to standard cataloging and classification procedures (Dewey decimal or LC classifications); can be stored in slide trays, carousels or projector magazines that can be placed in boxes for storage on standard book shelving; and are generally adaptable to media interfiling, i.e., the shelving together of books, filmstrips, recordings, slide sets, media packages and other materials. Unitary image collections are based upon the integrity and value of the single slide as worthy of cataloging, classifying, identifying and circulating in whatever manner is customary by a given institution. Frequently, collections of 50,000 slides represent as much time and effort to organize as a similarly sized book collection with each slide individually selected and processed for inclusion within the library.

There are three basic methods of slide collection organization: accession number; classified; and subject order. The arrangement of slides in sets can be used in any of these three systems. An accession number arrangement may be adequate for a collection of less than 10,000 slides or for a collection of slide sets assuming the availability of an artist, subject and title catalog for access. However, once a unitary image collection exceeds 10,000 slides on a single topic such as fine arts, traditional library classification systems do not allow for the in-depth organization necessary for a classified order. A subject order based upon the alphabetical organization of subject classes and divisions is commonly utilized for collections of art slides. Using this arrangement, the collection is considered self-indexing and does not include supplemental catalogs. This system of organization limits the number of access points to an individual slide, basing retrieval facility on the subject competence of the user.

The majority of art slide libraries in academic institutions and museums base the organization of their collections on an art historical classification scheme derived from media classes (architecture, painting, sculpture, decorative arts, etc.), artistic periods or styles as divisions (ancient, medieval, renaissance, etc.), geographical or cultural subdivisions (country, cultural area or city), and artist and subject entries. A collection arranged in this manner would assume user knowledge of an artist's medium, nationality, stylistic period and subject content emphasis. For clarity, a brief outline of the basic class, division, subdivision, and section format which such a system utilizes follows:
Architecture

Medium (architecture)
Period
Country, geographical or cultural area
Site (city or geographical area)
Type of Building

Painting, Sculpture

Medium (painting or sculpture)
Period
Country, geographical or cultural area
Artist
Subject (or chronological order by date of work)

Decorative Arts

Medium (enamels, gems, mosaics, porcelain, precious stones, etc.)
Country, geographical or cultural area
Century

Because art slide libraries were established within art departments of colleges and art schools and museums, knowledge of art history as a requirement for collection utilization was rarely considered a problem. With the increasing use of slides in general humanities instruction, individuals having heterogeneous backgrounds find it awkward to use collections organized according to the parameters of the system described. The development of a computer manipulable classification system for slides and pictures at the University of California at Santa Cruz by Luraine Tansey and Wendell Simons represents an important step in making these collections readily accessible to users regardless of their subject backgrounds. Pending publication at this time is the Metropolitan Museum of Art classification system which should also prove to be an invaluable aid to individuals developing slide libraries or revising established collections. The author's monograph on slide libraries does not include a complete system but does provide analysis of ten classification systems currently utilized in academic institutions and museums representative of the basic model used for organizing art slides.

Acquisition and Selection

Two major methods are available for building a collection of slides: local production and commercial purchase. The sophistication and minimal expense of photographic processing of black and white and
color slides has made it relatively easy for many institutions to make their own slides. The average annual acquisition rate for college, museum and academic art collections is about 6,000 slides. From 2,000 to 3,000 of these slides are usually commercially purchased. Museum collection building may vary within these figures, depending upon the stress placed upon having a slide library representative of the museum's holdings, although most large museums need broad-based resources for public lectures and instructional purposes. Another method used by many collections as a source of slides is duplication of faculty or student material which has been made at the original site. Many art history faculty and students spend their summers in Europe engaged in research which frequently includes shooting slides or prints—either of which can be later copied for the slide library.

Each institution, depending upon available funds and technical staff, develops its own parameters for local production with facilities varying from a copystand and 35mm camera to a fully integrated Leitz Reprovit copy system. Quality control varies with the sophistication of the system utilized, the staff's photography training and the sources used for slide copying or production. Color plates from books are the primary source for slides made locally by slide libraries in academic institutions; consequently, quality control is rather difficult to maintain for two reasons: (1) color plates are rarely faithful reproductions of artworks, particularly paintings; and (2) the mere act of copying a copy removes the slide at minimum three times from the veracity of the original object, assuming that the plate was made from a photograph taken directly at the actual site of the work. The very process of duplicating copies automatically causes some loss in quality from one photographic stage to another. Obviously, good original slides (slides made directly from the object) are the most desirable source for building a quality slide library. These slides can be obtained from individuals who are willing to take two exposures—one for the slide collection and one for their private collection—when making research trips abroad.

Another source of original slides is from commercial producers and distributors. Commercial slide sources vary radically in quality and many may only provide duplicated or copied slides rather than originals. Reputable producers will usually specify whether slides are originals or duplicates with a corresponding increase in cost per slide for originals. When possible, slides should be purchased on approval so that, after careful examination, they can be returned to the source if unsatisfactory. Unfortunately, illegal copying of commercial slides
when sent on an approval basis to institutions has prevented some dealers from providing this service to prospective customers. Because the process of duplicating slides and copying plates is such a relatively simple process and is commonly practiced in most institutions having slide collections, copyright questions have either been ignored or assumptions have been made about what is educationally permissible.

Duplicate slides can be of several types. Many museums such as the Philadelphia Museum of Art, which has a large purchase-order program for slides, keep a master file of high quality color slides from which they directly make their duplicates for sale purposes. Such duplicates frequently maintain similarly high standards as do originals because of the quality controls on the master file and duplicating procedures. Slides taken from a master file of negatives should be considered originals. Another interpretation of duplicate is a slide taken from another duplicate which may or may not have been taken from the original slide. The further away the copy is from the original slide, the more it suffers in quality.

Commercial slides range in price from about $.25 to $3.00 per slide depending upon the source and whether or not the slides come prebound, labelled, and as duplicates or originals. Most producers and distributors will provide slides most commonly in cardboard mounts with a catalog number on the slide corresponding to the original dealer catalog with descriptive information for ordering purposes or with a brief description printed or written directly on the mount or paper label. Slides purchased with only the cardboard mount and minimal precataloging data are usually less expensive than those supplied fully glass-mounted with a completed label. Frequently, however, such prelabelled slides do require changes in cataloging data if only to re-arrange the information in terms of a given collection's entry format and filing order.

Although it may initially appear less expensive for a slide library to produce and process its own slides, overhead and labor costs are not taken into consideration by individuals computing such costs. Many times, however, it is necessary to purchase slides because the information is not available in any other convenient format for copying. Many European producers offer slides of art objects which are not reproduced in publications or if they are, the reproductions are so poor that slides cannot be made from them; consequently, a choice between commercial acquisition and institutional production is not always possible. Some coordination of these two methods of collection building is in order. Most museums
**Art Slide Collections**

consistently provide high quality slides taken directly from objects in their collections and should be considered a preferred source for original slides. In addition, museum-produced slides are frequently quite inexpensive in comparison to many commercial sources which make them well within the budgets of most slide libraries.

Surprisingly, although many slide libraries in academic institutions are in schools which have campus audiovisual services, few take advantage of such a center as a source of local production. Instead, equipment and facilities are duplicated in the department or school having the art slide collection. Part-time photography students or local commercial photographers are hired to shoot and process the film. Although one could argue that more control could be exercised over the quality of the slides made by having a separate facility, very few collections have consistently high quality slides either in black and white or in color. More than likely, separation within an institution as an isolated collection developed solely for the use of one school or department has promoted other activities divorced from any centralized campus functions. Institutions which do rely on audiovisual services for slide production include Miami University in Ohio, Pennsylvania State University, San Jose State College, and Yale University.

Until recently, the only comprehensive list of commercial and museum art slide sources available has been the Metropolitan Museum of Art's *Sources of Slides: The History of Art*, distributed free of charge by the museum's slide library. This list is periodically updated and still represents a reliable directory of distributors and commercial slide manufacturers throughout the world.

With the first meetings of slide librarians at College Art Association (CAA) meetings, an increased awareness of quality slide sources has been possible through formal and informal communication. In 1972, the Slide and Photograph Librarians Commercial Slides Committee of the CAA, under the direction of Nancy DeLaurier and Margaret Crosby, prepared *A Slide Buyer's Guide* which includes film type, prices, subject coverage and other information on commercial and museum slide sources. A unique aspect of this publication is the reporting of the results of a survey taken among academic and museum slide librarians on the quality of slides and service characteristics of the distributors and producers in the Guide. Consequently, *A Slide Buyer's Guide* marks the first attempt at providing qualitative and informative guidelines for slide acquisition and selection from commercial sources. Also published in 1972 was *A Handlist of Museum Sources for Slides and
Photographs prepared at the University of California at Santa Barbara. Another selection tool which can be utilized is *Slide Libraries: A Guide for Academic Institutions and Museums,* which includes a chapter on slide acquisition and production, a bibliography of selection guides and a directory of commercial and museum slide sources of architecture, art, history, geography/travel, science and other subjects. Unfortunately, well known general media sources and periodicals such as the *Westinghouse Learning Directory,* the *Audiovisual Marketplace,* *Library Journal* and *Previews* offer extremely limited coverage of a small number of commercial slide dealers. The most recent breakthrough in this field is the publication of an *Index to Educational Slide Sets* by the National Information Center for Educational Media (NICEM).

In the past, slide librarians depended upon time-consuming trial-and-error methods for determining reliable high quality slide sources. Current publication trends indicate a greater level of recognition and concern for identifying and evaluating commercial slide distributors and producers than occurred previously. Hopefully, general media selection tools will follow the precedent set by NICEM and begin giving slides the attention which they deserve by providing broader coverage of this area in standard acquisition and selection guides.

**Housing the Collection**

Ultimately, visual data may be electronically stored and retrieved through large display consoles in classrooms or auditoriums so that lecturers would never become involved in the physical removal of slides from a drawer or file. At the present time, however, such possibilities are outnumbered by a variety of rather simple storage facilities for slides.

In order to select suitable cabinets for filing slides, both the storage and accessibility functions of a given unit should be considered. The following questions should be asked and answered in a satisfactory manner to determine which type of facility will be best suited to institutional needs:

1. How are the slides to be used? By set or individually?
2. Who is to use the slides? Teachers preferring a broad, multidisciplinary approach? Subject specialists only? Combinations of users?
3. How frequently will the slides be used?
4. How many individuals will the collection serve?
Art Slide Collections

5. What type of expansion schedule will the collection have?
6. How will the collection be organized and filed? By call number or accession number? By alphabetical and subject order?
7. How will the collection be circulated? By set or individually?
8. How much preparation time can be allowed for slide presentation?
9. How much care should be taken to prevent the handling of individual slides?
10. What are the budget limitations for the collection—both short- and long-term?

Two major elements in the selection of cabinets are reflected by these questions: the organization of the slide library by set or by individual slide; and the use patterns which the collection will support. Budget will play a role in selection but the variety of cabinets and range of prices permits flexibility based upon organization and use requirements.

Questions 1, 2, 7, 8 and 9 may seem to imply that a single slide library may utilize either a set or unitary image arrangement. To the contrary, a collection may have combinations of both, thereby requiring several different types of housing. For example, user needs may demand that prepackaged slide sets be prepared for some classes while individual selection will be preferred for others. The slide librarian should allow for both alternatives. Some lecturers may also appreciate the reduced time for slide presentation preparation required by slide sets. Introductory art courses may be particularly well suited for preplanned visuals; moreover, such sets could be made readily available for student viewing after lectures and before examinations. If possible, a room contiguous to the slide or print library should be provided for this purpose. Storage by set also discourages handling of individual slides keeping the glass of the mount free from dirt and fingerprints. In addition, slides stored by set are usually kept in projector carousels, magazines or trays thereby providing a convenient unit for circulating the slides outside the slide library.

Collections used by a large number of individuals consistently and at overlapping times may discourage some forms of compact storage which house as many as 10,000 slides within a single vertical cabinet approximately 12 inches wide by 4 to 5 feet high. At the same time, however, such storage can accommodate removable slide trays within each drawer, allowing users to select slides at locations away from the location of the cabinet. Even large departments, schools or museums
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may not have enough specialists within a given area of art history to create congestion at regular intervals within a specific section of the collection; consequently, user variations from one institution to another will radically affect the choice of storage medium. The physical layout of the collection, both in terms of the cabinets and the holdings of each cabinet, can also accommodate varied use patterns. For example, if compact storage is preferred, groups of cabinets should be placed so that they are interspersed among viewing tables to avoid an assembly-line placement of narrow cabinets which may interfere with multiple-access requirements. Fortunately, free-standing slide cabinets are the common storage mode so that overall slide library design can readily adapt—given adequate space—to the needs of both users and staff and to the cabinet style selected.

There are four basic types of slide storage:

1. Filing drawer cabinets for individual or slide set storage with viewing allowed only by slide removal from the drawer, e.g., cabinets made by General Fireproofing, Library Bureau Division of Sperry Remington, Nega-File, Neumade Products, and Steelcase.

2. Visual display rack cabinets with slides filed on metal frames for immediate visual access frequently equipped with light panels, e.g., cabinets made by Elden Enterprises and Multiplex Display Fixture Company.

3. Tray, magazine or carousel storage with these units placed in boxes suitable for stacking or shelving and boxes for slide sets provided by commercial dealers, e.g., Eastman Kodak, Honeywell, and E. Leitz.

4. Plastic sleeve storage in looseleaf binders for immediate visual access, e.g., sleeves made by Bardes Plastics, and the Plastic Sealing Corporation.

Unlike the first method of collection housing, the second is not readily adaptable to rapidly expanding collections that require continual interfiling and integration of new slides. Visual display rack cabinets, however, are suitable for libraries having users who need immediate visual access to the slide content rather than access through historical, medium, or artist approaches per se. For example, an art school may maintain two sets of slides—one in a traditional organizational pattern in filing cabinets and another having a subject approach by type of image, such as: advertisements for American cars, for European cars;
mental health posters in color and in black and white; and packaging labels on household cleaning products. Commercial art instructors preparing lectures on the visual impact of different design and color techniques could select slides by being able to view about 100 slides on a single rack at a time. Moreover, such collections might be organized by broad subject categories so that a precise filing order would not be necessary for relatively small collections (fewer than 10,000 slides). The primary value of this type of storage is the immediacy of visual access. Similar to the concept of visual display racks but smaller in scale is plastic sleeve storage which also adapts to the same housing patterns. Plastic sleeves for slides are available from most commercial photography dealers.

The third category refers to slide storage in boxes, carousels, magazines or trays provided with various types of automatic slide projectors and/or by producers of slide sets. Accession number order, Dewey decimal or LC classification with supplemental artist, title, and subject catalogs can be used with this arrangement of the collection. The major advantages to housing slides directly in projection trays is that of user and storage convenience. Frequently standard slide sets will be developed for introductory art courses so that each time such lectures are given, faculty or curatorial staff need not reorganize the same material. In addition, if students are allowed independent access to slides after classroom or museum presentations, having them organized in this manner makes it relatively easy for students or patrons to study the slides.

The majority of academic art collections in the United States utilize a metal filing drawer cabinet allowing for individual slide filing. This method of storage is indicative of the use, cataloging, circulation, and filing patterns common to art schools, colleges and universities. These collections have relatively heavy use on a daily basis and need a system whereby large quantities of single slides may be continually removed from the drawers. Each slide is individually cataloged, circulated and filed as a single unit rather than as part of a predetermined subject set. In addition, most of these collections exhibit extensive expansion patterns so that storage must be readily adaptable to continual interfiling of new slides. Carrying cases specifically designed to carry slides are used for circulation or the slides may be placed directly into projector trays as they are selected.

Slide housing and organization are integral aspects of service provided by the slide library. How users intend to select slides and utilize them for presentation can be enhanced by the manner in which
the collection has been developed. A well-organized and properly managed slide library can offer unlimited possibilities for art instruction.


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Classification of Research Photographs and Slides

LURAINTE TANSEY

At the International Congress of Art History in Granada in September 1973, Priscilla Farah of the Metropolitan Museum of Art in New York stated that most art history slide collections are classified according to three categories: art form, chronology, and geography. These may be varied in different combinations depending upon the function of the slide collection. Some are coded and some are not. Perhaps the most popular of these systems in the United States is the Harvard Fine Arts Library (Fogg Art Museum) Slide Classification System which arranges the pictorial materials by art form, then geographical location, and then, often, the major cultural period. Since the 1940s New York University Institute of Fine Arts has emphasized chronology as of primary importance, then geographical origin and art form. Many architecture departments place geographical location first and period or chronology next, with the presumption that all slides are in the art form of architecture. However, before one can select the most relevant system for a collection of pictures, photographs, or slides, one finds that accession order prevails. Often there are pictures not related to art history. Is there then a system that can be cooperatively worked out that most slide and picture collections may be able to use? Can one use the Library of Congress or Dewey decimal classification system for slides or pictures? Are there automated methods to facilitate processing that are economical? This article addresses these questions.

In classifying images a visual approach as opposed to a verbal approach will facilitate retrieval. One must think of the slide or photograph as if it were only one page in a book; for this reason it is extremely difficult to adapt major book classification systems to individual images. With these two considerations in mind let us explore economical methods of processing great quantities of slides and photographs.

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Basic information about a work of art or a picture is often coded either by a mnemonic device or alphabetical or numeric symbols, such as IT for Italy, A for Abstract or 111 for Aa. Classifying works of art in the past has often been done in the manner in which the material is used by the patron. With the development of the computerized cross-indexing slide classification system,¹ many of the problems formerly met by the novice in slide filing and finding have now been focused on and are being simplified or solved by professionally trained librarians well versed in art history. New solutions to the problems of finding obscure information about images are now possible at a lower overall cost than ever before anticipated.

When a slide or picture collection first begins to take form, it is accumulated in accession number order, and when more than a handful of works are gathered, the first acute need for a system is felt as elusive images fail to surface upon being sought. Occasionally the collector will file slides alphabetically by last name of artist, and will be satisfied for the duration of time that it takes to accumulate another 1000 or more slides or photos.

At this point one becomes aware that the artist is often not known and another system evolves—that of period or style, often arranged chronologically because that is the way in which the slides are used. Teachers of minor arts or architecture, however, may wish to have the art form segregated from other art forms.

Thus, one becomes aware that there should be a logical order in which the art forms are arranged. Often this sequence is in order of popularity of use: architecture, sculpture, painting, graphics, manuscripts, photography, ceramics, metalwork, jewelry, textile design, woodwork, and color theory, or a combination in some other order of these art forms.

We have now accounted for alphabetical, numerical, chronological, accession, and popularity-of-use classification. One other approach becomes evident at this juncture—geographical. Combining geographical point of origin for works of art with the stylistically visible or the chronological periodicity is used by the more complex slide collections, particularly if the works of art depicted are mostly from the ancient world.

As objects collect and as excavations produce more and more similar objects in great quantities, the additional criteria of type becomes necessary: shapes, kinds, materials, functions, size, or forms. For example, vases may be classified as amphora in Greek, as celadon in Chinese, and as slipware in contemporary ceramics. When this point is
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reached in a slide or photograph collection the slide curator is beset by a myriad of problems: Which client shall have preference in specifying the sequence in which slides shall be arranged? Will this order be changed when someone else teaches the material in a new or different way? Will slide collections be changed when one client leaves and another comes and approaches the art from a different point of view? Will the collection need to be revised and redone often? Can the available help and money needed be furnished to permit this kind of duplication of effort?

Standardized procedures of classifying slides and photographs are needed to make possible the orderly development and retrieval of slides in collections all over the world. Some flexibility in arranging the slides should be incorporated to enable the slide curator to modify, if necessary, the sequence of slides to accommodate special needs.

Of the major categories noted earlier in this paper, six possible combinations are evident in the art history section:

Art form Art form Geography Geography Chronology Chronology
Geography Chronology Art form Chronology Geography Art form
Chronology Geography Chronology Art form Art form Geography

Having established the main categories, let us examine further the subcategories.

As collections increase in size and finding images becomes more difficult, additional criteria for putting slides in order are necessary. Chronology may be subdivided into major stylistic periods, minor stylistic periods or subperiods, and specific dates. Geography can be divided into continent, country, state, county, city and district. Art forms can be subdivided into components of the larger category:

Graphics: Engravings, etchings, lithographs, aquatints, mezzotints.
Photography: Stereoscopes, daguerrotypes, tintypes, etc.
Paintings: Visible subject matter—abstract, portrait, landscape, etc.
Sculpture: Portrait, figure, bust, animal, group figures, etc.

Thus we subdivide the major categories according to alphabetical, chronological, geographical and frequency of use, and subdivide the minor categories according to visual analysis and additional information concerning the process of design. Materials used in creating a work of art can be listed on the slide or photograph without being a source of classification, or can be obtained in an index cross-referenced by computer manipulation.

Let us consider how these subdivisions work in some of the most
popular slide classification systems. In the Fogg Art Museum system, the advantage of having all of one art form together may become of less value to a person seeking only slides in the decade 1510 to 1520, whereas in the chronological system, it is more difficult to quickly gather all architecture in the same period. In the nonnumerical or nonencoded systems, some time may be required to figure out the unique logic in each filing sequence—for it may change from area to area—before the needed slides may be located in either the architecture or the period defined. With automated cross-indexing, however, the slides needed may be searched in an index, facilitating the speed with which the slides are found. It is true that not all of the problems involved in automation have been solved, and much more is wanted than is totally retrievable as yet, but generally speaking, for everyday use automation can speed up retrieval and refiling, and encourage new ideas by the availability of the index printed out by computer.

Computerization

Computerization in slide classification and indexing should provide the following advantages: (1) speed of retrieval; (2) standardized procedures; (3) economical maintenance over a long period of time; and (4) potentials for cooperative cataloging.

We are not here concerned with the concept of pushing a button and having the computer present us with the one slide we request. Instead we are attempting to locate the section in the slide or photograph file in which we can find all updated material in the area in which we are interested. We then peruse the relevant materials, examining the works for fidelity in color and sharpness of image, and largeness and relevance of detail for our specific purposes. Variance is so great in color, distance, accuracy, and focus in commercial and in locally made slides that only a visual scanning can provide the most accurate slide. Even if a slide is in excellent condition when purchased, the quality may change perceptibly in time due to heat, light, and humidity changes. One college allows seven years for the life of a slide before it is reviewed for potential replacement.

Three qualities are inherent in the manipulation by computer of a data base accumulated from the labeling and cataloging information for photographs and slides in the art history field: (1) a logical methodology must be devised and followed—the computer is not receptive to illogical or irregular input; (2) absolute consistency is
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essential to the proper processing and retrieval in the computerization development; and (3) the principle of mutual exclusiveness must be maintained in all categories specified.

The advantage of computerization to the slide user is that once the technique of obtaining the wanted images is established, logical and consistent application is made to the entire art historical discipline and positions once established are maintained without change.

Several aids can be developed in the automated process: artist authority file, museum authority file, place authority file, subject-matter cross-index, source codes, shelflist, chronological listing, alphabetical country listing, and present city location list. These fulfill most normal access requests.

The benefits of the slide computerized system are many; the greatest benefit is that of economy and efficiency. By avoiding the tedious repetitive clerical tasks and spending limited funds on the scholarship necessary to obtain accurate and full information on each slide, there is a great advantage when computer cross-indexing is installed. Still another aid is the speed with which slides can be located, whether in or out of use. In addition the juxtaposition of new ideas and concepts becomes evident when one views the automated shelflisting in an interdisciplinary collection which includes pictorial materials beyond the ordinary art historical collection. Such titles as Apollo or Forum will present entirely different images and ideas when they refer to art than when they refer to science. Another contribution of computerization is that careful planning and economic ordering is possible once the collection is listed and is communicated to broad areas geographically as well as locally. Each slide can be thought of as a one-page illustration with text accompanying it in publications so a direct bibliographic reference may be included on the slide label to refer the user to the authority on that picture—the call number, page, and author can be included on the lower slide label for ready reference.

From library to library, the collection of pictures and slides may be similar and include a great quantity of the same visual materials, making it economical to work out cooperative cataloging between slide collections, special collections, and picture collections. Instead of each institution hiring a person to catalog the same slide, one trained person can do so and share his labors by means of computer tapes with other slide curators who add their cataloging of other materials to the data base, thus preventing unnecessary duplication of effort and expense. The accumulation of an authoritative data base is speeded up by this approach to the processing of slides and photographs. Some
commercial slide vendors are providing full information and codes for the Tansey chronological slide classification system. The slides are organized in the vendor's catalog in the chronological sequence of the system. Other commercial slide companies still adhere to the long-established listing by art form receptive to the Fogg classification system.

Images unique to a given collection can be processed with original cataloging, and other institutions simply delete the items from their computer tape data base, which has on it all the codes and natural language information for the slides and photographs. It is easily possible to have 50,000 slide labels to one computer tape and at present 37,000 slide labels for the chronological arrangement and 27,000 slide labels for the Fogg system are on computer tape data bases; an artist authority file of 9,000 artists is complete. A data base of 9,000 entries for the in-depth indexing of the slides of western manuscripts in the Bodleian Library at Oxford University is in active use at several institutions. Key-punched cards can be generated from the data bases on the computer tapes as can slide labels in addition to the standard printouts. Using this technique, a slide collection can obtain in one hour computer-produced slide labels which might have taken a typist two years to do. First developed at Rochester Institute of Technology, this process was adapted by Georgia Institute of Technology to obtain their completed slide labels. Thus, centers activating the system can share their data bases for a nominal cost with others and years of human labor can be saved and the processing speeded up considerably. Centralized cataloging is not far off for slide collections ranging from 10,000 to 50,000 slides.

For the longer established collections, still another mode of automation is possible. Programming an existing data base to invert fields has not been done as yet, but it is in the realm of possibility, with re-coding inherent in the process. At present the 1962 and 1968 Fogg classification systems have been automated in two colleges, each with unique expansions of the categories so that considerable deletions would be necessary to transfer to other colleges.

In automating codes of slides one problem has arisen: the Cutter table number often assigned authors in libraries has been used by many slide curators for artists as well, and at least three published versions of the Cutter tables exist. One system has one space for first letter and three spaces for numbers. Another allows two spaces only for vowels and then three spaces for numbers. Still a third system has been in use that can be condensed on a 3 by 5 inch card and is a formula that
changes numbers at certain letters of the word (e.g., A111, Ae111, and A123). The last system does not require consulting a full, many-paged Cutter table and speeds up cataloging considerably.

As a precaution, before accepting without inquiry the automated or nonautomated system of slide classification one should ascertain which Cutter table is in use. The cataloger must then ascertain the Cutter number system used at his or her library or slide collection and be consistent throughout the slide processing. A conversion from one database to another may be a little tricky, and careful programming by the computer center staff may be necessary in the case of unique or unusual policies in a given institution. For computer formats, slides as well as other nonprint materials can be given common Cutter numbers to facilitate manipulation and ultimately the printouts.

Once the basic artists have been cataloged and printed out onto the shelflist, we may then explore the other potentials of the automated slide collection such as artist authority files (or—in the case of science—astronomers, doctors, geologists, etc., if one is including all visual materials in the slide file). A place authority file can be established from both the place of origin listing and from the present location listing. Thus the original location of the architectural masterpiece Hagia Sophia was classified as located in Constantinople. But today it is located in Istanbul. It is filed by Constantinople, unless architects names are used, and on the bottom label the present name for that city is used.

Museum or collection authority files may be kept as well as a master index of sources of slides and photographs. This may be correlated with the accession record. A thesaurus may be worked out in connection with the subject matter and visual content files. A separate system for in-depth indexing may be maintained.

One other caution should be mentioned here. Sometimes the term needed for filing a new slide may not be in evidence in the classification schedules. Space, however, has been allotted for expansion. First one must find a visual term—an object that can be seen by the human eye; then the group or collective term, including as many of these slides as possible, is formed; and finally the term is put into place in a position which is mutually exclusive and fully equivalent to the other terms among which the new term fits. If the new term does not fulfill these criteria, it must not be used, and another term must be found which does fulfill these requirements.\(^4\)
The following indicators seem to point to cooperative cataloging and slide processing:

1. For greatest economy, centralized cataloging should be worked out among similar collections of slides and photographs.
2. Data bases can be accumulated for either duplication at a small charge or circulated for additions at a small mailing cost.
3. The LC MARC II program may one day be expanded to include smaller groups of slides than the present slide sets, but the concept of processing should be recognized. At present sets could be delineated as groups of slides between divider cards—the sub-categories mentioned earlier: French painting of the nineteenth century, or French painting abstract subject matter of the twentieth century.
4. Filmstrips, videotapes, recordings, records, and films may ultimately be coordinated with slides and reproductions to benefit the whole field of knowledge, and may be available to the patron in a unified, computerized source code.
5. Public, private, and academic libraries should expand their holdings to include resources of a visual nature in addition to art history, to aid in the portrayal of the now very visible world and to supplement to a much greater extent the verbal world of the past and present.

Libraries should find as they expand their visual holdings that new sources for documentation of the environment of the library are possible. People knowing that an active archive is available as a repository for the visual record may be more receptive to giving libraries collections of photographs and slides of significant and historical value. At relatively little cost and with relatively little storage space, master slides or filmstrips can be kept in constant humidity and temperature for further duplication at a later date. Archives for future academic study can easily be accumulated from books as well, and from commercial vendors, as money and funds and interest are forthcoming. Supplementary collection of prints, photographs, and ephemera can more readily be accommodated if a filing and a retrieval system is automated and available at relatively small cost.

Research libraries and rare book libraries as well as special collections can accumulate in one-item forms isolated or grouped aspects of a culture, an industry, a recreation form, or an environment. Although
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all the material is not available at once, space may be made for the parts to come later as bequests occur. Purchasing can be specialized or general, and flexibility as well as selective criteria can aid in the establishment and the development of an outstanding collection which can be duplicated, enlarged or maintained in the form in which it arrived at the library. Television requires great visual resources and part of its needs can be filled through the slide collection if copyright problems are solved. Rights to reproduction of slides should be clearly defined. Future book illustrations and future research may be documented by the slide collection, as may be photographs in many formats.

The field is not necessarily restricted to the arts, although the arts have been the greatest fund of information of a visual nature for many years and provide a quick reference to surroundings at a given date. The secret to the automated slide collection is the initial gathering of full information about the slide or the slide set, and the recording of that information upon the slide itself, to make certain that no errors will be made by later scholars. If at all possible, the factual information should be recorded by the person who is the authority on the original image, and oral history recorded on cassettes or real-to-reel tapes can be pressed into service if needed.

Classification of the slide or photograph is not a toy of the rich, the young, or the inexperienced. It is the domain of the scholar, trained in photography, documentation, art history, history, geography, and social, economic, political, and cultural modes. It is the ultimate resource of the future, and as such is an integral part of every scholarly collection of literature, humanities, science, and social sciences. Intercooperation can facilitate the computerized cross-indexing of existing slide and photograph collections and make available a rich fund of visual information, if a slide or photograph collection is standardized and set up early in the system which is receptive to later computer manipulation.

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LURAINE TANSEY


Scores and Recordings

OLGA BUTH

As a preface to a consideration of the existing classification schemes for scores and recordings, it is important to establish that the immediate future may include a national network of resource centers and computerized bibliographic control of present library collections of all sizes. In less than ten years, a patron may sit down at a terminal in Columbus, Ohio, and determine that the score he needs to study is in a library in Salem, Oregon.

Library automation on this scale presupposes standardization which in turn emphasizes the need to evaluate present systems of bibliographic description and classification. The object of this article is to identify the elements of the major classification schemes for shelf arrangement of scores and sound recordings now in use, and to evaluate them as they apply to the two main groups of library collections: those organized for the researcher and those organized for the browser. The economic factors of automation and the application of industrial management techniques to libraries clearly indicate that concepts for libraries may become polarized. The general, "supermarket" approach which may serve well a casual browser using a smaller collection is anathema for the researcher. Browsing of the "serendipity" type is indeed of value to the researcher but if one credits the evidence of numerous indexing and abstracting services, his first priority is the most precise identification possible of material directly relevant to his needs.

Webster's Seventh New Collegiate Dictionary defines classification as "a systematic arrangement in groups or categories according to established criteria." To facilitate the use of a library, a collection is generally arranged in an ordered manner to allow the user to bypass the catalog and go directly to the shelves. Success is determined by the frequency with which he can do this. Classification schemes have been devised for this purpose.

There are some artificial divisions of materials based on physical,
polygraphic or cost factors which result in reference areas, rare book
rooms and media centers. Classification *per se* is concerned with
conceptual organization, regardless of the physical form in which it
exists, e.g., book, score, recording, film or periodical.

Sound recordings and scores have been artificially grouped in many
libraries because of their physical characteristics. This separation and a
general reluctance to recognize their library value has affected their
classification and resulted in frequent use of in-house schemes. They
also have been separately classed as a separate group of materials
because they differ from books conceptually. A score is the graphic
representation of a musical composition and a record is a sound
recording of the same. Neither are *about* something in the sense that a
book is on a given subject. A musical composition is a more abstract
entity than a painting, poem or map and therefore generally eludes
classification by subject. However, a score and sound recording catalog
does show subject heading cards. These “subjects” must be understood
as frequently being form/subject headings, e.g., the term “Sonatas
(Piano)” brings together sonatas for piano, not titles on the subject of
piano sonatas. The text of a musical composition may also result in a
subject heading such as “Carols” because the text of the carol is on some
topic which brings Christmas to mind in a specific way.

The characteristics of scores which determine or affect classification
are:

1. **Size:** A score varies in size from 19 cm for a miniature score to
   the average of 35 cm for a full score. The most frequent size is 32
   cm. In addition, contemporary scores are being issued in
   formats the size of small maps and rolls. To save shelf space,
   miniature scores are often placed in a separate location. Further,
   three of the four schemes to be discussed provide a
   number for small scores in which they can be arranged
   alphabetically by composer. The oversize scores, because of
   their broadly varied formats, need separate shelving. One also
   must mention manuscripts and facsimile editions of scores in a
   micro format.

2. **Format:** (Format here is interpreted broadly to include the
general physical makeup of a publication and the plan of
musical organization.) A score may be a collection of
miscellaneous titles, selections by one or more composers, or a
single piece of sheet music. It may be a full score or piano-vocal
score, score and parts, vocal score, arrangement, transcription,
reduction, excerpt or accompaniment.

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3. Alphabetical arrangement: A score is a composition by a composer and therefore can be arranged in alphabetical sequence by composer and/or title.

4. Medium: A musical composition has been written to be performed using musical instruments. The term medium is used in classification to indicate the species of instrumentation, i.e. the composition is written to be performed on the piano or by solo voice, band, orchestra or dramatic ensemble.

5. Form: A musical form is a plan of construction for a composition which can refer to a clearly defined concept such as a sonata or stylistic concept such as the chaconne and passacaglia.

6. Subject content: The term form/subject heading is frequently used by music catalogers; much confusion arises from this dual concept. In classification of scores, if a term can be understood as both form and subject, e.g. sonata, the underlying concept is that of form, not subject.

7. Character or content: A score may be described as sacred or secular, depending on the contents of the text. Hymns, national songs and political songs also can be grouped by textual content.

8. Language of text: Maurice Line points out that a division of songs by language would be helpful to the performer since “in no musical form more than in the song does a nation betray its individuality, for apparent reasons.”

9. Geographical: Certain types of songs and instrumental music characteristic of a given nationality or race benefit from being grouped together.

10. Style relating to a historical period: A score can be a composition representative of the style of a particular period, e.g. symphonic poem, frottola, Gregorian chant.

11. Opus and thematic numbers: An opus number indicates the chronological position of a composition within the entire output of a composer. Thematic catalogs are the end product of the listing of compositions by a single composer in chronological or sequential order. The numbers provide a specific means of identification and are used in place of book or Cutter numbers for title in the full call number.

One or more of the above elements is used by all schemes for classifying scores. They have been listed to help to clarify misconceptions which are reflected in many articles written by non-musicians about the classification of music materials.

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Since any useful system presupposes some knowledge—some level of thought and interest—on the part of the user, it would seem reasonable to assume that the best classification scheme for scores is one which provides ready access for the user who has some knowledge of music. No person should expect to use a collection which is systematically organized without making some effort to learn what the system is and how it works.

A classification scheme used to arrange materials on the shelf attempts to: (1) designate a relative shelving location for the piece, and (2) collocate it with editions of the same work, materials of the same form or medium and in a sequence easily recognized as relating differing groups to each other. For the purposes of this article, it is understood that all the elements of a call number, i.e. the class number, book or Cutter number, dates, opus number, etc., affect shelf arrangement; therefore reference will be made to these elements as they apply.

In this article, four classification schemes are to be evaluated: those of the Library of Congress (LCC), the Dewey decimal system (DDC), the Dickinson classification scheme (DC) and the McColvin (McC) revision of the Dewey decimal class 780. To provide for comparison, the broad framework of each scheme is charted in figures 1-4.

**Library of Congress Classification**

Within the two major divisions, subdivision proceeds by listing solo instrumental literature, chamber ensembles through the literature for orchestra and band, i.e., simple to complex followed by the division into secular and sacred vocal music, and then from the literature for large ensembles (operas and oratorios) sequentially through chamber ensembles and solo literature to several special categories in reverse order from instrumental music. Many of the subdivisions are further divided by format, i.e. miscellaneous collections, original compositions, collections and separate works and arrangements with titles following in alphabetical order by composer. The solo literature for piano and organ has some division by musical form. Vocal music for large groups is divided by format, i.e., full score, vocal score, vocal score with pianoforte accompaniment and excerpts. Choral music is subdivided by medium, i.e. mixed voices, men’s voices and women’s voices, then once more by size of the group. The schedule for liturgical music is detailed and useful for only the largest collections. The other special categories are divided by time and geographic subdivisions as these apply.
The description of this division is in very broad, generalized terms, but this basic structure of LCC is in terms which a musician will understand. It was developed in 1904 by Oscar Sonneck, chief of the Music Division of the Library of Congress and patterned after the classed catalogs of music publishers rather than those of libraries. As a result, it has a systematic structuring unlike the rest of LCC. It is very detailed and most appropriate for the largest libraries. However, through contraction, this scheme can be used in any size library. Since the music collection at LC numbers more than 4 million volumes, it is doubtful that many libraries have a collection which would require such a detailed schedule. For further evaluation of the collocation of music materials in LCC, Eric Bryant's review is recommended.

**Dewey Decimal Classification**

Figure 2 was produced by extracting the numbers designated for the classification of scores in the 780s in DDC. Applying the first editions of DDC, books and scores would have been interfiled on the shelf. Later editions fortunately suggested a division between scores and books by adding an M to the class number. As is quickly obvious, there is a similarity between the LCC and DDC schemes. Both begin with the three large categories, miscellaneous collections, instrumental and vocal music. The arrangement for instrumental music for DDC is in reverse order from that of LCC. DDC does not, however, divide systematically between sacred and secular music in the same pattern. This scheme also has an artificial division between collections and
single works in each category which allows for an alphabetical arrangement by composer and/or title but does not provide well for arrangements, excerpts, etc. The broadest criticism usually made of the DDC is that the scheme is often difficult to apply consistently and results in much cross-classification.

![Diagram of categories]

**Miscellaneous Collections**

Vocal Music (782-784)
- Dramatic music
- Sacred music
- Oratorios
- Choral music (sacred and secular)
- Solo vocal literature

Instrumental music (785-789)
- Full-sized ensembles
- Chamber ensembles
- Solo instruments

Figure 2. DEWEY DECIMAL CLASSIFICATION (1876)

**McColvin Classification**

In 1924, Lionel McColvin published a classification scheme (see figure 3) based on a revision of the Dewey 780s. He wrote that the “haphazard over-classification and the confusion of musical literature and music . . . must provoke [a] nightmare in any one who attempts to apply it in detail.” The two principles which he applied were that (1) musical scores and books on music should be clearly distinguished and separated, and (2) the purpose of the work is the primary consideration.

Again it will be seen that, in broad terms, the organization is by medium and is arranged sequentially from solo literature to the large group ensemble. The fact that its subdivisions are suitably brief, making it very usable for a small collection, also suggests that one would have difficulties using it for a large collection. Again, titles are subarranged alphabetically by composer after a division by single works and collections. Bryant reports that the McCC is used by libraries in Britain as a variant for the Dewey 780s.4

**Dickinson Classification**

A music classification based on categories of musicological integrity was prepared and put into use by George Dickinson for the Vassar College Music Library (see figure 4). The scheme is an example of
classification by original medium and was developed for a library with a primary purpose of study rather than performance. The class synopsis in the manual edited by Carol Bradley provides a simple chart of the main divisions.  

In figure 4 it can again be seen that the basic organization is by medium and is arranged in a manner applicable to and consistent with the materials of the subject area.
OLGA BUTH

THE SYSTEMS COMPARED

The four schemes used to place scores in an orderly array on the shelf all have in common a superstructure based on the instrumentation of the composition, i.e. medium. The several schemes differ, however, in the sequential arrangement or grouping within medium. For all practical purposes, it hardly seems to matter whether a miscellaneous collection is at the beginning of the section of shelves or at the end; or that the division between vocal and instrumental music is arranged in the order of vocal-instrumental or instrumental-vocal. The important fact is that within each of these broad areas, materials be collocated in a readily visible pattern.

The arrangement of instrumental music is simple to complex by solo literature first followed by ensembles in numerical order, e.g. trios, quartets, quintets, etc., and completed by the categories of orchestra and band. (The reverse of this pattern is used by Dewey.)

Within the categories of solo literature, instruments are grouped in four broad divisions. With the exception of McCC, the arrangement is by keyboard, string, wind and percussion. McCC arranges instruments by wind, string, keyboard and percussion. In general, this is an arrangement by mode of performance and traditional grouping of instruments. Therefore, a musician would have little difficulty recognizing that organization quickly.

The DC has an advantage in that Dickinson recognized the value of collocating scores for piano ensemble with piano solo literature. The class number of mixed keyboard ensemble is also more conveniently placed directly following the organ solo class. One might observe that no scheme follows a strictly logical organization, but, as in the case just cited, adjustments are made because of a general understanding held by performers.

Until the eighteenth edition of Dewey, the division for scores for the organ and similar instruments was headed keyboard wind instruments, technically correct, but hardly common usage.

Both Dewey and LCC subdivide piano and organ solo literature by form, undoubtedly on the basis of literary warrant. Since the arrangement for solo literature in LCC is generally systematically based, it is important to recognize that a similar arrangement could be added, if desired, for any of the other solo instruments, e.g. by a decimal division within the numbers provided for separate works. Equally, if a library preferred to maintain a consistent pattern for all solo literature, contraction is a simple matter. It is interesting to note.
that literary warrant led LC to specify numbers for left-hand and right-hand pieces in M 26. A special collection of music published during the Civil War resulted in three special numbers in M 20.

The solo subdivision for piano and organ in Dewey is hardly based on sound musical definition. Fugues (786.42) does not collocate well between fantasies, rhapsodies and arabesques. Romantic and descriptive music categories must surely contain some interesting bedfellows.

The DC has an advantage in that method books, exercises, studies and orchestral studies are placed directly following the solo literature for a given instrument. However, a problem of cross-classification might arise with the categories for methods, tutors, etc., in 0 7, if carelessly selected. For the advantage of the user, it would seem logical to group all such methods, exercises and studies directly to follow solo literature. Dewey does place methods, etc. immediately before solo literature. The LCC provides the worst possible classification by assigning an MT number to instructive editions which shelves them among books at the end of the M schedule. This is logical but hardly the most convenient arrangement for the user.

For chamber music, the LCC provides a very systematic pattern for all instruments. After classes for organ and one or more solo instruments, and for piano and one or more solo instruments, various combinations such as piano, one string and one plectral or plectral trio, wind-plectral trios, etc., are listed. The organization is a set pattern of medium, subdivided by physical format arranged alphabetically by composer or title. The concept is a simple numerical pattern easily learned by a library patron.

Dewey employs nine broad class numbers to which are added numbers specifying the number of instruments within the instrumentation of the group. This would place, e.g. all ensemble music for string/bowed instruments together in two places in alphabetical arrangement by composers.

Since it is impossible to review these classification schemes in similar detail for all categories, several divisions have been selected to illustrate certain points.

In the prefatory note to the revised edition of the class M schedule, Sonneck states he had reached the "conclusion that in the interest of all concerned, it would have been better to have formed a separate group of 'early' music and books on music." Of the schemes being reviewed, only the DC and the LCC provide class numbers for Denkmaler and Monuments together with facsimile and manuscript collections.
Dickinson provides a clearer, more useful arrangement than LCC; however, single titles in both schedules will be found classed by medium with no further definition in most cases than, for example, adding TO 1800 to the subject heading as LC does. One is therefore led to agree with Sonneck that a classification scheme which would take into account special problems presented by such material would be more helpful to the user. To illustrate, where does one put Renaissance pieces "convenables tant à la voix comme aux instruments"—with vocal or instrumental music?

Because of their size (16-20 cm), miniature scores are often shelved separately. An arrangement which has been particularly useful in the Ohio State University Music Library, which uses the LCC, is an organization using MS in place of a class number followed by a book number for composer and title which places the collection in alphabetical order. The organization by title following composer specification groups the scores alphabetically by collections, unique titles or form. Particularly in a university library, patrons value this arrangement. It should be noted that full scores and scores with parts which duplicate the miniature score are classed with related materials. McColvin placed miniature scores in the last number for scores (782.99). Dewey groups them near the head of the collection with collections and anthologies in 780.8. Use of this single number also would permit an alphabetical arrangement by composer and title.

The class numbers for opera scores provide another interesting study in variations. McColvin arranges dramatic titles alphabetically in two groups: (1) operas, and (2) musical comedies, light operas, and revues. This allows no provision for types of scores. LCC does make a distinction between full scores, piano-vocal scores and excerpts. Since Sonneck makes the distinction by medium, in this case the performing ensemble, dramatic works are grouped by (1) opera, (2) incidental dramatic music, and (3) pantomimes, ballets, masques, and pageants. Dewey provides a mélange and one wonders how many public libraries using the DDC purchase sets of parts for operas. The indication of parts is a new addition to the eighteenth edition.

Dickinson again provides for a clearer, more simple and straightforward organization with more categories. In addition to the general category of operas for works for dramatic ensembles, there are numbers for music for motion pictures, ballets, incidental music, ballad operas, forerunners of opera and ballet and madrigal opera.

Mounting interest in jazz as being worthy of serious study necessitates a closer look at the collocation this topic receives. McColvin
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provides one specific number where jazz might be grouped with other instrumental music, e.g., dance band music. Dewey provides several numbers for jazz: jazz orchestra (785.066 7), jazz band (785.067 2), under music for small ensembles, jazz (785.42) and jazz music classed with modern dance music (786.46). Cross classification is inevitable. In both Dewey and McColvin, single titles can be classed by medium.

In LCC, jazz music is classed by medium. A selection for the piano would fall somewhere between M 20 and M 32, etc. Music for jazz ensembles would be placed somewhere between M 900 and M 985. Jazz quartet with orchestra would be placed in M 1040-M 1041. But how would the patron interested in a collection of jazz music grouped in a homogeneous manner be served? One would need to possess very specific information such as composer/title or instrumentation, and browsing is certainly not facilitated for the person who has little knowledge of classical music. He would be confused by the titles collocated with the one for which he is searching.

Like LCC the DC places jazz compositions according to medium. One unfortunate lapse, however, is classing jazz orchestra with church orchestra, fife and drum corps music and special military music in M 67.

It is clearly evident at this point that a revision of all the classification schemes needs to be made to provide a more browsable arrangement for jazz and popular music. These categories of music do not fit easily into any of the schemes used because the pattern of publisher’s catalogs for “classical” music simply does not fit the concepts, descriptions and categories for this music.

Dewey groups popular music by specific medium, e.g., titles for solo voice class in 784.3061. This number is also used, however, for art songs, ballads, canzonets, etc. This is hardly a recognizable concept for collocation except that each is a single title for solo voice. This is, of course, the accepted collocation for classical music because reference is generally to composer/title rather than title or type of popular music which is common in the latter category. The index to the eighteenth edition indicates the use of 780.42 for popular music. This collocates between commercial miscellany and business firms.

In LCC, titles for solo voice would class in M 1630.18 which collocates popular songs with national songs and special songs such as Dixie, Hail Columbia and Yankee Doodle. This is certainly more appropriate but not entirely satisfactory. Instrumental music is classed by medium.

Dickinson does not use the term “popular,” so presumably any music
would be classed by medium. This leaves problems similar to those suggested under Dewey.

Another new category, electronic music, demonstrates the ease, or lack of ease, with which new categories have been classed. The division which is provided by Carol Bradley’s expansion of Dickinson is certainly appropriate to the literature. M 48 is for electric or electronic instruments in combination with conventional instruments; M 49 is for solely electronic music. The basic concept applied is one of medium.6

Using the LCC scheme, one would class compositions for mixed media with solo and ensemble music for traditional instruments. Two numbers have been interjected decimally for electronic and “concrete music,” M 175.E5 and C6. The collocation is with music for bandonion and mandolin harp in an “other” category.

In Dewey, the index to the eighteenth edition directs one to 789.911 for electronic music, a number which appears to be used for both music and books. “Concrete music” is in 789.98. This places an area of catalogs for recordings, etc. between the categories of scores. One assumes that catalogers are assigning the class number for conventional music to compositions employing both conventional instruments and electronically produced sounds.

One final observation is to point out the wisdom of placing thematic catalogs directly after the collected works of composers as occurs in Dickinson because these frequently provide indexes or at least reference tools to the collected editions.

In the preceding paragraphs, attention has been given to the structure of and the resulting organization provided by these four schemes. The collocation of materials appropriate to their characteristics which results in greater ease in browsing through a collection is of prime consideration.

While the LCC and DC are similar, the enormous size of the LC collection being classified has resulted in many additions to the original structure of the scheme which is undoubtedly confusing to many persons. The advantage of LCC is that it provides a highly detailed scheme which allows libraries with individual strengths to arrange those areas more successfully. The basic structure is musically valid and the end result does provide for browsing particularly if decisions are made as to the degree of specificity in classification desirable for the individual collection.

As stated earlier, McColvin is a revision of the Dewey 780 class. Since its basic structure is musically valid, it provides a very adequate scheme
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for smaller libraries. Simplification and division between books and scores is a clear improvement on the DDC.

Dewey is the least effective of the schemes because it allows frequent cross-classification. While its overall structure is similar to the other three, the end result of its use is not as musically valid. Since the DDC is primarily subject-oriented, the inescapable fact that a systematic organization not as subject oriented is more effective for scores may explain the general belief that the DDC is not entirely successful for a music classification scheme.

In evaluating these schemes on the feature of collocation, it has first been noted that in broad terms collocation is very similar. After an examination of the subdivisions, it is clear that each scheme achieves different results.

Having had the opportunity to examine the LCC carefully, Dickinson was able to benefit from both its strengths and weaknesses. The area of M 01-M 09 in Dickinson provides for a better defined separation of materials than does the M2-M4 in the LCC. It has already been noted that the organization for piano and organ literature in Dickinson relates more directly to the approach most frequently used by the patron. Providing a number for obsolete instruments at the end of each instrumental medium is superior to grouping scores for obsolete instruments with solo literature and all ensemble music in M 990-M 991 as the LCC does.

The section for dramatic ensemble in Dickinson has a better organization by category than the LCC. The structuring for liturgical music in DC is quite adequate for all except large theological collections. Above all, the emphasis on original medium provides a superior arrangement for musicians. In summary, the DC is a simple, clear and systematic organization based on valid musical connotation.

There are a few other features to be explored and evaluated briefly. Without question, the LCC has the most comprehensive and universal coverage of the four schemes. It was first developed in relation to an already large collection and has been expanded through the years where there was literary warrant. Dickinson also provides satisfactory coverage for a large research collection. Its provision for expansion would provide for a very broad coverage although one could question its present capability for jazz and popular music because the characteristics of these two genre differ from those of classical music. But this lack is common to all the schemes.

"Dewey began by classifying knowledge."8 His approach was subject
The mixture of medium and subject order has resulted in some confusion and the total result does not provide broader coverage.

The LCC and DC are based on characteristics of music other than subject. As indicated above, the organization for these two schemes is based on that of publisher's catalogs and is therefore by medium and physical format. Of the eleven characteristics listed at the beginning of this article, style of an historical period, subject content and language of text least affect classification patterns in these schemes. In order of importance, (1) medium, (2) format, size and character, and (3) alphabetical listing, geographical and form are the elements utilized for the ordering of any one of these schemes. The opus number is used in the call number in many libraries to precisely identify a score having a form title.

In consideration of the principles of class construction, the LCC is rated as an enumerative classification scheme while Dewey is essentially a hierarchical scheme. Surprisingly, however, when one considers the classification of music scores, the LCC does provide a hierarchical relationship in contrast to other schedules in the LCC. It does provide frequently a clear division between simple and complex forms as does Dickinson. Again, Dewey is less consistent and clear in his construction. The LCC, DDC and DC all can be expanded infinitely and allow for extensive specificity. Unfortunately, expansion in Dewey frequently results in lengthy class numbers and there is no allowance for the insertion of an entirely new topic without a curious collocation resulting. The McC宇 suffers from the same limitation. As expressed before, Dewey allows for too frequent cross-classification.

The LCC uses "gap" notation which allows for insertion of new numbers while also in most cases providing a suitable collocation. The use of a class number in conjunction with the LC book numbers provides a simple, easily remembered call number. The mixed notation of the LCC provides many more subclass numbers than Dewey.

The DDC does employ a decimal number which is pure notation, but too frequently as new topics are added, a number may become too long to be easily remembered and this length adds to the cost of labelling. It employs some mnemonic devices which are generally considered an aid to memory. McColvin also uses decimal notation but no number has more than six digits.

Dickinson uses a call number consisting of numerals, symbols and letters to provide maximum expansion and collocate a score with
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precision. This sometimes results in a call number which is long but highly descriptive. The use of mnemonics assists the patron in recognition of the significance of the elements in the call number. The system has a capacity for expansion and contraction without loss of significance.

One of the outstanding features of the DDC is the full alphabetical index to the system. While there is also an index to the LCC, the latest edition includes additions to the schedule through 1968. From that date on, one must use the periodic publications of changes and additions issued by LC. An attempt has been made to improve this situation by the publication of a two-volume set designed to equate subject headings and class numbers. This title is based on the seventh edition of LC subject headings and additions and changes made during the eighteen months following its publication.

McColvin provides a short index to his schedule. The manual by Carol Bradley also provides some such assistance to the Dickinson classification.

If one were to select a classification scheme for a new library collection, one would need to identify the patrons of that collection and their needs. The determination of the maximum point to which a collection would grow is a prime consideration. If one is beginning a collection for a college or university, schemes should be carefully evaluated to determine that the one chosen provides for the purposes of both researcher and student. Further, one should clearly define between the approaches of the browser and the scholar since these differ as to first priorities.

There are reports in the literature that some libraries have arranged scores by composer first and then by form. It was pointed out earlier that provision has been made to allow miniature scores to be so organized in three of the schemes. Reflecting on the obvious advantages of such an arrangement for the knowledgeable musician, it is apparent that arguments could be made to support an alphabetical arrangement rather than a classified one for a university library.

In her book on The Care and Treatment of Music in a Library, Ruth Wallace lists several problems inherent in classifying music scores. It is interesting to note that she describes the approach to classification of scores, that of medium, used by the major schemes under consideration as the arrangement which the average public library will find is a logical and practical one. Since LC is hardly the average public library, it may be theorized that the choice of arrangement by medium was a
pragmatic one. Dickinson emphasized the historical approach by bringing together all variations of a given work, an approach which is more felicitous for the researcher.

SOUND RECORDINGS

In evaluating these classification schemes for use with sound recordings, one needs first to note the differences between the formats of scores and recordings which have affected classification and shelf arrangement.

1. Size and format: Sound recordings vary in size and it is common to divide between 7-, 10-, and 12-inch discs as well as tapes, cartridges, cassettes and wire recordings to efficiently utilize shelf space. Tapes, cartridges and cassettes are packaged on a one-to-one basis, e.g. one tape to one container. Discs, however, are packaged with one or more discs in a container. Some libraries have divided between albums and "singles" in a shelving arrangement. While scores are often issued in sets of scores and one or more parts, in most libraries this does not result in a separate shelving area.

Although books are generally not considered to be fragile materials, recordings are. The average life span of a recording is much less than that of a book under normal circumstances. Librarians know that a recording may be damaged beyond use when it is circulated to the first patron. Tapes may be completely erased on a first loan. Sometimes only one band may be damaged by continued use. This plays havoc with any average withdrawal program. Some librarians have been convinced for these reasons that classification is too expensive for recordings, and decide to shelve them in accession number order and by difference in format with no browsing; or they group the recordings in a broad subject arrangement by some simple, in-house scheme in an open browsing area.

2. Problems of main entry: Although there are many collections of scores, for a large number of them, composer or editor entry is often possible. However, recordings lie in a no-man's-land somewhere between book concepts and those applied to serials. There is a parallel to "bound withs," but indexing by composer and title is an ideal as relevant to the needs of the musicologist and busy researcher as is scientific indexing of documentation in that area for the scientist.
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A recording may be of one composition by one composer for one medium. It may contain several compositions by one composer for one medium which collocates it with collections under medium. A recording may contain several compositions by more than one composer by one performer or performing group, but fail to have a cover or album title. Cataloging results in analytics for each title by composer, but a recording can only be assigned to one shelving space. The recording may or may not classify easily by medium; consequently, it may be classed by the first title listed or be grouped with miscellaneous collections.

In essence, any of the classification schemes described in this article would arrange sound recordings on the shelf in a manner as satisfactory as that for scores. The same benefits or disadvantages would accrue for either category except for the problem just referred to and the problem of miscellaneous collections. The advantage in using the same classification scheme for both types of materials is that the same class number would apply to both score and record unless the recording is a collection. The same advantage would exist for all four schemes.

The prime question many librarians have had to answer is: To classify or not to classify? The first professional statement of cataloging rules for music appeared in 1927 when ALA published a title in which a committee appointed to provide a manual for cataloging musical scores recommended that records did not need to be classified but could be arranged according to the record number.11

In 1933, Ralph Ellsworth wrote that the “accession number of the record is its call number, because unless the collection is very large, a classification system is unnecessary.”12

Ethel Lyman described the arrangement of recordings in the Smith College Library—an arrangement by composer first followed by a division by medium.13

Philip Miller recommended that records be shelved by accession numbers for simplification of classifying problems and to eliminate the frequent shifting of records.14

Evelyn Vaughan, in 1953, compared the receipt of recordings in the Illinois State Library to an atom bomb because cataloging procedures for recordings were in their infancy. “Recordings are classified as nearly like the book collection as possible by using the Dewey decimal classification system.”15

The second statement of cataloging principles and procedures for music by a professional organization was published in 1942 by the
Music Library Association. The committee which compiled this statement, the first comprehensive code, included representatives from both public and university libraries. In the section on shelf arrangement of records, the librarian was advised to "arbitrarily adopt the system which will best suit his needs." Four methods were suggested and the advantages of each listed. These were (1) numerical arrangement, (2) classified arrangement, (3) trade symbol, and (4) alphabetical arrangement.

The obvious bias of the committee was for a nonclassified arrangement by accession number. The effect of this recommendation can be seen in the results of a questionnaire summarized in a 1963 article by Gordon Stevenson. Almost 38 percent of the libraries responding arranged records by accession number.

If a classified arrangement for recordings was used by a library, the committee presumably believed that it would be the same one used for other materials. In his article, Stevenson points out that approximately 13 percent of the libraries reported using an adaptation of Dewey; however, it is significant that another 15 percent were arranging their recordings by broad subject area. Only five libraries of the 392 responding reported that they were using an adaptation of LC.

The four methods of shelf arrangement of recordings listed by the Music Library Association committee account for approximately 80 percent of the schemes used by libraries twenty years later. It should be noted that various problems (e.g., multititled recordings) already suggested by the 1942 code have been increased many times by the development of the long-playing record.

Two of the schemes listed by the committee are not true classification schemes: the numerical and trade symbol arrangement.

1. Numerical arrangement: this arrangement reduces the necessity of frequent shifting of records to insert new titles. This saves "wear and tear" on the recording. A division by size is easily organized using this method. The most recent purchases will be at the end of the collection. The call number is a simple, inexpensive one, easy to assign, easy to retrieve from the shelf and economical in circulation. It is better for a nonbrowsing arrangement.

2. Manufacturer's label and number arrangement (trade symbol): this is shelf arrangement by the name of the record company and its numbering system. It is used by the British Broadcasting Company and the Library of Congress, two of the world's largest record collections. Both are closed access collections.
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An abbreviation of the number similar to that used in the Schwann catalog provides a short call number of mixed notation, inexpensive to assign and effective in circulation. It provides an easy control of additional copies and purchases. A subject arrangement of sorts is achieved as companies tend to specialize. This number is universally used by patrons and record stores. (The large record companies are working toward the use of an international numbering system.) It is used in discographies, reviews, lists, Schwann, etc. Use of such an arrangement permits the knowledgeable user to go directly to the shelves. Because it has a more unique meaning and use than the parallel for books, it opens approaches to a collection which one learns only by using it. The latest purchases would be shelved at the end of each label. Volumes of a set are easily shelved together by using the number of the first volume and adding successive volume numbers. This provides a compromise between accession number arrangement and classification in that it does allow certain types of browsing and is less expensive than classification.

Shelf arrangement can also be achieved by classification according to medium or an alphabetical arrangement by composer and title.

Classified Arrangement by Medium. It has already been demonstrated that classification by the four schemes under discussion is an arrangement by medium. The pros and cons as previously discussed relating to scores can be applied to recordings also; however, the difficulty posed by the need to class a multitle recording which can only result in one shelf location will continue to send the patron to the card catalog for complete information.

This arrangement is suitable for browsing but the cost of classifying records is sometimes considered to be a deterrent to the adoption of some standard class scheme. However, in his article, Stevenson points out that 66 percent favored some form of classified arrangement though the structures of these classes varied greatly.

One phrase constantly repeated in articles describing in-house schemes is that a given scheme “works for their library.” This probably speaks well for the flexibility of the library patron but does not provide a valid qualitative evaluation. The major benefit of classification is that it groups like materials together on the shelf more than the nonclassed schemes. Unless the library prefers to maintain a nonbrowsing collection, in which case the first two methods are less expensive, this is an effective means of arranging records for browsing.

Stevenson cites a recommendation for the use of Dewey but points
out the dissatisfaction with the 780s expressed by librarians. His call for a uniform way to adapt it to records appears to have resulted in ANSCR—alpha-numeric scheme for classification of recordings. Or ANSCR may have been based on the scheme outlined in an article published several years earlier.

The authors of ANSCR call it a comprehensive system devised specifically for sound recordings and conceived for collections of any size or type. The strength of the scheme is that it provides one system for both musical and nonmusical recordings shelved together in one collection in a browsing arrangement. The authors have provided a detailed manual for classification of recordings which includes rules, procedures, definitions and an organization undoubtedly much appreciated by busy catalogers who have not adapted one of the standard classification schemes which have been available for many years. The system uses a mixed notation which is, however, largely composed of letters and makes extensive use of mnemonic aids. (It is interesting that so many of the in-house schemes, together with ANSCR, use letters more frequently than numbers. Is there some message in this?) A comparison of the list of “first terms” shows an organization which closely resembles the abridged Dewey with additions for topics not covered by the 780s. Although the authors claim that it is suitable for collections of any size, it would not be satisfactory for large research collections as it does not provide enough classes for several categories such as solo instrumental music, anthologies and historical collections, and liturgical music. A further claim is made that it can be easily expanded. One questions the possible collocation which this would provide since a tight structure already exists. Details of musical connotation are not always acceptable.

**Classified (Alphabetical Arrangement).** An alphabetical arrangement by composer and/or title has distinct advantages for a college or university library. The enthusiasm of faculty and students for the alphabetical arrangement of miniature scores at Ohio State University is convincing evidence that a similar arrangement for recordings would meet with approval. However, the difficulty with multitled recordings which exists for classification by medium persists with this arrangement also.

The record collection at Indiana University is arranged by composer and work.

In *Recordings in the Public Library*, Mary Pearson recommends an alphabetical arrangement for a collection up to 5,000 records.

One disadvantage for an alphabetical arrangement could exist for
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the patron who believes that this shelf arrangement would show all recordings by one composer together on the shelf. Another disadvantage would be the need to construct a classification scheme in the library as no standard scheme has been devised.

Since no classified system can be completely satisfactory for recordings, because of multiltitled recordings, the decision is still one of "to classify or not to classify," and that is a decision that can be made only in the context of the individual library after a careful study of the immediate needs, interests and orientation of the users of a given library.

Since LC is now providing an LC class number for recordings along with cataloging copy, and the copyright law of 1972 will undoubtedly result in its receiving a far larger collection from the recording industry than ever before, LCC is the first choice for all libraries who decide to classify recordings. This has portent for the future since a MARC format for scores and records has been completed and eventually the cooperative networks referred to at the beginning of this article will provide fast access to this information.

No article on the classification of recordings and scores would be complete without a mention of a faceted classification scheme devised by Eric Coates. It is strongly recommended that readers study this entirely new approach to old, familiar problems. This is made relatively easy because of the use of this notation in the British Catalogue of Music to which many libraries subscribe.

It must be emphasized once more that no single classification scheme can provide all approaches. A short but lucid presentation of the difficulties can be found in the introduction to Dickinson in which he says: "Certainly no one rigid schedule can serve these conflicting purposes. The present system has recourse, therefore, to the device of synthesis, and accordingly consists of factors capable of assembly in various relations demanded by different needs." To be certain that he has located all of the holdings of the library on a given topic or by a given composer, a patron inevitably must use the card catalog.

While the choice of an effective scheme is a prime priority to a library, it is of even greater importance to effect the classification of materials in a highly consistent manner. No choice of a classification scheme can outweigh the lack of collocation resulting from carelessness or insufficient musical judgment on the part of the classifier. Since one of the benefits of an automated on-line catalog is the production of a list of titles arranged by call number, this list would only be as useful as the degree to which titles have been precisely classed. And finally, any
system must be presented in an effective orientation program to the patrons of a library through individual assistance, brochures, library handbooks or formal lectures to improve browsing capabilities.

References

9. Ibid., pp. 96-137.
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Additional References

Alvin, Sister Mary, and Michele, Sister M. “La Roche College Classification System for Phonorecords,” Library Resources & Technical Services, 9:443-45, Fall 1965.


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When it works successfully, a classification system may be a topic of relatively little interest to most librarians except the catalogers and classifiers who wrestle with it. Of little interest, that is, compared with their concern for the accompanying mechanism for intellectual access, the system of subject headings. Perhaps a case can be made for the argument that, to the library user (including, perhaps, the reference librarian), a classification system works best when it does not call too much attention to the mechanics of its own working, like a good Swiss watch. The user is directed by card catalog or librarian to the section of the book stacks that is alleged to hold the subject that he believes he wants, and there, without worrying about what the call numbers mean, he finds the book he is after, then another on that subject, and another, and several volumes away another title that promises to be of interest. As he works his way along the shelves, he may, if the collection is a large one, move through a changing spectrum of viewpoints, arguments, and conclusions on his topic and related ones, with one type of literature following another in orderly succession.

That, at least, is how a classification system should work; otherwise, why classify? But the librarian who takes a stand on the value of this or that classification system must be reminded that it is misleading to expect any classification system to do full justice in analyzing complex books, or to get a library user to all the books on a desired topic. Still, with the awareness that classification alone, however good or close, is only one of the necessary means of access to library material, one sees that there is value in a well-planned, intelligently applied system.

The classification systems used in art libraries in the United States are generally enumerative, with a prescribed notation (usually numerals or letters) assigned to an outline of the subject or discipline being classified. The schedule outline may be based on an ideal outline

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of knowledge, as the Dewey decimal classification is, or it may be a practical scheme based on what is found in a particular collection of library materials, as is the Library of Congress classification system. While other approaches to classification systems have been pioneered by art librarians in the United States and abroad, e.g., the faceted classification for fine arts devised by Peter Broxis\(^1\) and special systems prepared by other English art librarians,\(^2\) most art libraries in the United States use the Dewey decimal classification system (DDC) or the Library of Congress system (LC), or systems modified from the Dewey or LC systems. For example, the systems used in the libraries of the Metropolitan Museum of Art\(^3\) and the Art Institute of Chicago\(^4\) are derived from the notation principles used in Dewey, while a number of sections of the LC classification schedules used in the Brooklyn Museum Library were modified there, reassigning LC-type notation to extensively revised outlines of classification.

Because Dewey and LC are so widely used in art libraries, this study will concentrate on an examination of these two systems. The question of whether to use Dewey or LC has undoubtedly been asked by the administrator of any large or specialized library that had adopted Dewey from the outset. Each succeeding edition of the Dewey schedules, with more changes and additions, might have caused the question to be raised again, when large numbers of titles would require reclassification in order to keep the system up to date.\(^5\) No simple answer to this can be given, but an examination of some of the highlights of the fine arts sections of Dewey and LC will enable us to compare the values of the two systems.

For general discussion of the history and principles of organization of the Dewey and LC classification systems, the reader is referred to studies on library classification by Wynar,\(^6\) LaMontagne,\(^7\) or Immroth,\(^8\) as well as the extensive introduction to the 18th edition of the Dewey schedule itself.\(^9\) The highlights of the fine arts sections only will be summarized here as a basis for our comments.

DEWEY DECIMAL CLASSIFICATION

Undoubtedly the best known system of library classification in the United States is Dewey. Its use in classifying art books predates the use of LC Class N by about thirty-four years, the Dewey system, including the 700s for fine arts, having been used since its publication in 1876. Since then Dewey schedules have gone through eighteen editions, as well as ten abridged editions, with many changes and modifications
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being made along the way. The eighteenth edition of Dewey, which shall be used in our comparisons with LC, was published in 1971.

In his ideal outline of all knowledge, Melvil Dewey set aside the 700s for use in classifying literature of the fine arts. The topics were grouped as follows:

700 The arts (general)
710 Civic and landscape art
720 Architecture
730 Plastic arts. Sculpture
740 Drawing, decorative and minor arts
750 Painting and paintings
760 Graphic arts. Prints
770 Photography and photographs
780 Music
790 Recreational and performing arts

The number groupings for the various art media (e.g., 720, 730, 740) have been assigned such subgroupings as are appropriate to each medium. Used in conjunction with these outlines are several tables which are applied interchangeably in all classes of Dewey, and which give the Dewey classification its characteristic mnemonic, or memory, features. Most notable here are the tables for standard subdivisions and for geographical areas. The standard subdivisions are:

01 Philosophy and theory
02 Miscellany
03 Dictionaries, encyclopedias, concordances
04 General special
05 Serial publications
06 Organizations
07 Study and teaching
08 Collections
09 Historical and geographical treatment

As will be seen by an examination of the overall Dewey outline, the tables for geographical areas are a reduction from the 900s class, and follow the same order, e.g., 4, Europe; 7, North America.

LIBRARY OF CONGRESS CLASSIFICATION

The various classes of the entire Library of Congress classification system, A-Z, were prepared over a number of years by teams of
librarians, many of them subject specialists. Their deliberations on the value of existing classification systems and proposals for LC's own system had been underway for more than a decade, and some other classes were already published, when the first edition of the Fine Arts Class N was issued in 1910. Class N was prepared under the direction and supervision of Charles Martel, Chief Classifier at the Library of Congress. Revisions of Class N were published in 1917 and 1922. The third (1922) edition was reprinted a number of times, with additions and changes appended, until 1962. In 1970 the fourth edition was issued, extensively revised. It is this edition which will be discussed at some length.¹⁰

In considering other systems, the Library of Congress had paid special attention to Dewey's decimal system, Cutter's Expansive Classification, and Hartwig's Halle Schema. The Dewey system was an object of special study, and in 1898 Martel summarized in a memo to the Librarian of Congress the relative advantages and disadvantages of Dewey. Among those cited by Martel were:

A. Its advantages
   1. It exists in printed form, elaborately worked out and must therefore save a great amount of time and money to any library adopting it.
   2. Its extensive use and the later editions having profited by actual tests in . . . various libraries.
   3. A library adopting it may derive benefits from cooperative work undertaken . . .
   4. Advantages of a figure notation over letter. Figures being written quicker, with less danger of mistake than letter combinations, which are difficult to catch with the eye and to remember.
   5. Relative location and possibility of indefinite intercalation of books and subdivisions.

B. Its disadvantages
   1. The system is bound up in and made to fit the notation, not the notation to fit the classification.
   2. A rigidity of notation, which renders intercalation of new sections difficult and prevents a proportionate adjustment of the notation . . . Long and complicated marks cannot, therefore, be avoided . . . Example of lack of proportion in the allotment of figures is philosophy with 1 figure, history being allotted the same . . . The Library would with the Decimal
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Classification have over 36 times as many books in the 900ds as in the 100ds.

3. The divisions are fixed and any library adopting the classification stands committed to its defects of arrangement.

4. Divisions and classes will arise for which the Decimal has not provided. Its division into 10, and again 10, does not readily allow of intercalation of new divisions, except as subsections.

5. Mnemonic features are of no consequence to the reader. It does not pay in a large library to sacrifice simplicity of notation to Mnemonic elements.¹¹

Thus, with the benefit of the examples set by Dewey, Cutter, and others, the Library of Congress developed its own classification system, incorporating into the notation alphabetic elements such as the Cutter system used. The fine arts section, N, provides for subdivision by the major media, somewhat in the way that Dewey does:

N Fine arts (general)
NA Architecture
NB Sculpture
NC Graphic arts in general. Drawing. Design
ND Painting
NE Engraving
NK Art applied to industry. Decoration and ornament

The two chief differences between this outline and that of the Dewey schedule are the placement of decorative arts in relation to the other media enumerated, and the exclusion from LC fine arts classification of photography, music, and the “recreational” and performing arts.

No movable table of standard subdivisions is provided for class N, as is done in Dewey. Of the LC system overall, Wynar observes a general principal of arrangement within classes:

1. General form divisions
2. Theory, Philosophy
3. History
4. Treatises
5. Law, Regulations, State Regulations
6. Study and Teaching
7. Special subjects and subdivisions of subjects.¹²

From one subclass to the next in N, however, this principle is easily lost
Within a subclass, one subdivided section (e.g., NK 4700-4799, Costume) may serve as the pattern for subdivision of some later sections (e.g., “NK 5100-5199, Glass. Divided like NK 4700-4799”), or a dummy table may be introduced in the outline at the head of a long run of numbers (e.g., ahead of “Special countries”) to show how numbers are to be distributed when geographical tables are applied. The only tables in Class N that stand independently of the subclasses, for use throughout the schedule, are the geographical tables. These, furthermore, have been rather fully developed. In addition to four tables of differing length, each covering all parts of the world, the third edition of Class N contains a table of “art cities” and a list of English counties.

A second look at the 1898 Martel list of disadvantages of the decimal classification will assist in comparison of the two systems, and provides the occasion to make another list:

1. Unlike Dewey, the LC notation is made to fit the classification, rather than vice versa.

2. Unlike Dewey, the LC notation is flexible, allowing insertion of new sections by the addition of new letters to the class mark (e.g., NX), new whole numbers not already assigned, or new decimal divisions where the numbering is close. The flexible notation allows the schedule outline to be as long or short as the nature of the subject warrants.

3. Unlike Dewey, with fixed divisions of 100s, 10s, units and decimals, LC may divide in several possible ways, using letters and numerals.

4. New classes can more readily be interpolated into LC, with its alphanumeric notation.

5. Having pointed out the advantages for Dewey of mnemonic features in his first list (item 6), Martel dismisses them in the case of large libraries. It is fair to say that for library users conditioned to the use of Dewey, they will sooner be at home working in small and medium-sized library collections classified by Dewey, for the mnemonic feature of Dewey is attractive in that case. For large or specialized library collections, the length of decimal subdivision needed to achieve close classification in a Dewey number will be so cumbersome as to defeat the purpose of the system: it will be impossible to “read” the meaning of the number anyway.

Wynar observes the problem of the long and correct but unwieldy Dewey number, citing also the difficulty of labeling the spine with such
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a number and the difficulty for the patron in recording and locating such numbers without error. He adds, however: “Nevertheless the Dewey Decimal Classification scheme has many advantages. Its schedule is compact, consisting in the 16th and in the . . . [17th] edition of one volume for the classes and one volume of index. It makes use of many mnemonic devices which can be applied from one class to another.”

What is the ideal sequence for subclasses within an art classification outline? Both Dewey and LC place architecture and sculpture immediately after the general numbers, apparently creating no problems. Both systems, however, separate the drawing subclass from the engraving, or print media subclass—an unfortunate split, since both media are essentially linear in character and would logically come one after the other. In the case of Dewey 740s, drawing is also separated from painting by numbers for the decorative and minor arts.

It seems natural to many librarians to rank the art forms in a hierarchy, separating the fine arts from the minor or decorative arts. If that approach is accepted, then LC’s relegation of decorative arts to NK, after all the other art forms, seems a reasonable solution. There one can find material on general design, antiques, interior design, furniture, ceramics, textiles, woodworking, costume, and so forth. If that bias is accepted, then Dewey’s disposition of the various decorative arts media is inconsistent and unreasonable. In the 730s, along with “pure” sculpture, there are class numbers for carving in all materials, numismatics, ceramics, and metalwork. The operating principle seems to be the inclusion of three dimensional materials, but other decorative arts are assigned to the later 740s, after drawing, including not only textiles but also antiques, glassware, furniture, and interior design. The logic of how or why the decorative arts have been split becomes difficult to follow.

However, that flaw in Dewey is balanced elsewhere by the distinct advantage of having photography placed with the arts, while Class N affords no place for this modern art form. It is also logical and satisfactory to have music and the other performing arts included in the 700s. Less reasonable is the presence of the “recreational” arts (i.e., sports) in a fine arts classification.

Neither Dewey nor Class N manages to bridge the gulf in their schedules between the subclasses for architecture and interior design. These closely related topics are widely enough separated in Dewey—720 and 740—but in LC they are hopelessly split, from NA to NK. There is probably no satisfactory outline which can pull together
related subclasses in one ideal sequence, for what may be gained in one set of reasonable juxtapositions will require compromises elsewhere.

Nothing has been said so far about indexes to the two classification schedules. The Dewey scheme has a single "relative index" to the entire schedule, 000-999, so that there is extensive cross-referencing in the fine arts, and from the fine arts class to related numbers elsewhere. This is most helpful. On the other hand, the LC Class N is indexed, but there is no comparable index to all LC classes. The list of LC subject headings serves something of that purpose by adding class numbers to many of the alphabetically listed subjects.

For further comparisons of the Dewey 700s and LC Class N, the reader is referred to Chapter II of Broxis's Organising the Arts, "Treatment of Art in General Classification Schemes: DC, UDC, LC, BC, Colon, Rider." The editions of Dewey and LC on which Broxis bases his comments have both been superseded, and some of the faults which he notes have subsequently been corrected. Nevertheless, his comments are interesting and challenging, and his evaluations of other systems are of interest.

REVISION OF LC CLASS N

The publication in 1970 of the fourth edition of Class N by LC brought that classification system more solidly into the twentieth century than it had been. As has been noted above, the third edition of 1922 was reprinted a number of times. The latest printing, 1962, included a number of additions and changes to the classification, printed as an appendix. These changes to the schedule had been made piecemeal, as sections or single captions were needed—an appropriate method, in view of the practical method of developing the LC schedules generally. Nevertheless, the growth of the schedules was not balanced, and had not adequately met the needs of the literature.

By the time a revision of the third edition of Class N was undertaken in earnest (in the mid- and late 1960s) the committee engaged at LC in drafting the revision resolved to conduct a detailed review of the entire N Class. Considerations of what might be most desirable, ideally, in terms of collocation of topics and sections, and extensive development of parts of the schedule, were weighed against some of the practical realities of having to live with a large collection of books, already classified. In some instances it was possible to transfer or close out numbers, expand other older numbers, or develop entirely new sections. For the first time a few of the sections of the class were
developed on an ideal basis, before there were specific titles at LC to be placed there, thereby clarifying the intent of the schedule and insuring a balanced development in the future. In other cases it was necessary to accept the reality of leaving as they were some sections which are less than wholly satisfactory.

In the comments that follow, differences between the third and fourth editions of Class N will be examined, and the characteristics of the fourth edition of Class N will be compared with corresponding parts of the Dewey classification, where applicable.

The distinctive changes introduced into the fourth edition of LC Class N fall into eight categories, to be discussed in following sections.15

1. Creation of a new subclass to cover the arts in general—literary and performing arts as well as the visual arts: NX.
2. Retitling of sections or subclasses to reflect currency of usage.
3. Development of new sections of the schedule where coverage did not exist, or was inadequate or obsolete.
4. Relocating sections of the outline in order to get more logical arrangement of material on related concepts, and to end the splitting of material on a topic into two or more locations. Series of new numbers were sometimes established and interpolated at logical places in the outline. In other cases, where material on a topic had unintentionally been split into two locations, the better location was determined and the series of numbers in the other location bracketed. Cross references were made from all bracketed numbers.
5. Addition or clarification of scope notes, cross references, and "confer" notes to existing captions in order to clarify for all catalogers the preferred usage of the schedule.
6. Standardization of captions, numbering, and cutting for forms of literature which recur throughout the schedules, whenever possible, e.g., publications on museum collections, private collections, exhibitions, etc.
7. Creation of a full index by the editorial staff of the LC subject cataloging division to reinforce the cross references and indicate better the range of related topics.
8. Review and updating of the geographical tables.

*Class NX. The Arts.* There had long been a need in the LC schedules for a sequence of numbers dealing with the arts in general, i.e., not just the visual art forms covered in Class N. A section on the arts might logically have preceded classes M (music), N, and P (literature,
including theater) as well as some sections of G (e.g., costume in GT) and T (e.g., photography in TR). In this aspect, Dewey 700s are much better off than LC. No satisfactory way was found in LC to provide for such a “superclass” outside of the existing classes. Because works on the arts in general had traditionally been put by LC into N, and since it was seen to be impossible to provide adequate space for numbering at the beginning of N, it was decided to put the arts well away from existing N numbers. NX was chosen as the subclass notation, and the sections N through NK were recaptioned “visual arts.” NX is used only for works dealing with two or more of the fine arts media (i.e., visual arts, literature, and performing arts including music).

Rethinking. Currency of usage was the guide for renaming some subclasses, and for recaptioning some sections. NC gave up its broad title, “Graphic Arts,” which could also include printmaking and typography, and was renamed “Drawing, Design, Illustration.” NE on the other hand had too narrow a designation in the older editions, “Engraving” being but one of the printmaking techniques, and so NE was renamed “Print Media,” to indicate its inclusion of etching, lithography, and serigraphy as well as engraving. NK’s caption, “Art Applied to Industry,” was given the broader title “Decorative Arts. Applied Arts,” while keeping the subtitle “Decoration and Ornament.” (It is hoped that in a future edition of N, “Interior Decoration” (NK 1700-3505) will be retitled “Interior Design” in keeping with later, preferred usage.)

Development of New Sections. This aspect of revision, along with relocating of sections of the outline, accounts for the most significant changes from the third edition of Class N. Evaluation of the adequacy or inadequacy of the third edition in the light of developments in the world of art since 1920 led to extensive development of a number of parts of the schedule, both for the historical developments themselves and for the extensive growth of the literature on art. In addition, some parts of the third edition of Class N had been misinterpreted and misapplied because of inadequate scope notes or otherwise incomplete instructions for the use of the schedule.

The revolutions in art since World War I—the spread of cubism and abstraction from Europe to America, the rise to international prominence of American art in the 1950s, and the introduction of new materials and technology in the production of artworks, for example—were simply not adequately reflected in the occasional
additions and changes that LC had made through the years to the third edition of Class N. Only extensive development of the schedules would be sufficient to reflect these many changes.

Likewise, the massive publication in the twentieth century of literature on the art of all periods has enlarged, and in some cases caused us to revise, our conception of the art of the past. Revision or development of the N schedule for the literature of pre-twentieth-century art was also necessary.

For example, in the fourth edition of Class N the schedules for the history of art from the Renaissance to the present (N 6350-6494) have been given special numbers to allow for the expansion of “special aspects or movements” under each century, by the addition of appropriate Cutter numbers. These alphabetical lists are especially long for the nineteenth and twentieth centuries, enumerating such heavily published subjects as art nouveau, impressionism, neoclassicism, Victorian art and, in this century, abstract art, assemblage, cubism, expressionism, pop art and surrealism, to mention a few.

Where movements are specifically associated with one country, provision has been made for subdividing the geographical numbers (N 6501-7413) under the appropriate centuries within the country, with cross references made from any related terms or numbers in the general chronological section under history, as in the following example:

N 6465.14 Impressionism
   cf. N 6510.5.14, American impressionism
   N 6847.5.14, French impressionism [etc.]

In the third edition of Class N, impressionism, post impressionism, cubism, futurism, and realism were all placed under the section on painting techniques, styles, materials, and methods, rather than in the historical and/or geographical sections of the schedule. Dewey’s eighteenth edition places these under the appropriate century for painting, in the number for general works of that century. Scope notes indicate their inclusion.

Increasing support of art programs by government since the 1920s had created the need for better classification coverage of “Art and the State” than was to be found in the third edition of Class N. The appropriate numbers from that edition, N 8700-8850, were expanded in the fourth edition not only to include coverage of the twentieth century but also to recognize such related problems as the effects of
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war on art, from antiquity to the present, and to provide a better outline for them. The concepts “Art and State”/“State and Art,” and “War and in Art” are not indexed in the Dewey eighteenth edition, although war as a subject in art would probably go under “Other special subjects [in art],” 704.949.

In the process of reviewing the schedules overall, LC addressed itself to a number of details of classification which simply needed expansion. In the third edition, for example, under “Special subjects of art—Religious” LC had made provision for only one number (N 8190) to accommodate all of the non-Christian religions. Sufficient places in the notation were available to expand that number, and it has been done. The Dewey eighteenth edition provides only one number under “Religious art [all media]” for non-Christian art, but provision is made for the application of a run of numbers based on the 200s class for division by religion. Unfortunately we are presented with an example of Dewey’s long notation here: the number for Buddhism in art is 704.948943, as compared with LC’s (new) number for that subject, N 8193. In both Dewey and LC, there is also provision for dividing specific media and specific subjects by religion.

In the third edition of Class N, “Commercial Art” was provided with only one number (NC 997), with all subdivision being accomplished through the use of cutting. In the fourth edition the notation was expanded to include NC 997-1003, and the cutting of NC 997 itself was better spelled out. Had more unassigned whole numbers been available in that part of the NC outline, it would have been desirable to use them instead of the long cuttered subdivision of NC 997. The Dewey section for “Illustration (Commercial art)” (741.6-741.69) fares less well, with fewer captions provided for the outline, and geographical subdivision of the topics achieved only by the establishment of long class numbers.

In a number of cases no number at all was available in the third edition of N for important media. For example, monotype, a special category of printmaking, had no number in the third edition of NE; therefore, NE 2242-2246, Monotype (Printmaking) was established. Kinetic art and mobiles have been provided for in the fourth edition under both N 6494.K5, Kinetic art, and NB 1272, Mobiles. Kinetic sculpture.

The eighteenth edition of Dewey has no entry for monotype as a printmaking process, listing in the index only entries relating to the type composing process by the same name. The Dewey index does not
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cite kinetic art, but does provide a reference to 731.55, for “Mobiles
and stabiles.”

In two instances new sections in the schedule were developed, which
LC itself will not use. These are established as an alternate option for
libraries which use the LC system. In the biography section of N, a new
number and line have been introduced: N44, individual artists. This
number is bracketed, that is, placed in parentheses to indicate that it
will not be used by LC. However it was provided for those libraries
which might prefer to classify all works on a single artist together in an
alphabetical section rather than under special media, as LC does. Books
so classified would be double-cuttered for artist and author, and would
collectively make up a section directly analogous to the 920s in Dewey.

The second instance of LC’s publishing new numbers which it will
not use is found in NK 1151-1158, Industrial design, “especially, 20th
century applications of art to industry.” This section of the decorative
arts was recommended as being the logical successor to the existing
numbers for arts and crafts movement, NK 1135-1149, and is provided
as a service to those libraries which would place industrial design in the
Ns. LC’s footnote indicates that LC classes this material in TS 171ff,
Technology. Dewey has provided one number under “Decorative and
minor arts” for industrial design: 745.2.

Not all such proposals to develop hypothetical numbers for other
libraries’ use could be accepted by LC, nor could recommendations to
move into N related art material that LC now classifies elsewhere. For
instance, a draft schedule for photography as an art form was prepared
as subclass NH by some members of the committee revising the N
Class, but was rejected for inclusion in the new edition because of a
previous firm policy decision by LC that all photography material be
classified together in TR. It is interesting that LC had earlier
considered and rejected a section for photography in NF. In his
comments on various LC classes, W.C.B. Sayers is quoted by Tauber as
having noted that “the tentative section NF, Photography (as art), has
been cancelled, all books on Photography finding place in TR.”16 In an
unofficial draft form, “Photography as an art form,” subclass NH, has
been published by the Art Libraries Society of North America, and is
available from that organization.17

Another art subject which LC classifies outside of N is the art of the
American Indian, which is placed in classes E and F. While proposals
have been made to provide numbers in N, citing the desirability of
relating Indian art to the art of other cultures, LC has held to its firm
policy of keeping together all material on American Indians. In this
case as in that of photography, larger institutional policy considerations took precedence over the (narrower) viewpoint of the subject specialist. In the Dewey system, on the other hand, the classifier of works on American Indian arts can, by use of the geographical area tables, classify Indian art in the 700s with the art of other cultures.

Relocation of Sections of the Outline. Quite as important as developing and expanding sections of Class N has been the matter in several instances of relocating sections of subclasses already in the third edition in order to get a more logical arrangement of material on related concepts, or to end the splitting of material on a topic into two or more locations. For example, in the third edition, "Painting: Technique, Styles. Materials and methods" (ND 1259-1286) was separated from "Materials of painting" (ND 1500-1650) by the long sequence of numbers for "Special subjects of painting." The better sequence of numbers for books on the materials of painting seemed to be ND 1500-1650, and so LC bracketed ND 1259-1286. The captions for "Painting: Technique. Styles" were moved to newly established numbers, ND 1470-1495. Where "styles" belong with a specific period or nationality, scope notes indicate that they should not be placed here.

For comparison, note that Dewey has provided a logical series of subdivisions under 751, Processes and forms: .2, Materials; .3, Apparatus and equipment; .4, Technique [etc.].

In other cases, where material on a topic had unintentionally been split into two locations, the better location was determined and the series of numbers in the less desirable location bracketed. For instance, in practice LC catalogers had not differentiated clearly through the years between N 5210-5297, private collections, which provided a geographical breakdown for books and catalogs on individual private collections, and the similar section in N 8380-8397, art collectors, patrons, etc. This latter section also provided a geographical breakdown. The catalogs of private collections had been classified by LC in both places with no apparent pattern to the choice of one location over the other. Between these sections in N were classified (and shelved) all the books on the general history of art, with subdivisions by periods and by country, and all general works dealing with special subjects in art! While one could make a case for the philosophical difference between catalogs of private collections on the one hand (N 5210-5297) and treatises on the phenomenon of art collecting by individuals on the other (N 8380-8397), it was felt that the two aspects of collecting would be better combined. LC chose the run of numbers that was more logically placed in the overall sequence of topics, namely

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N 5210-5297, near the numbers for museums and exhibitions, and closed out the numbers in the N 8000s on collecting.

Dewey has not provided separate numbers for catalogs and histories of private collections. They are to be classified under 708, “Galleries, Museums, Private collections. . . .” However there is a standard subdivision, -075, “Collecting and collections of objects” which can be added to the class numbers for special media.

A characteristic form of art publication is the book or album of reproductions of works of art illustrating the work of one artist, a special period or nationality (e.g., nineteenth-century French Impressionism) or a special type of subject (e.g., still-life painting). The proliferation of books and catalogs of this nature had caused the drafters of early editions of Class N to provide special runs of numbers for them, apart from the histories and other works largely of a textual nature. In the third edition of Class N these were found under most of the fine art media:

NA 2600-2635 Architecture: Atlases, collections of plans, architectural sketchbooks
NC 1005-1260 Books of reproductions of drawings
ND 1160-1240 Paintings: Books of reproductions
ND 1242-1257 Art treasures of special countries
ND 2160 Reproductions of watercolors
NE 900-950 Collections of prints in book form (including reproductions)
NE 1235-1295 Collections of woodcuts and wood engravings in book form
NE 2150-2210 Etching and aquatint: Collections in book form
NE 2450 Lithography: Collections in book form

In most cases the schedules for collections of reproductions recapitulated the historical breakdown (by period and country) but were separated from the “history” or “special subjects” section for the same medium by the numbers for general treatises, works on study and teaching, or other topics. As Broxis observes: “The separation of books on the history of painting and those containing reproductions is most unhelpful and fails to conform with literary warrant, since many books on the history of the subject contain reproductions; likewise books of reproductions frequently contain an important historical section.”18 It was decided by LC that the value of juxtaposition on the shelves of the two heretofore separated types of publication justified combining
them, and the "Books of reproductions" numbers were bracketed, with cross references being given to the history numbers.

Dewey, in comparable situations, has classified books of reproductions in the history numbers. The scope notes following 709, "Historical and geographical treatment of fine and decorative arts" and the comparable number for painting, 759, make this clear: "Development, description, critical appraisal, collections of works."

One additional group of relocated numbers serves to illustrate the small problems which can arise in the piecemeal growth of a schedule, and the changes made to bring out a more logical arrangement. In the third edition of NE the classification outline for types of print media had been set up generally according to the three basic methods of printmaking—relief, as in woodcut and wood engraving; intaglio, as in metal engraving, etching, and drypoint; and planographic, as in lithography. However, aquatint, which is actually an etching technique, was placed under engraving.

In subsequent additions to the schedule, linoleum cut was correctly added to the relief print group (NE 1330), but the numbers for serigraphy, or silk screen printing, which is a stencil technique, were incorrectly inserted among those for engraving. As this confused what should have been a clear overall order of print media groupings, the aquatint numbers (NE 1820-1840) were moved to a special place in the section on etching (NE 2230). Serigraphy was moved from NE 1843-1846 to numbers following the entire relief and intaglio technique sections, and preceding lithography. New numbers (NE 2242-2246) for monotype, another planographic process, were established between serigraphy and lithography.

Dewey's collocation of numbers for the print processes is generally satisfactory, and the scope notes and brief descriptions are most helpful; for example:

761 Relief processes (Block printing); Printing from raised surfaces
763 Lithographic (Planographic) processes; Printing from flat surfaces
764 Chromolithography and serigraphy
765-767 Intaglio processes; Printing from incised surfaces

Few libraries using the LC schedules would be able to reclassify long runs of numbers bracketed by LC. It is therefore of practical interest that LC does not ordinarily re-use numbers they have bracketed, eliminating the likelihood of conflict for other libraries which keep
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discontinued numbers. Dewey, on the other hand, does re-use vacated or discontinued numbers.

Addition or Clarification of Scope Notes, etc. Scope notes and definitions of terms in a classification schedule are the guideposts that insure consistent application of a scheme, and are an important part of the system. In general, earlier editions of the Dewey schedule far outshone the third edition of Class N in this respect, and the scope notes and definitions in the eighteenth edition of Dewey are most helpful, as is the typography.

The fourth edition of Class N goes a long way in correcting this deficiency, with many scope notes and "cf." (confer) notes added throughout. As for extended definitions, N 5311, "Primitive art," provides a useful, if labored, example: "Used here to denote art produced outside the traditions of the art of Europe, the Mediterranean area, and Asia. That is, the art of the Negro peoples of sub-Saharan Africa; of the inhabitants of the islands of the Pacific Ocean, Australia, and some areas off the coast of Southeast Asia. Does not include 'primitive' or 'naive' artists who, while seemingly untutored, work in the traditions of European folk art or easel painting." Following that definition are confer notes to seven related classes.

Likewise the scope notes for the class number for catalogs of art reproductions (N 4033) and at the heading of NE 1850-1879 remind the classifier of what is and is not to be considered a "color print." Other examples in which time and effort were spent in detailing the scope of subclasses are to be found above KE 400, "History of printmaking," and in NK, above NK 3600, "Other arts and art industries." Note the importance here in saying what may not go into a class.

Standardization of Captions, Numbering, etc. The committee reviewing the N revision made innumerable changes throughout the schedule to bring into greater editorial conformity the subdivision of corresponding types of topics at different places in the schedule, and to make clear the cutting procedures. Often the cutting had been prescribed in LC's official copies of the schedule, but never made clear in the published schedule. Specific instructions have been given in the fourth edition whenever possible. In order to clarify the use of the geographical tables, the base number to which tables are applied are specified in each case (e.g., the footnote to N 7901-1996, "Christian art: Special countries," which is subdivided by table I: "For Table I, see pp. 224-229. Add country number in table to 7900.").
It has been pointed out already that the various classes of the LC schedule were prepared by specialists working as a team under the general guidance of the chief classifier. In the third edition of the N Class alone, the fine hand of several classifiers is apparent in slight shifts of sub-arrangement from one medium to the next. In many cases this simply reflects the inherent differences between the media being outlined. The detailed outline of building types in NA, for example, has no correspondingly long counterpart elsewhere.

This lack of uniformity in arranging the larger components of a subclass, from one to the next in Class N, contrasts with the overall uniformity of division to be found in the Dewey schedules, and is one of the strengths of the LC schedule. Within certain limits, each class or subclass of LC has dictated the outline for its classification from the nature of that subject or material itself, rather than being fitted into the more limited numerical range of notation which is characteristic of Dewey.

*Enlarged Index to Class N.* The fourth edition of Class N is more fully indexed than the previous one, and introduces a limited number of references to related subject material in other classes of the LC schedules. See, for example, the index entries to “Human figure in art”: in the third edition there are five references, while in the fourth edition fourteen references are cited. For “Coins” the classifier is referred to Class CJ, and from “Indian (American) art” he is referred to the appropriate numbers in classes E and F. This greater depth of indexing, combined with the greater number of “confer” notes throughout N, renders the contents of the schedules much more accessible.

As we have noted above, in indexing the Dewey system affords a better grasp of the classification possibilities for art-related material than LC does, by virtue of Dewey’s single relative index to the entire classification system. However, a set of computer-generated *Combined Indexes to the Library of Congress Classification Schedules* has been announced by a commercial publisher, U.S. Historical Documents Institute, Inc., Washington, D.C. This fifteen-volume work, providing separate indexes by person, place and subject, may provide just the sort of access across various disciplines which has been needed.

*Geographical Tables.* Since 1922 LC had made frequent changes and revisions in its geographical tables in Class N, but the preparation of a new edition offered the opportunity to consolidate these changes and review the tables for further corrections of nomenclature, political
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jurisdiction, etc. In a few instances additional detail was added to the tables for non-Western countries. The period subdivisions under Far Eastern countries were reviewed for their suitability, for instance. The tables for China, Japan, and Korea are now subdivided by dynasties or related historical periods, rather than “Before 1800,” “19th cent.,” and “20th cent.,” as appeared in the third edition tables.

In conclusion we might restate an earlier question: Dewey or LC—which shall we use? Some of the features of both systems have been reviewed. The detail into which we have gone in discussing the new edition of LC Class N reveals a certain bias in favor of LC on the part of the writer, who was actively involved in the preparation of the revision of N. For close classification in a medium-sized or large art library, the new edition of Class N is far more satisfactory. Dewey remains a popular system in American libraries, and may be satisfactory in smaller art library collections where close classification is not considered an important factor.

Neither system may be as successful as faceted classification systems in analyzing complex works. However, as Wolfgang Freitag has observed: “A detailed enumerative system, in spite of all its errors and shortcomings, will meet the practical requirements of libraries far better than the few principles and guidelines provided in a system of faceted classification.”

Confronted with the larger field of classification systems, we may find that the similarities of Dewey and LC are more pronounced than their differences. They have in common an outline of knowledge which, while far from perfect, arranges the books on the shelves in such a way as to encourage browsing. That should be recognized by librarian and library users alike as one of the basic purposes of classification.

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WILLIAM B. WALKER

8. Immroth, op. cit.
11. LaMontagne, op. cit., pp. 223-25.
12. Wynar, op. cit., p. 211.
13. Ibid., p. 185.
14. Broxis, op cit., pp. 19-54. (Chap. 2, "Treatment of Art in General Classification Schemes.")
18. Broxis, op. cit., p. 34.
A Computerized Approach to Art Exhibition Catalogs

VIRGINIA CARLSON SMITH
and
WILLIAM R. TREESE

ART EXHIBITION CATALOGS are unusual items for libraries to contend with: they are difficult to describe bibliographically and they are often overlooked as important source material, yet they continue to proliferate and compound the libraries' problems.

Exhibition catalogs are usually defined as the records of shows of art works, although many librarians treat catalogs of art collections (both public and private) as art exhibition catalogs. Although the exhibition catalog probably originated in collection inventories of the sixteenth century, the most important impetus was a decree by Louis XIV which led to the publication of the catalog of the Salon of 1673, i.e. of the exhibition of works by members of the Académie Royale de Peinture et de Sculpture. After that time the Salon Catalogs consisted of a listing of the paintings and sculptures exhibited at the annual Official Salon and occasionally included some general information about the artists. During the 1860s, other "salons" took place, and similar catalogs were printed for them. Catalogs gradually became more elaborate, including more complete information about the artist and the works, and containing more illustrations of works exhibited. As the catalogs became more diverse, critical material concerning salons increased, nurturing the generation of the littérateur. By the end of the century, the importance of the exhibition catalog was firmly established, as seen in the extensive publications commemorating the international expositions of art, industry and technology, which persevere to this day under a variety of names ("World Fair," "Expo," etc.).

Catalogs today vary from simple listings of works to extensive research tools. Both kinds have several important functions. They are the most current source of information on a subject or artist, often

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including important critical essays. They offer representative samples of the works of a school, movement or individual artist, or illustrate a particular taste or style from a certain period. Catalogs may be the only access to important public or private collections which do not travel.

Catalogs vary greatly in content and format. The short catalog—which may include only such information as artist and title of work plus date, size and medium—is useful during the show as a guide to the exhibition, but afterwards is of limited worth. However, it is valuable as primary source material for the research worker and, as such, deserves to be indexed and maintained.

The larger, more inclusive catalogs may contain such information as bibliographies, chronologies, biographies, historical and critical essays, listings of lenders, provenance, and high quality reproductions. Original research is often an important basis for much of the information and these catalogs often present the most current scholarship. The larger catalogs may appear in paperback, published by the museum or gallery, and reappear later as hardback "monographs" or trade publications issued by a publishing firm or by the museum itself.

Both kinds of catalogs cause significant bibliographic access problems. The smaller catalogs are often treated as ephemera or kept unindexed in pamphlet files, an unfortunate circumstance as they are frequently the only source of information and of illustrations for current trends or contemporary artists. Access is needed in a manner similar to that provided for journal articles: a brief subject and (corporate) author approach. The larger catalogs are handled in almost as many ways as there are art libraries—from card file indexes to Library of Congress cataloging to computer indexes. LC has been inconsistent in its treatment of exhibition catalogs; main entry varies from personal author of textual material to editor to museum or gallery to collector to title entry. Perhaps it is precisely because art exhibition catalogs are such problems that LC has left a large percentage of them uncataloged. For example, in 1968 Worldwide Art Books (a major supplier of catalogs) estimated that LC cataloged only 10 percent of the exhibition catalogs produced that year, although this percentage has increased substantially in recent years. It is this lack of cataloging, plus variation in main entry and the inadequacy of the subject headings (Art—Exhibitions) which led the University of California (Santa Barbara) Arts Library to devise a computer-based index to its collection of approximately 20,000 exhibition catalogs.

In 1968, the Arts Library had a large uncataloged backlog of
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exhibition material and very little staff to process these catalogs. It was a fairly new library with an emphasis on nineteenth- and twentieth-century art, and exhibition catalogs are an extremely important part of art documentation for this period. Indeed, in sheer number, exhibition catalogs form a major portion of the entire collection. At present, the library's 20,000 exhibition catalogs comprise 40 percent of its total of 50,000 titles in art. A practical solution to the backlog problem was imperative. The Arts Library decided to use the computer to provide access to the catalogs because it offers ease of maintenance, economy and a wide variety of approaches. The distinctive nature of exhibition catalogs can be easily displayed in an automated program. The steadily increasing use of exhibition catalogs since the introduction of this program five years ago has justified the initial expenditures and continuing commitment.

The primary advantage of the computer listing is the low cost. The processing cost per catalog is approximately $2.50, and the computer cost per catalog is approximately $0.12 per title. This figure is based on a 2,000-item list, with three basic printouts. It does not include monthly storage costs, which are very low. The economy of the program is due to a standardized approach to form, the use of student assistants for most of the processing and the short processing time—approximately 50 minutes per title: 40 minutes by students, 10 minutes by staff. Another advantage is the prompt availability of the material. Catalogs are usually processed and ready for use two weeks after arrival in the Arts Library. Since exhibition catalogs are to be used under controlled conditions in the Arts Library, there is no time delay or cost for binding the material.

The computerized list presents the usual bibliographic information in a standardized format. Each entry includes date of the exhibition, number of illustrations (black and white and/or color), number of pages, inclusion of chronologies, footnotes and/or bibliographies. Additional data lists title, author, agencies, agency city, state, country, and up to twenty-five different subject descriptors. In addition, the entry may note series information, name of publisher if the catalog is a book trade item, language if not evident from the title, and any other usual information such as artists' biographies, extensive catalog notes, reprint information, or distinctive formats. Each catalog receives a unique accession number which acts only as a locational device—there is no attempt at classification.

The computer manipulates this bibliographic data in a variety of ways, offering a very flexible approach to exhibition catalogs. The
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various program packages determine which manipulation is used.\textsuperscript{1} To
date complete bibliographic listings have been produced by accession
number (the shelflist), agency, author, city, country, date of show and
subjects in permuted order. Also produced are authority files and
indexes or abbreviated bibliographic lists by agency, subject and
author.

The lists most frequently used by the library's patrons are the subject
list, subject index and the agency index. The majority of the users are
students, who think in terms of subject or museum/gallery approach,
so these are the printouts produced most frequently. The other listings
are used primarily by staff, although the author list is used occasionally
by library patrons.

The subject list presents complete bibliographic information for
each catalog every time one of the five main subject headings appears
in the alphabetic list. Each catalog's subject headings are separated by
semicolons and are permuted into their proper alphabetic places in the
list, so a catalog may be indexed as many as five times. For example, a
show might be about any one of these categories: an artist, a style or
movement, a specific medium, a specific subject, or a specific
collection. It is very likely that these categories may overlap. A
hypothetical show may be about Pierre-Auguste Renoir, about
impressionism, about painting, and include some portraiture. The
following subject headings would then apply: Renoir, Pierre-Auguste,
1841-1919; Impressionism, French, 19th century, 1880-1890; Painting French, 19th century, 1880-1890; Portrait Painting, French,
19th century, 1884-1890.

From the above example, the system of subject heading subdivision
can be demonstrated. Each major category (except personal name)
may be subdivided five times. The basis for subdivision is by country,
then city if applicable, date by century, and specific dates if applicable,
each separated by commas (see figures 1 and 2).

In addition to the subject list there is an abbreviated subject index.
This list is alphabetical by each word of the subject heading, referring
to the catalog number with no other bibliographic information. For
example, the catalog cited above about Renoir would appear as follows
(in the respective alpha-numeric order):

Impressionism, French, 19th century, 1880-1890 \ldots 1234
French, 19th century, 1880-1890, Impressionism \ldots 1234
French, 19th century, 1880-1890, Painting \ldots 1234
French, 19th century, 1884-1890, Portrait Painting \ldots 1234
Painting, French, 19th century, 1880-1890 \ldots 1234

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1. Subject heading - the list is arranged alphabetically by subject headings. These are the alternate subject headings. This catalog will also be found listed under these headings in their proper location in this alphabetized list.

2. Number of the catalog. The catalogs are shelved in numerical order in the Art Exhibition Catalog room.

3. Agency or museum where show was held, city, state and country.

4. Date of the exhibition.

5. Number of pages in the catalog.

6. Notes. This includes the number of black and white illustrations, the number of color illustrations, inclusion of bibliography, footnotes and/or artists' chronologies.

7. Author(s) of the catalog.

8. Title of the catalog. This may also include publication or series notes, or other notes about the content of the catalog.

Figure 1
<table>
<thead>
<tr>
<th>ART EXHIBITION CATALOGS IN PERMUTED SUBJECT SEQUENCE</th>
<th>JUNE 1972</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;&lt;&lt;&lt;&lt;&lt;&lt;&lt;&lt;&lt;&lt;&lt;SUBJECT&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;</td>
<td>&lt;&lt;&lt;&lt;&lt;&lt;&lt;&lt;AGENCY&gt;&gt;&gt;&gt;&gt;&gt;</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>HUNTINGTON LIBRARY AND ART (1966) 15P (12 BLW ILLUS; 1 COLOR ILLUS; FOOTNOTES; INC. CHRONOLOGY; AUTHOR: THOMAS LAWRENCE; TITLE: THOMAS LAWRENCE'S PORTRAIT OF SARAH BARRATT MULLIN</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>STARRE, FREDERICK, COLLECTION (1927) 1TP (1 BLW ILLUS) AUTHOR: STARRE, FREDERICK; TITLE: CATALOGUE OF AN EXHIBITION OF OBJECTS RELATING TO MOUNT FUJI</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>MOUNT HOLLY, COLLEGE, SOUTH HADLEY, MASSACHUSETTS, COLLECTIONS; JAPAN, JAPANESE, COLLECTIONS; AMERICAN ART, AMERICAN ANTIQUES</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>NATIONAL GALLERY OF ART (1969) 71P (56 BLW ILLUS; 6 CCLUM ILLUS; INC. CHRONOLOGY) AUTHOR: FRANKENSTEIN, ALFRED; TITLE: PAINTING OF RURAL AMERICA, WILLIAM SYDNEY MOUNT 1807-1966; INTERNATIONAL EXHIBITIONS FOUNDATION</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>MUSICA, FIGURATIVE ART, FRENCH; 20TH CENTURY; MUSICA, CINEMATOGRAPHY</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>DURAND-ROBICHER, COLLECTION; DRAWING, FRENCH, 18TH-19TH CENTURY; DRAWING, ITALIAN, 18TH-19TH CENTURY, COLLECTIONS; DURAND-ROBICHER, COLLECTION; DEPARTMENT OF FRENCH AND ITALIAN DRAWINGS</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>MUSICA, FIGURATIVE ART, FRENCH; 20TH CENTURY; MUSICA, CINEMATOGRAPHY</td>
</tr>
<tr>
<td>MUSEUM.</td>
<td>RUSSO, GALLERY; ROME, ITALY</td>
</tr>
</tbody>
</table>

Figure 2
Art Exhibition Catalogs

Pierre-Auguste, 1841-1919, Renoir ..........................1234
Portrait Painting, French, 19th century, 1884-1890 ..........................1234
Renoir, Pierre-Auguste, 1841-1919 ..........................1234
1841-1919, Renoir, Pierre-Auguste ..........................1234
1880-1890, Impressionism, French, 19th century, ..........................1234
1880-1890, Painting, French, 19th century ..........................1234
1884-1890, Portrait Painting, French, 19th century ..........................1234
19th century, 1880-1890, Impressionism, French ..........................1234
19th century, 1880-1890, Painting, French ..........................1234
19th century, 1884-1890, Portrait Painting, French ..........................1234

This subject index is particularly useful for producing very detailed chronologies and for putting together all material pertaining to a specific region or country (see figure 3). It can be used with either the numerical list or the subject list if complete bibliographic information is required.

The other approach to the catalogs is by agency (exhibiting museum or gallery). The agency is listed directly by name rather than location, except in a few instances of citywide shows such as the Venice Biennale. Since perhaps 25 percent of the library's exhibition catalogs represent traveling shows, it has a method of listing alternate locations. Each catalog has a distinctive number, and the first location of the show is the primary agency. The other agencies are added entries with the same distinctive number, but also with the alphabetic code "AA," "AB," "AC," etc., added to the number. Thus a catalog of a show from the Museum of Modern Art in New York will have a number, 3456, and will be in the agency index or list with that number. Other locations become AA 3456 and AB 3456, etc., respectively.

As with the subject approach, there is both an agency list, with full bibliographic information, and an agency index, with partial bibliographic information. The agency index is used rather than the agency list because it is less expensive to produce and just as useful as the full list. The agency index is alphabetical by agency name, including city and state, date of show, catalog number, title and miscellaneous notes (see figures 4 and 5).

At this point the important question to ask would be: If we were to do it all over, what would we do differently? Assuming the ideal, if the program were to be rewritten for use on a wider scale than that of a single institution, the following would be attempted:

1. Develop programs of compact storage, perhaps utilizing computer produced codes for the agency and subject fields. This
1. Agency or museum where show was held, city, state. The list is arranged alphabetically by agency.

2. Date of the exhibition.

3. Number of the catalog. The catalogs are shelved in numerical order in the Art Exhibition Catalog room.

4. Title of the catalog. This may also include publication or series notes, or other notes about the content of the catalog.

Figure 4
would alleviate storage problems and reduce the cost of storing and sorting data. However, these codes must be computer generated and translated into full language equivalents prior to printout and public use. Code lists are less acceptable for instruction and use than conventional subject headings.

2. Expand the subject field to include more than five subjects. Though minor, limited need for more subjects has been encountered.

3. Increase the overall number of fields beyond eighteen to accommodate future expansion.

4. Develop more sophisticated update programs which would allow revising subfields within larger fields. This would be particularly advantageous in the subject field.
Art Exhibition Catalogs

5. Increase the pagination field to enable entry of multivolume sets.
6. Develop fields for displaying holdings of various institutions as found in a union list.

We would not attempt to index illustrations or artists included in omnibus catalogs (i.e., Documenta, Venice Biennale, etc.) because these elements would increase costs substantially, probably well beyond the expense of conventional card cataloging. Even if an institution could justify this expenditure, there really is limited need for this effort as many of the individual artists are reviewed and acknowledged elsewhere, and many of these group shows have published indexes. We have considered using LC MARC but find the complexity of fielding too time-consuming and costly to consider at present. All of the suggested improvements would increase present costs. However, the current basic needs for bibliographic control do not justify a greater budgetary commitment.

We have no doubt that better programs can and will be written. It is our hope that these new programs will be linked to a system of regional and national depositories, devoted to these publications. Only then will we have recognized the value and content of this highly specialized form.2

References

Ephemera In The Art Collection

JUDITH A. HOFFBERG

Contemporary historians tell us that this is a visual world, that television, film, videotapes and advertising are the documents of the time, and that the medium in all forms is the message. If that is the case, then art librarians must put emphasis on the nonbook materials—those ephemeral, fugitive items which pass through our hands—as the very essence, the most important visual keys to man's history of the twentieth century. Art librarians, bombarded each day with visual documents, must create some way of cutting through this visual chaos and systematically collect, index, and distribute these art ephemera.

Identifying these works is of the utmost importance. Manuscripts, maps, posters, pamphlets, microfilm, bookplates, postcards, prints, calendars, exhibition announcements, scrapbooks and photographs, to name a few, form the core of the visual library and serve as the primary sources and documentation for present and future art historians. It is not just the book that serves as the traditional means of research, but it is the documentation of this ephemeral and fugitive material that will serve to create the close relationship between the experience of the artist and the experience of the researcher.

The first matter at hand is that art librarians are really not trained in library school or even on the job to recognize the bibliography of art, which are not only books but reproductions, slides, videotapes, films on art, and the material mentioned above. Thus, to recognize the dignity of the documentation allows as a matter of course for its inherent preservation. If we fail to recognize the importance of this visual data, it will slip between our fingers, never to be retrieved, never to be preserved, never to be entertained as important.

Recognition of the Problem

It is recognized that many art librarians find themselves custodians

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of beautiful visual documents, yet they are faced each day with smog and air pollution, work in buildings that lack air-conditioning and humidity controls, and are surrounded most of all by indifference and carelessness which leads to deterioration and decay. What art librarians must do is become members of a consciousness-raising group, a group which is first aware of that which must be saved, and then alert themselves to the solutions to saving it. For decades, "preservation" has been applied only to rare books and special collections, or to historic buildings. There is a mass of material which must be preserved, and art librarians must direct their energies not only to collecting it and making it accessible, which is part of their professional duties as librarians, but also to preserving and to protecting it.

High humidity and lack of air-conditioning are only two of the problems signaling a call to action. Other problem areas involve wooden shelving, improper housing of materials, the menace of paper deterioration caused by acid hydrolysis, and plastic with its questionable chemical composition. Paper clips, scotch tape, rubber bands, exposure to ultraviolet rays, and improper adhesives form an additional group of enemies of these materials which visual librarians are bound to preserve.

As usual, as inheritors of accumulated collections of engravings, etchings, woodcuts, cartoons, posters, photographs and postcards, we have stashed them away in whatever storage space is available to deal with them when there is time and staff enough to work on such a project. The items are, therefore, often inaccessible, for they are stored without indexing or classification. Their deterioration begins at once, due to the quality of the paper they are printed on, the extent to which they have been handled, and the conditions under which they are stored. Simple neglect, as well as abuse, can cause serious deterioration in the visual materials found in countless art collections.

It has recently been found that libraries connected with museums seem to be more aware than other libraries of preservation problems, largely because there is a conservator or laboratory attached to the institution, and more care is taken to make the librarian aware of the necessity of taking proper action to care for the materials which are delicate, ephemeral, rare or of greater value than the ordinary items in the library.

Thus, art librarians are not oblivious to the need for preservation, but it is difficult to overcome the traditional means of storage and maintenance in each institution. They have inherited many items printed on paper, paper that has been deteriorating since it has been
made, since pure rags or cotton fibers were not used in the process. Impure paper deteriorates rapidly because of the acidic residues and alkaline materials resulting from poor composition. Due, in part, to increased demand for paper in the nineteenth century, along with the invention of the Foudrinier papermaking machine, alum rosín sizing was introduced which contributed the acid component to paper. Instead of pure rags, ground wood was substituted in the papermaking process, which, with its retained lignins, also contributed to deterioration. In addition, the misuse of bleaching compounds in the process of papermaking also contributed greatly to the deterioration of paper made after 1800. The ground wood and other fibers made possible the production of paper on a scale large enough to satisfy the needs of the growing machine-made paper industry. All these factors, however, made deterioration of most paper a foregone conclusion.

Williams has noted that “everything in library collections is deteriorating today, was deteriorating yesterday, and will continue to deteriorate tomorrow although we ought to retard the process.” The problem for scientists and conservators is to find effective and economical means of combatting this deterioration which is destroying collections. In other words, how do we confer long life on intrinsically short-lived objects? To be sure, if postcards, clippings, prints and exhibition announcements are considered worth microfilming or mounting, then they are worth preserving in themselves.

An awareness of the problem of preservation is the first step. The second, and more important step, is to find procedures which, if taken now, can reduce the dimensions of the problems to acceptable limits. There may or may not be a final solution to the preservation problem, but only further research can determine this.

It is significant that when a book deteriorates and becomes useless there is a solution of finding a reprint, but when art documentation deteriorates and becomes useless there is probably no way to restore it or to find a substitute for that unique document, or that which is inherently distinctive.

BASIC TECHNIQUES FOR PRESERVATION

Various techniques of preservation have been discussed in the literature, but not all the data are in for the chemical reasons for the deterioration of paper; ideal storage conditions are still not known with certainty; techniques for stopping paper deterioration are still not economically feasible at this stage of development; and methods of restoring large collections are limited.
Partly due to the shortage of funds for current library development, preservation and restoration projects are often eliminated in favor of collection development and service capabilities. Moreover, the fundamental nature of deterioration is such that in any preservation-oriented program, where the long-term preservation of the materials must be of primary concern, it may be necessary to isolate and make inaccessible any deteriorating materials. In such cases, in order to provide the service to which librarians are so accustomed, it may be necessary to microfilm the materials before restricting their use. In addition, there is a shortage of adequately trained personnel who are competent to work in a preservation program, thus constraining the growth of a cooperative, concerted effort.

Some basic preservation practices which visual librarians can apply at a nominal cost are discussed below.

**Newspaper Clippings.** These should be microfilmed if possible. If microfilming is impossible, and there is a necessity for retaining them in original form, they should be deacidified and mounted on acid-free stock. This stock is made of chemically purified wood pulp. In addition, they should be filed in acid-free file folders. (The Hollinger Corporation, 3810 S. Four Mile Run Drive, Arlington, Virginia, 22206, can provide both the acid-free stock and the file folders.)

**Historical Prints.** These can be microfilmed; when they are cataloged, a small “contact print” of each document can be put in the upper right-hand corner of the catalog card. This saves time for staff members and researchers, who no longer have to have actual contact with all the original materials; subjects can thus be easily scanned.

**IBM Cards.** Another technique proffered by advanced technology is the use of a keypunched IBM card which includes a transparency of the original document. This aperture card includes data for artist, subject, chronology, location and similar information, supplemented by actual scanning of the documents, once again allowing the original material to remain untouched.

**Larger Prints and Pictures.** These present almost the same storage problems as maps. To avoid folding and warping, large pieces should be stored flat in separate “oversize” cabinets which may be kept underneath smaller files, or stacked and used as table surfaces where material can be spread out. Steel map case equipment is advised. Prints should be housed in folders, which make them supple and take less room than mats. Fine prints, however, should be matted, using
acid-free paper, wheat paste, or preferably rice starch, hinges of Japanese tissue, and a protection of polyester film. Glassine should not be used at all as a protective device largely because it contains sodium nitrate which is extremely damaging to some types of paper and possibly to some media. It is currently being tested to aid conservators in the protection of prints and drawing. Prints should be handled as little as possible, since even the human hand carries the elements of destruction—sulfur deposits left by the fingers.

**Photographs.** These are the basis of documentation of both past and present. Films and prints should be stored where it is dark, dry (relative humidity of 40 percent), and cool (less than 70 degrees). Negatives can be slipped into polyethylene transparent holders which can be secured in vinyl binders. There are also some acid-free, side-seamed envelopes for storage of larger negatives. Filing cabinets of steel with a finish of baked enamel should be used for storage of negatives, avoiding paint resins and peroxide.

Steel cabinets are as important for storing prints as for keeping transparencies and negatives. Sunlight fades and bleaches color prints, and the gases in some papers and cardboards can alter the images in black and white photographs. If photographs are not mounted, they should be interleaved with mylar polyester, or acid-free tissue. For vertical filing, they should be stored in acid-free paper folders. The print-storage box most commonly used is made of heavy-duty, acid-free paper, bound by metal clips, without adhesives that can cause trouble. (These boxes can also be obtained from the Hollinger Corporation.) If mounting photographs, rubber cement should be avoided, for it is lethal for all nonbook materials, including photographs. Animal glues are equally bad. Mounting should be done on acid-free permanent/durable stock. As for dry mounting tissues, several are on the market but none are wholly satisfactory in laboratory tests. The Library of Congress has developed a very superior dry-mounting adhesive in their restoration workshops and hope that this will be commercially available in the near future.

When oversize photographs are in question, reduced-size copies can be made and placed in classified folders for heavy use. Alternately, the oversize originals may be microfilmed, each frame on the microfilm having a serial number to show where the original is filed. The photographs themselves should be stored in large flat containers by size, usually the standard 11 x 14, 14 x 18, 18 x 24, and 24 x 40 inch folders.
There are many enemies of photographs, not only temperature and humidity, but air pollutants, cardboard boxes, brown kraft paper envelopes, adhesives in the seams of some envelopes, and glassine sleeves. Most of all in preserving photographs, one must keep in mind the chemical characteristic of the paper that comes into direct and long-term contact with the photographic surface. The life of a photo is also determined by many factors that antedate storage, such as emulsions, processing, controlled exposure and development.

**ON-GOING RESEARCH**

Due to several tragic events such as floods and fires, research was brought to the test to save library materials which had undergone fire and water damage. Thermal vacuum chambers for thawing books after they have been freeze-dried are being used. Experiments with new adhesives such as a freeze-dried paste are being explored. A remarkable machine, the “Recurator,” invented by Esther Alkalay at the Hebrew University, is now being used by two conservation workshops in the United States to mechanically restore damaged paper—ordinarily one of the most time-consuming processes in the manual restoration of rare materials. This leaf-casting process has been used not only to fill voids and torn margins more quickly than by manual methods, but is also being used at the Library of Congress for backlining and thus reinforcing the most fragile and brittle documents in the collections.

The National Bureau of Standards is working in the general field of paper research. During the last few years it has devoted much of its effort to studying the chemical and physical causes of paper deterioration, accelerated aging for use in paper testing, and related topics. In addition, it has carried on some practical research for the National Archives and Records Service on such subjects as standards for manifold paper, specifications for file folders, specifications for permanent bond and ledger paper, etc.

In 1971, the Library of Congress established a Preservation Research Laboratory which is presently involved in three types of programs: (1) pure research into the fundamental aspects of preservation problems; (2) applied research in which the results are directly applicable to the problems of working conservators; and (3) testing and quality control of supplies used in the preservation of library materials. Some of the preservation programs now underway at the Library of Congress include a promising vapor phase
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deacidification process using di-ethyl zinc, a technique for rejuvenating the most embrittled paper which has shown initially excellent results, an evaluation of presently known methods of deacidification, the development of self-contained air conditioning units for library and museum exhibit cases, new methods of stain identification and removal, studies in the fundamental causes of paper deterioration, improved materials and methods for the dry mounting of photographs, new methods of protecting fragile documents as a substitute for lamination, and in-depth studies of the problems related to the recovery of fire- and water-damaged materials. In addition, the library now provides conservation training for interns.

Since 1957, the W.J. Barrow Research Laboratory at Richmond, Virginia, with the support of grants from the Council on Library Resources, has studied characteristics of book papers, has developed testing methods, has established standards for permanent/durable book papers and catalog cards, has investigated the effect of temperature and humidity on paper, has tested deacidification by gaseous diffusion, and is working on the true nature of paper aging, on means of strengthening paper and on accelerated aging of paper.

In addition, there are sophisticated restoration facilities at the Newberry Library in Chicago, the New York Public Library, the Boston Athenaeum, and a few historical societies, archives and university libraries. There are also a few commercial restoration firms such as the W.J. Barrow Restoration Shop, Inc. in Richmond; the Graphic Conservation Department of R.R. Donnelley and Sons Company in Chicago; and the Archival Restoration Associates, Inc. of Philadelphia.

The New England Document Conservation Center was set up to administer and supervise a workshop with the necessary facilities and staff to restore, preserve and maintain the physical condition of books, prints, maps, broadsides, manuscripts and similar documentary materials of historic, archival or cultural interest. Located in North Andover, Massachusetts, the center is available to public libraries, state and local archival agencies and private nonprofit historical, educational, and cultural institutions on a cost-plus basis.

TRAINING

Until now, most conservators have been individuals apprenticed to libraries or archives with conservation programs, but in the past five years more formal academic courses, conferences and seminars have been held, including the following:
1. A conservation course as part of the library school curriculum of the University of Illinois Graduate School of Library Science. This was initiated by a summer session course taught by Paul Banks of the Newberry Library in 1971.


5. Conference on Special Collections: Their Conservation and Preservation, at the University of Virginia, June-July 1974, under the auspices of the Rare Books and Manuscripts Section of the Association of College and Research Libraries, American Library Association.

6. A course on book preservation taught at University of Minnesota Library School by the Curator of the History of Medicine Library.


This list could be extended; there is more awareness of the necessity of preserving art ephemera now than at any previous time in library history. It is imperative that this awareness be kept alive and productive.
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RECOMMENDATIONS

RESEARCH

1. We need to have annual seminars to review the research done up to that point, to be explained in simple layman's terms to update individuals involved in and working in this area of preservation and restoration. The proceedings should be published and jointly sponsored by all conservation workshops and federal agencies concerned in this matter.

2. We need the development of standards for the preservation of nonbook materials involving microphotography, computer data banks, proper humidity and temperature controls for each kind of item, and conversion of the original to some form of retention without touching the original document.

EDUCATION AND TRAINING

1. Courses in the fundamentals of preservation should be offered as a requisite in all library school curricula, not only for books and manuscripts, but also for nonbook materials.

2. Seminars and workshops should be held for practitioners who are professionals and need to know, and then fundamental training programs for clerical and nonprofessional staff concerned with the physical handling, preparation and repairing of library materials including videotapes, films and the printed materials called ephemera in the context of this paper.

3. Internships and apprentice programs should be initiated for technical staff attached to institutions concerned with archival and library conservation. Perhaps a special breed of librarian will have to evolve—one familiar with books and knowledgeable in the intellectual values of ephemera; in short, a person who can make intelligent conservation decisions because he is neither a mere administrator nor a mere craftsman. Such a person might then work with other librarians to preserve for posterity the rich visual materials that have been handed down to us.

4. More regional centers such as the New England Document Conservation Center are needed so that libraries which cannot afford a conservator as part of the staff would rely upon the expertise of these centers for essential restoration and preservation programs on a low-cost basis.
JUDITH A. HOFFBERG

The German philosopher Schopenhauer once called libraries "the only secure and permanent memory of mankind." This universal memory is threatened with total amnesia unless something is done, and done immediately. Paper manufacturers, book publishers, librarians and archivists are now aware of the magnitude of the problem. All must work together to help establish library conservation as one of the highest priorities of the library profession. Without the concerted effort of all, the visual documentation stored in libraries will soon fade into oblivion.

Reference


Additional References

Ephemera in the Art Collection


"USA Standard Specifications for Photographic Films for Permanent Records." Obtainable from USA Standards Institute, Inc., 10 East 40th Street, New York, N.Y. 10016.

"USA Standard Specifications for Safety Photographic Film." Obtainable from USA Standards Institute, Inc., 10 East 40th Street, New York, N.Y. 10016.


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It is too easily overlooked that most electronic data management and learning devices rest upon the reduction of a living reality to a closed logical system and upon the reduction of the user to a mere link in a closed circuit of ideas. It appears that the book is the only medium of information which does not have the element of coercion which is so characteristic of teaching machines and computers. It requires no apparatus for its use. Information stored in book form is presented to the individual without encroaching upon his freedom; he is invited to partake of it, to react and interact but he is under no obligation to do so. The print medium will always remain of paramount importance as the medium of intellectual liberation.

Thus we see the role of slides in the book-oriented college library as only an ancillary one as long as pictures merely illustrate historical or scientific facts. Art slides have an entirely different function as research tools when reproductions of works of art are studied in lieu of the originals.

In most universities and colleges, the principal use of slide collections has traditionally been and still is by faculty members who need visual images to illustrate lectures. Many of these institutions maintain separate departmental collections of slides in the art department, the geography department, the history department, or science departments.

Recently there has been interest in extending the use of slides to students who must otherwise laboriously hunt for reproductions in books to verify the fleeting impression of a work of art they have seen for only a few moments in class. The primary impact of works of art is visual, which means that the objects must be before the eye of the student for considerable periods of time. But the visual impression can hardly be carried around for any length of time; the visual memory is shorter than the intellectual memory.

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Some of the factors precipitating this interest in making slide collections available to individual students are the reduction of cost and time spent in making slides, technological advances in audiovisual equipment (e.g., carousel projectors), and the increased enrollments in studio and art history departments which necessitate new approaches to student use of audiovisual materials. This trend also stems from a realization that not only is it a waste of students’ time to comb books for reproductions but that it actually serves to mutilate materials which become irreplaceable almost the moment they are published.

The type of program developed for student use of slides depends entirely upon the kind of teaching and testing methods employed in the individual institution. If classes are of a period-survey nature in which picture identification examinations are given, a program which repeats slides shown in lectures would seem most appropriate. Slides would probably be assembled around a specific course topic arranged in small cartridges. One classroom, two carousel or tray projectors and a part-time staff would represent minimum space, equipment and manpower requirements to initiate a program of slide study shows throughout the day. The objective would be to have class-observed slides available to students for review purposes for extended periods of time. In this manner, students would have the opportunity to observe and study images seen in lectures without having to draw memory pictures in their notebooks.

A modification of the preceding arrangement would allow at given times during the day, interested students to request to have slides for a particular class rerun for review and study purposes. Thus, all students interested in studying a particular group of slides could request study sessions on a more flexible basis. If examinations are scheduled, the instructors might request that particular slides be projected for review purposes at a specified time. Or, for smaller classes which have less emphasis on memorization of a particular sequence of slides, shows could be set up by the instructor which would cover not only the material shown in class, but also supplementary materials, e.g., works by the same artist or on the same historical events. The latter approach would extend the program as a teaching device and might perhaps serve as ground preparation for later reading in the library.

A valid objection to the preceding setups might be that they would tend to become mere memory sessions in which the student could thoughtlessly memorize images without their having any value to his study of art or art history as an intellectually and aesthetically integrated discipline and not merely as a “study in pictures.” Needless
to say, this objection may never be raised if the system is consistent with the teaching methods used. For beginning undergraduates, their initial exposure to a field might very well be served solely by visually orientated study sessions. After all, people should be trained to see visual phenomena before they can be expected to discuss them and to think about them intelligently. In some institutions faculty members have actually experimented in giving slide presentations without verbal accompaniment.

In any library situation, service to the individual should be the supreme consideration and service to groups is only considered here for practical reasons. It is often a graphic image around which a whole cluster of associations can dance. The process of free association which begins to get under way as one looks at pictures often leads to the creative act. This process is unlikely to occur within the group experience. Perhaps, in an ideal system, each student would have direct access to a device operating on the basic principles of a computer. A small computer such as the IBM 1500 can feed up to thirty terminals in a variety of ways for programmed instruction and random display of text or images. With this system, the student can create his own private learning environment. Using an on-line control panel or console he is able to request for individual viewing particular images in connection with lectures he has just seen or material he has just studied. There are in existence other mechanical carrels which can directly store about 1,000 slides that have been prearranged in meaningful sequences, but with an IBM 1500 or one of its successors it is also possible to dial into a larger visual data bank, even one maintained away from campus, perhaps at the headquarters of a regional instructional television system.

The direct dial access system is a form of inquiry which is especially relevant if the library uses an encyclopedic system of classification, such as the Universal Slide Classification which has been developed by Wendell Simmons and Luraine Tansey at the University of California at Santa Cruz. In the past, slide classification systems have generally been applied to a single field; art and architecture have received the most attention. But within the context of the university library the Santa Cruz scheme is the first attempt to create a classification which will do justice not only to art but will fit alongside general history, geography, literature, the classics, foreign languages, the sciences, and the social sciences. As a memory bank (catalog) is built up according to the principles of the Universal Slide Classification of which the sections on art and on history have been completed so far, a student could select
any topic that had been in the curriculum and request specific visual information about it. This student would have access not only to the visual images in this system but also to the written data in the catalog, in the form of machine printouts.

In addition to the research completed at Santa Cruz, Robert Diamond of the College of Fredonia (State University of New York) has developed a retrieval system for 35mm slides used in the arts and humanities. Unlike the Santa Cruz scheme, which puts the emphasis on input classification, this system is primarily concerned with the full exploitation of the retrieval potential inherent in a visual image. Diamond has developed a system of identifiers by which the user can retrieve an item by the standard methods, e.g., by artist or by period, and by his scheme which includes the date of the subject in addition to the date of the painting or object, the types of buildings depicted, battle sites illustrated, and other content approaches to the image. The scheme is directed toward both the general and the specialized user so that subject expertise is not a prerequisite for retrieval. Most collections are presently arranged for the subject specialist who can locate a specific item because he knows beforehand the period during which certain types of art were created, the country or origin of the artists working in a particular style, and the artist who executed a given work of art. In Diamond's final report, he shows the application of the system to the art, history, and literature of the seventeenth century. The system has been developed to be used in conjunction with the Santa Cruz classification system.

It is unlikely that many institutions of higher education in the United States will have the staff and equipment necessary for the elaborate programs involving the use of electronic carrels with computer-steered access systems, no matter how theoretically committed to instructional technology their teaching staffs are. We have already mentioned the individually operated carousel slide projector that uses programs of slides assembled in a cartridge and developed around a single subject or artist. Although cheaper than electronic carrels, even that much equipment may not be affordable everywhere. One way of extending the slide library's facilities to individual students would be the production of negatives at the time slides are made. Students could use the negatives to have either contact prints or enlargements made in any size they want. Thus, each student could build his own private photo "archives" based upon the holdings of the institutional slide collection. Contact prints made from slides can be useful in a number of ways. They can be mounted on the catalog cards, which is not only a great
Slides for Individual Use in the College Library

timesaving device for the user of the catalog, but also prevents unnecessary handling of slides. The “illustrated catalog” will develop soon into a major institutional reference tool as a key for all the pictorial material available in the collections. Filed in the general dictionary catalog the illustrated card will serve as a signal to the reader that the entry he is looking at is not for a book but for an illustration in the collection.

New and imaginative ways of library service mixing books and audiovisual media in close physical proximity have been tried with apparent success in other than typical college library situations, as in the University of Pennsylvania Museum in Philadelphia, and more recently in the Library and Museum for the Performing Arts at Lincoln Center, New York City. The Lincoln Center Library has absorbed the music and dance collections of the New York Public Library. It now provides three different levels of service: reading, audio and visual. Reading nooks in the exhibition galleries are equipped with listening stations, slide, filmstrip and loopfilm projectors, all with rear projection screens. In this way a complete “stop, look, listen, and read” education is offered. This kind of total learning environment could also be created in many college libraries, particularly in smaller ones where the problem of proper control and supervision can be more easily solved. The objection that might be made to this setup is that it offers only a limited choice of prepared (canned) programs and that sooner or later it will somehow have to be supplemented by another more general collection of audiovisual materials arranged according to encyclopedic principles.

Faculty and library staff members should, of course, always be greatly encouraged to correlate print and nonprint materials, but the idea of storing slides either in the open stacks in album-type binders or in little cassettes resembling book boxes seems to require a belief in the innate orderliness of the undergraduate mind which, though creditable, most librarians have not been able to preserve in the course of their years of working experience.

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Cooperation Among Art Libraries

JACQUELINE D. SISSON

Too often the antagonists of cooperatives are overly concerned with the unjustified fear that participation in networks will result in loss of prestige and autonomy. Their protagonists, however, are frequently less than honest in verbal and published summations of their cooperative measures. This attitude on the part of the latter is not difficult to analyze in light of the oversell philosophy of the immediate past. But since the consumer is becoming more circumspect in his approach, it is time, in the library world as well as in the consumer world, that those having experience in innovative programs be straightforward in their reports, relying on the good judgment of the reader not to allow honest reporting of some failures to eclipse the more positive aspects of their programs. Widespread exchanges by networks of reports of meetings or of newsletters such as that of the Southwest Academic Library Consortium could assist immensely in opening avenues for exchanges of solutions to common problems. It is senseless for new networks to waste time and effort repeating errors already experienced and resolved by more established groups.

After a brief rebuttal of one critic's opinion, this article will touch upon the pros and cons of existing cooperative systems directly affecting The Ohio State University Libraries' Fine Arts Library: the Inter University Libraries Council Reference and Interlibrary Loan Service, the Ohio College Library Center, and the Center for Research Libraries. The main emphasis, however, will be placed on the projects of the Art Research Libraries of Ohio and how similar networks based on this group's practical approach can be readily adopted or adapted by the regional chapters of library associations.

Recent studies of library circulation patterns reveal that only a small percentage of materials published ten or more years ago are heavily used, the rest varying from very slightly used to rarely or never

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consulted. Even though these statistics reflect more exactly the research patterns in the sciences than in the humanities, it must be admitted that a large portion of a library’s fine arts collection, often the most expensive titles, is infrequently consulted. Given proper funding, such statistics would be of little concern to librarians involved in supporting in-depth research, but inflation and, in the case of some academic institutions, decreasing enrollments are forcing librarians to revamp their collection enrichment programs. Major purchases of lesser-used materials, whether they are retrospective titles in original or reprint editions, catalogues raisonnés, facsimiles or deluxe editions, affect the number of more frequently used materials which can be purchased. This makes it difficult if not impossible for new libraries, or libraries on the upswing of their collection development, to fully succeed in their attempts to provide library users with the research materials needed to support in-depth research in all areas or periods of the history of art. Therefore, the only feasible solutions to augment available resources are cooperative programs which eliminate the duplication of infrequently used materials through clearly defined voluntary programs of specialization in each participating institution; concentration on purchases unique to a city, region, or state; the compilation of regional union lists of serials and assignments of responsibility for fill-ins; exchanges of duplicates; and the establishment of regional computerized bibliographic controls. Except for the latter, the Art Research Libraries of Ohio has had excellent results in all of these areas and its library users have greatly profited from the efforts of this close-knit cooperative.

The inability on the part of many to fully understand the problems faced by most libraries is disturbing. In a special series of articles on library cooperation published in the Library Journal, Ralph Blasingame states: “I must take issue with Dougherty’s first idea: that tough financial times reinforce a need for cooperation. Perhaps the very opposite is the case. Certainly the most successful academic and large public libraries, according to the profession’s ranking, have not grown great as a consequence of cooperative efforts. Widener Library at Harvard and the New York Public Library, to cite only two obvious examples, are not in the forefront because they have cooperated—or even been much concerned with cooperation except as the strongest may stoop to aid the weakest. . . . Cooperation does, after all, cost money which might better be spent on buying more books in this library.”11 No one can dispute that the Harvard University and New York Public Libraries have superlative collections, but are these
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institutions being equally well supported in 1974? The recent, highly publicized plight of the New York Public Library answers this question only too clearly. It should also be pointed out that the Harvard University libraries have been cooperative in their relationships with other institutions without giving the impression of “stooping” to lend assistance through interlibrary loans. Furthermore, both institutions are not so self-sufficient that they have not in turn had to depend on other libraries for needed materials, admittedly at a lower percentage of return. Harvard University is in fact taking an active part in several cooperative efforts including the Center for Research Libraries and the Research Libraries Group. Blasingame's reasoning is unrealistic. Many institutions suffered greatly during the depression years, the golden years of European research in the field of the history of art, and it has taken large sums of money and many years to overcome these years of neglect. The 1950s and 1960s witnessed an upsurge on all levels of library support and many art libraries were able to make great strides towards their goals of providing primary sources, but the prospects for the future are no longer bright. While few library budgets are being openly reduced, they are not increasing at a rate commensurate with that of inflation. Inevitably these constrictions, along with the publication explosion of the 1970s will result in further gaps in library holdings.

A supreme example of the benefits of cooperation is the agreement between the New York Metropolitan Museum of Art and the Louvre to reunite and exhibit intact on a three-year rotating basis a rare neo-Sumerian statue. Each museum retains ownership of its part of the statue. Another cooperative effort by the same museums is their joint purchase in 1973 of a medieval ivory which will also be exhibited alternately in each museum. Rather than diminishing the stature of the museums, these measures are proof of the sensitivity of their administrators to the primary function of their institutions: serving the public.

Some degree of cooperation between libraries has always existed but the ability to provide users with the best possible resources hinges on improved relationships between institutions. The more personal approach of reasonably small networks usually results in mutual respect and a greater willingness to lend materials. There is no room in cooperatives for arrogance and it is far better to avoid, no matter how strong its collection, an institution more obsessed with self esteem than with the needs of its users.

In the Library Journal mini-symposium mentioned above, John F.
Anderson and Ellsworth Mason express well-balanced opinions. They each admit there are obstacles but they feel that cooperation is essential and that problem areas such as recompensing large institutions whose facilities are heavily drawn upon by smaller institutions must be resolved without delay. Two reasonably successful solutions to this problem are presently in effect at The Ohio State University Libraries. The State Library of Ohio pays The Ohio State University (OSU) library system a modest sum for the heavy usage made of its collection by Ohio's public libraries. Another cooperative is the Inter University Library Council Reference and Interlibrary Loan Service (IULC-RAILS). Eleven state-supported Ohio colleges and universities finance the staffing of this unit which is based in OSU's main library. This service is totally separate from the regular interlibrary loan division and is solely intended for the loan of OSU materials to other Ohio institutions. The fees are to defray the cost of processing the loan requests and cannot be applied towards the purchase of library materials by the OSU Libraries. RAIL's brisk activities have been of great assistance to the students and faculty members of the borrowing institutions and the loans, at least in the Fine Arts Library, have caused little if any inconvenience to users. Few abuses occur but when they do, the problem is diplomatically but firmly discussed with the borrowing library. This leads directly to one of the most important "commandments" of a successful cooperative network. Problems must be promptly, diplomatically and honestly discussed, thus avoiding undercurrents of discontent. It is rare that these difficulties cannot be easily and amicably solved.

Another Ohio-based cooperative system, the Ohio College Library Center (OCLC) has two primary goals: to reduce the cost of cataloging and to increase the availability of library resources through cathode ray tube terminals connected to the bibliographic records of the center's computer. Chartered in 1969, OCLC is a nonprofit corporation which in 1970 began to provide its members with an off-line catalog card production system based on the MARC II data base. One year later the on-line cataloging system was activated, thus allowing each member to gain immediate access to the computer and to share original cataloging with its fifty Ohio members and numerous out-of-state affiliates by inputting bibliographic records not yet available on the data base. Technical discussions of the shared cataloging systems can be found in publications by Frederick Kilgour and Judith Hopkins. Both the emotional and practical impact of OCLC has been enormous. At first catalogers felt threatened by the system; then, as time went by and
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adjustments were made in the work flow, attention turned to adapting to the new system, concentrating on original cataloging and, as time permits, tackling the backlogs. At present OCLC has resulted in reducing the amount of time between the receipt of a title and its availability to the user. In comparison to the more traditional system of cataloging there seems to be a higher ratio of errors with the new system, but the publication explosion was making it impossible for catalogers to keep up with the materials to be processed and backlogs in cataloging as well as card production were growing at an enormous rate. In time, the percentage of errors, which is not so great that it can be called a severe problem, will certainly be resolved. Those working in public services have been especially interested in and impatiently waiting for the availability and future expansion of the center’s computerized bibliographic records as a tool for purchase decisions and interlibrary loan requests. To date, except for the Ohio State University Libraries, whose total shelflist is reflected in the data base, the members’ holdings are limited to materials cataloged since OCLC became operational. But, as is true of all innovative efforts, it is essential that outside pressures be resisted and that each step’s problems be totally resolved before undertaking new projects. At present OCLC is justifiably concentrating on the standardization of cataloging methods and not on the conversion of all of the members’ shelflists to a machine-readable form.

At Ohio State University, fears that OCLC would inconvenience users through heavy interlibrary loan demands on the Fine Arts Library collection have not materialized. A large majority of that library’s extensive loans are still from out-of-state institutions not affiliated with OCLC. One surprising result of the use of OCLC for interlibrary loan requests has been that instead of automatically turning to OSU for loans of the more current publications, OCLC members have discovered that some of the needed materials are more conveniently available in nearby libraries.

OCLC has had a direct influence on the Art Research Libraries of Ohio (ARLO). Author cards for all additions to the art library collections of Oberlin College, Ohio State University, Ohio University and the University of Cincinnati are sent directly by OCLC to the OSU Fine Arts Library for inclusion in the ARLO Union Card Catalog. This direct shipment of cards releases these libraries of the burden of having to produce extra cards for the ARLO catalog.

Faculty members of institutions taking part in OCLC activities receive reciprocal direct borrowing privileges. These privileges are
limited to circulating materials and the length of the loans is confined to each institution's student, not faculty, borrowing regulations. The direct borrowing privileges up to the present time have been intended solely for their own use and not for their students. Abuses do occur. A library can decline issuing materials which are in heavy demand by its own users and can set a limit on the number of titles issued on any one subject, but since the full-time staff is not always on duty to screen the materials being charged out, users have at times been seriously inconvenienced by occasional depletions of titles on a given artist or subject.

Some thought is presently being given to extending these direct borrowing privileges to all of the students of the academic institutions in OCLC. Cooperation on such a large scale can only be feasible if the lending institutions are fully recompensed for the demands made on their collections. Means of implementing such a plan are presently being discussed and it is fairly certain that the liberal direct borrowing privileges for students will soon be given a trial. How this policy will affect the OSU art library is not yet known. The projection is that it could well be detrimental to the research capabilities of its users since its collection and those of a few other academic libraries are heavily consulted, in-house, by out-of-town students. The OSU art library could well lose control of its collections and suffer irreparable losses. Without substantial assistance for the purchase of duplicates and the replacement of lost books as well as guarantees that the institutions will take action when students abuse these privileges, the only recourse to overly generous cooperative efforts such as this will be to declare the fine arts collections totally noncirculating for all users, including the library's own. At present only about one-fifth of OSU's art book collection is noncirculating.

In the case of large-scale ventures such as direct borrowing privileges, one must agree to a certain extent with Ralph Blasingame when he states: "This is a pluralistic society . . . and I, for one, hope it continues to be so. I am not suggesting here that institutions cannot cooperate and still maintain differing points of view, but rather that the colleges and universities we have are not likely either to disappear or to grow uniformly stronger according to some standard pattern. The pressing problem is to select objectives which are realistic and then to move toward them without worrying too much about what any particular group outside the institution thinks. If cooperative efforts can be developed to aid in reaching the resulting multiple objective, fine: if not, they probably won't and certainly shouldn't survive."
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Although Blasingame’s pluralistic society has no place in the library world, it is true that overly ambitious plans can be detrimental. Academic libraries are not alone in feeling ever-growing demands on their collections and staffs. Art museums and public libraries also provide, usually without recompense, substantial reference assistance and loans to students and faculty members from nearby colleges and universities. Complete success of large-scale cooperation will only be feasible when all levels of governing bodies take a hard look at their appropriations and reshuffle their priorities. Increased staffing of interlibrary loan divisions, computerized machine-readable access to the holdings of all libraries, public as well as private, would be of far greater benefit in the long run than uncontrolled direct borrowing privileges.

Another important cooperative effort, the Center for Research Libraries (CRL), formerly known as the Midwest Inter-Library Center, was incorporated in 1949 as a depository for the infrequently used materials of ten universities. As time progressed and the center’s collection improved through deposits and cooperative purchases, its membership expanded considerably and it is now a nationwide cooperative library. CRL members are spared the substantial expense of purchasing infrequently used but vital materials through centralized acquisitions programs, centralized storage and joint ownership of complete runs of journals, newspapers, printed foreign dissertations, monographs, etc. The center also purchases large-scale microfilm publishing projects and will acquire upon a member’s request microfilm copies of nonprinted foreign dissertations.

CRL’s purchasing programs deserve the close attention of art librarians. Articles on this library and its own Newsletter tend to publicize purchases made in the fields of literature, science, law and political history. In fact CRL’s resources have considerable potential for art historians. The collection includes guide books, monographs, serials, microfilms of early European and American printed books including all American architectural books printed prior to the twentieth century. It is the duty of art librarians to encourage the center in this direction by taking an active part in recommending purchases, becoming better acquainted with the center’s holdings and informing users of the center’s resources. Each member receives catalog cards for all additions to the joint collection; however, CRL does not limit its borrowing privileges to members, and materials can also be located through the National Union Catalog and CRL’s printed catalogs and Handbook. In an era of diminishing serial budgets, this well
established, effective cooperative venture may well prove to be the lifeline for the preservation of research in the United States. As is true of most cooperatives, the members can use their funds to purchase more frequently requested titles, depending on the center to acquire the more esoteric materials.

All of the cooperative projects discussed above are well subsidized, but less ambitious projects can also be beneficial. Organized areas of specialization in collection building, mutually agreed-upon programs of responsibility for the ordering of fill-ins of serials, and shared resources by means of direct consultation or interlibrary loans can result in sizable savings without sacrificing the quality of the individual collections. In addition, cooperation results in first-hand knowledge of other collections and in an ability on the part of a network's participants to inform their patrons of the existence of special collections in nearby libraries.

Before turning to a discussion of ARLO's various activities it is important to again point out that no network can be truly successful without convenient access by all participants to one form or another of a complete author union catalog. In ARLO's case all attempts to receive either public or private funding for such a project have been unsuccessful. An ARLO author union card catalog has been maintained since 1970 in the Fine Arts Library of OSU, but this catalog, with its 28,000 main entries, only reflects an infinitesimal portion of the materials available through the network's combined art collection of approximately 380,000 volumes. In addition, all grant applications to support the purchase of retrospective titles in the areas of specialization of each member have also been unsuccessful. Curiously, it seems that foundations are not willing to support such programs unless the materials are housed in one library, thus defeating the participants' efforts to each develop a spécialité de la maison.

ARLO's efforts could be overlooked since they are not spectacular but they have worked and have resulted in better use of funds and improved services to Ohio's library users. Those directly involved with budgetary limitations and the constant struggle of providing students and scholars with a maximum of research materials have expressed interest in ARLO's efforts. International requests for copies of its published preliminary study containing descriptions of the methods employed to establish the network and photocopies of two subsequent annual reports are proof of that interest. It is ARLO's hope that these reports on its consortium which was established by trial, error, and correction can assist others in establishing similar cooperative
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measures without experiencing some of its early errors in planning and judgment.

There were few consortiums in the United States when the feasibility study for an Ohio art library cooperative began in 1968, and those that were operational were and still are well subsidized and run by full-time staffs. ARLO has no formal budget and no full-time administrative staff, yet comparisons of its objectives and accomplishments against those of the large cooperative systems reveal that its ratio of completed projects and effective cooperative measures places it quite high on the growing list of successful cooperative systems.

Needless to say, no library should neglect maintaining a well-balanced collection. On the other hand, numerous important but infrequently used materials need not be duplicated if they are available in a nearby library. Since most libraries already specialize on an informal basis, a clearly defined program for purchases of the more expensive titles in specific areas of specialization can result in better use of available funds. Three consecutive Library Services and Construction Act grants received from the State Library of Ohio between 1968 and 1971 resulted in a network of eleven libraries representing nine institutions: four colleges and universities, two public libraries, and three museums. The sole criteria for membership has been strength of collection and an unselfish attitude. The feasibility study began with a questionnaire which was sent to twelve institutions. The prompt and enthusiastic responses led to visits to each library and the discovery that a large majority of the libraries had strong research collections which purely by chance contained clear areas of specialization not duplicating those of the other libraries. Until that time, most of the libraries were unaware of the number of exceptionally strong art libraries in Ohio.

Before establishing definite commitments for specialized purchases, each ARLO participant consulted with his or her administrators, curators and faculty members. All have been fortunate to have the consistent backing of their administrators and users even though the years have seen changes in four directors and seven art librarians. Within one year of its establishment ARLO implemented several cooperative measures in order to attain fuller use of the present collections. These included cooperative purchases of expensive materials, liberalized interlibrary loan policies, decreased prices for photoduplication of articles, exchanges of duplicate serials and finally bibliographic checks. There are no set dues. When funds were needed to subsidize the final phases of the ARLO Union List of Serials, a policy

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of self-assessment was established. Some contributed $100 to $200, others $25.

In the course of the 1968 feasibility study, some librarians objected quite strongly to the inclusion in a cooperative network of any institution having a noncirculating policy. During the first meeting it became evident that a majority of those present had for quite some time been reluctant and in some cases had refused to honor interlibrary loan requests made by a museum library whose collection was totally noncirculating. It was pointed out that the museum’s policy, combined with the excellence of its collection and reference services, had been of great benefit to scholars. Out of this frank discussion came a better understanding of each other’s problems, total cooperation and, most important of all, mutual respect. As a gesture of appreciation, the Cleveland Museum of Art offers extensive photocopying services to ARLO members at a reduced price. The success of any cooperative hinges on sensitivity to the needs of the total membership and it is essential that each member be treated equally.

The success or failure of a cooperative network is also often dependent on factors outside of its jurisdiction. Except for the lack of a complete union card catalog, ARLO’s primary obstacles for complete success are to a certain extent the photocopying and interlibrary loan codes of some of its institutions. ARLO would like to, and without great inconvenience could, provide its members with prompt direct photocopying services at five or ten cents per page and no service or minimum charges. Most ARLO members have been able to do so but two have not been able to bypass their institutions’ normal price scale and procedures. Wrongly or rightly, this has been circumvented through the devious means of stating, off the record, that requests can be sent by one librarian to another as a personal request between friends, and reimbursements are made to the librarian, not the institution. Since no institution is overly burdened by direct photocopying requests it is regrettable that this modest but important cooperative effort has forced some members to resort to clandestine methods in order to provide reduced rates.

ARLO’s decision to provide liberal interlibrary loan services has also been critically affected by the policies of other departments or divisions. Requests for loans of expensive or rare noncirculating materials from an ARLO member are much more likely to be honored than similar requests from other libraries, but some members are only willing to lend such materials if they are sent directly to the art librarian and not through regular interlibrary loan channels. The reasons for
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this are not restricted to Ohio libraries. Infractions of the national interlibrary loan codes are frequent topics of discussion at annual library conferences. It must be stated that the interlibrary loan staffs have performed a yeoman service throughout the existence of this, one of the oldest cooperative ventures, and these criticisms are not meant to belittle their capabilities but rather to point out that little attention has been given to providing functional space to fit the needs of one of the most important departments of a research library. The largest number of complaints revolve around the by-passing by many borrowing libraries of the lender’s “in-house use only” stipulation on the use of the materials. If the lending institution’s own users are not permitted to take such materials home why should others be permitted to do so? In the absence of proper security in interlibrary loan offices and the lack of study space, rare, noncirculating materials lent to an institution as a favor to assist research should be sent to the rare book or fine arts library where their use can be supervised. This would also prevent the ravages of indiscriminate photocopying of irreplaceable materials. Strangely enough there seems to be less fear of loss in the mails than there is of damage by the user. Once again systems have been established which circumvent the usual channels and such publications are shipped directly to the fine arts librarian with the stipulation that the materials be used under the supervision of the staff. Scholars and advanced students have gained immeasurably from these liberal but unconventional methods of lending materials. Admittedly special arrangements such as these for photocopying and interlibrary loans are only feasible if the number of participants in the network is small.

In order to compensate for ARLO’s lack of a complete union card catalog, it decided to make a bibliographic check of Mary Chamberlin’s Guide to Art Reference Books and E. Louise Lucas’s Art Books; A Basic Bibliography. Master indexes showing the location or locations of each title were compiled and distributed to the participants. Additional purchases of titles listed in these bibliographic tools are reported on special forms and updates compiled and distributed. These master indexes are poor substitutes for a complete card catalog but they do contain some of the major titles for advanced research and their page or item numbers are often listed by antiquarian bookdealers in their bibliographic descriptions of books for sale. If a library is contemplating purchasing an expensive book it can check these two indexes to see whether the book is available within the ARLO network. If it is, the library will probably purchase another equally important title not available in one of ARLO’s collections. Users are also
encouraged to use the compilations as location guides for either interlibrary loan requests or direct consultation since quite frequently the Ohio locations of these titles do not appear in the National Union Catalog. A statistical study of mutual “Chamberlin holdings” revealed that a considerable amount of unnecessary duplication of materials had occurred prior to ARLO’s establishment. Of the 2,372 titles listed in this bibliography less than 100 were not available in member libraries and only about 11 percent were available in only one library. Another project intended to provide users with a better record of holdings is the expansion by 200 artists’ names of Lucas’ Art Books and listings of holdings of monographs on these artists. A future project will involve each participant’s acceptance of a commitment to collect all available materials on specific artists. As much as possible these assignments will coincide with each institution’s area of specialization and, in the case of the academic members, their institution’s graduate programs.

Lists of new acquisitions are compiled and distributed by only one member; the rest were forced to cease preparing them due to the volume of materials received each month. The curtailment of these lists was regrettable since some members found them valuable in solving some of their original cataloging problems. To alleviate this problem it was attempted to issue quarterly ARLO joint lists of new acquisitions based on the cards received for the union card catalog. This was a foolhardy project since the work had to be done after hours and the amount of time required for the project was too great to be feasible on a regular basis. Some thought is presently being given to compiling a list limited to books published prior to the twentieth century.

There is no doubt that cooperative purchases such as those mentioned above can in fact be effective on a smaller scale in cities having several art libraries. Through better communication, libraries could ensure that all G.K. Hall book catalogs are available somewhere in the city. References from such bibliographic tools can be shared through telephone or mail requests. The same is true of purchases of reprints, microfilms of source materials and the enormously expensive reprints, microfilm programs and catalogues raisonnés. Local cooperation of this type is long overdue and regional chapters of the Special Libraries Association and the Art Libraries Society/North America are perfectly suited for such projects.

ARLO’s most important direct contribution to library users is its Union List of Serials compiled and edited by Stephen Matyi of the
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Cleveland Public Library. Early in 1970 each participant was asked to record all his art library serial titles on 3 by 5 inch slips. Matyi compiled a checklist and each member was then asked to list his holdings. Before it was realized that the union list was going to be published by the Ohio State University Libraries Publication Committee, participants had agreed that each title be listed on a separate page so that additions of titles would only require the insertion of pages and not new editions or supplements. Although making electroprint copies for each member is expensive initially, this method is recommended for any unpublished union lists of serials. The list includes about 2,000 titles. Since serials budgets have not been sufficiently increased to support the rise in cost of renewals, not to speak of new subscriptions, the *ARLO Union List of Serials* is going to be an important tool in the unfortunate but necessary task faced by most institutions of having to cancel lesser used serials. The list will be studied before final decisions are made and no subscriptions cancelled without first checking with the other members, thereby preventing the possible cancellation of the same titles by two or more institutions. Every effort will also be made not to drop titles available in only one member library. The list will also be used to assign responsibilities for the purchase of fill-ins. Since research libraries cannot function without excellent periodical holdings, the group has agreed that duplication of fill-ins of the basic periodicals is a necessity. But in the case of more specialized foreign journals the responsibility or ordering fill-ins will fall if at all possible on the institution holding the most complete set.

Important gifts, transfers, and exchanges which would never have taken place prior to ARLO’s establishment have been made between member institutions in order to place key research tools in the library best suited to make full use of them. Exchanges of lists of duplicate serials have also been of great assistance in filling in gaps. A similar exchange of lists of duplicate serials has been established during the past year under the auspices of the Art Section of the Association of College and Research Libraries.

Even though ARLO has had some disappointments, its members feel that it has succeeded in its goal of establishing and maintaining a strong network of cooperative art research collections. This is especially true of the projects which were solely dependent on the participants’ enthusiasm, incentive and willingness to devote a considerable amount of personal time to their implementation. Considering the fact that ARLO members meet only twice a year, the ratio of completed projects clearly demonstrates this network’s firm belief in the benefits of
cooperative programs. Now that the major projects are completed, its participants are looking forward to meetings devoted to sharing ideas and information.

Once a network's acquisition program is well established it is essential that librarians keep their users informed of the potential of each member library and bring to their attention the available bibliographic tools. All studies, bibliographic checks, union lists, statistical surveys of types of holdings in each library, and lists of acquisitions should be readily available to the users. During the past year faculty members, graduate and upper-level undergraduate students have been making trips to the ARLO libraries for direct consultation of the specialized collections. The quality of the students' work and the increased publishing record of the faculty members are silent witnesses of the powerful impact of cooperative measures, and ARLO has also begun to fulfill one of its unvoiced objectives: to combat the mistaken idea of some students and scholars that in-depth research in the field of the history of art is impossible in the Midwest. ARLO has become a potent factor in recruiting superior students and scholars by some of Ohio's academic institutions.

Although hard work, taking part in cooperative efforts is a rewarding experience which not only benefits library users but also nourishes professional growth of the participating librarians due to the challenge of keeping abreast with the abilities and the knowledge of their peers. Cooperation, regardless of the opinion of some, is not a dirty word. It is here to stay and if not allowed to become overly ambitious, library users will have much to gain from it and nothing to lose.

References

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9. ARLO members and their areas of specialization are: Cincinnati Museum of Art—early Christian art, Near Eastern art, engraving, costume; Cincinnati Public Library—twentieth-century art with special emphasis on deluxe editions with original prints, Picasso; Cleveland Museum of Art—Festschriften, Oriental art, serials; Cleveland Public Library, Art Department—American art, antiques, porcelain; Cleveland Public Library, John G. White Collection—Oriental art, Near East, folklore, original manuscripts; Oberlin College—Dutch art, medieval architecture, early American architecture, baroque art; Ohio State University—medieval and renaissance art including Northern Renaissance, Byzantine art to a lesser degree; Ohio University—nineteenth-century European art, American art, 1900-1945; Toledo Museum of Art—history of glass, catalogs of private and public collections, sales catalogs; University of Cincinnati, Classics Library—ancient art, serials; University of Cincinnati, Design, Architecture and Art Library—history of architecture.
Black Music: A Bibliographic Essay

DOMINIQUE-RENÉ DE LERMA

INTEREST IN BLACK music cannot be justified simply as an effort to pacify Afro-Americans or their supporters. If this music is noteworthy for economic or faddish reasons, the energy expended will ultimately be in vain. Black music is distinct from music in the Western tradition, and that difference becomes more obvious the closer its roots are to Africa. This is not to say, however, that the Black composer of symphonies and chamber music has abandoned his heritage entirely. Although many of the elements of Black culture have been absorbed into the mainstream of American life and have helped give it its unique identity, real understanding is gained by observing the extent to which Black music is distinct from that of Europe.

Until the time of World War I, musical life in the United States was based on English and German traditions. Other immigrants contributed to the musical melting pot as best they could. The anti-German sentiments which were developed early in the second decade of this century would have left white Americans without any European models had it not been for France. Waves of American musicians, almost up to the present, went to Paris for an education which bore the stamp of continental approval. What they found in France was an acceptance of what was distinctly American, diluted though it might have been: Black music.

African slaves first arrived in the United States in 1619. Over the next few centuries, involuntary importations increased the population. Although concerted efforts were made to destroy cultural ties to the motherland, the slave owners were ignorant of the fact that oral tradition and socially oriented music were part of the Black man's culture. Despite the attempts at suppression, the culture survived because of its resilient nature, and by adjusting to new circumstances.

British sympathy for the Afro-American slave was already musically evident by 1800, which was about the time that Rev. Legh Richmond...
composed his song, *The Negro's Prayer*. By the time of the tour of the Jubilee Singers from Fisk University in 1873, the impact of Black and white minstrels had further qualified British interests. Also, numerous exposures to various Black-American musical idioms by the turn of the century in France had provided the French with an alternative to Germanic-Wagnerian styles.

The music of the Black American at this time varied between the extremes of James Bland’s *Carry Me Back to Old Virginia* and Will Marion Cook’s *Who Dat Say Chicken in dis Crowd?* On one hand there was a nostalgia, touchingly expressed in the most simple and direct means while, on the other hand, there was a ragtime frivolity which was far from the sobriety of Wagner’s *Gesamtkunstwerk*. Small wonder that Debussy and Ravel grasped elements of this culture as alternatives to the innovations of *Tristan*.

Back home meanwhile, Black Americans experienced pulses of freedom. The Harlem Renaissance of the 1920s opened some doors, and the tragic assassination of Martin Luther King came (ironically) at a lucky moment within the rapidly changing society. Although some of the more irate Black citizens rejected the vacillating support of the white liberal, enough non-Blacks joined the cause to provide a basic departure point for further progress. From this has come, for example, the Black Composers Series of Columbia Records, a revival of interest in the music of Eubie Blake and Scott Joplin, and reissues of Bessie Smith, Paul Robeson, and Roland Hayes. And, no matter what reservations others might have expressed about him, Rudolph Bing opened the doors for Shirley Verrett, Leontyne Price, George Shirley, Grace Bumbry and a host of others when he engaged Marian Anderson for the 1955 Met Production of Verdi’s *Un ballo in maschera*.

Forgetting anything which suggests racism, there is still a long way to go before the idioms of Black music and the contributions of Black musicians are granted what they deserve in the opera house, on the college campus, and in the supper club. Because Afro-Americans have not withdrawn support for their musicians (including the range from Blind Lemon Jefferson to Paul Freeman, to the extent they are aware of these contrasts), the public and college librarian is pressed to provide the historical perspective which this rich and varied history requires. To this end, the following bibliographic survey is offered.

Each title cited has been examined from within the Black Music Collection of the Indiana University Music Library, one of the most extensive collections in any public institution, and one which is ready to satisfy interlibrary loan requests. This selection is not the foundation
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for a strong working collection, unless the titles are acquired and used, and unless patrons stimulate the purchase of other titles cited within these volumes and by their publishers. Information on additional materials will be cheerfully given, when available, from the offices of the Afro-American Music Opportunities Association (Box 662, Minneapolis, Minnesota, 55440). This organization is compiling a comprehensive bibliography and union list of the entire field and is designed and staffed to provide detailed reference service to precollege students, graduate researchers, church musicians, orchestral conductors, and librarians.

NON-U.S. BLACK MUSIC

10. Elder, Jacob D. Social Development of the Traditional Calypso of Trinidad and Tobago; From Congo Drum to Steel Band. St.
Gaskin largely supersedes the following three and provides additional information. Varley covers the period to 1936, Merriam cares for 1936-50, while Thieme covers the years 1950-63. For a serious collection, all four titles will be important. Merriam's discography is evidence of first-rate professionalism and provides very detailed references to all aspects of the recordings. Within cultures so deeply oriented toward the oral tradition, these discs are primary documents, and Merriam treats them with great seriousness. Catalog of African Recordings ... cites those recordings, commercial and instantaneous, held by one of the world's largest collections of its kind.

One source which treats cultural continuity from Africa to the United States is the book by Oliver, who is a major authority on the blues, although by profession an English architect. Roberts, also British, is editor of the New York-based journal, Africa Today, and has issued several discs which illustrate his interest in acculturation. Black Music of Two Worlds describes the degree of cultural continuity from Africa to the United States and the southern Americas. Blacking summarizes much of his previous research in Africa and his training in Europe, providing humanistic perspectives on the social roles of music.

Elder offers one of the few papers concerning the core musical styles of the Caribbean, issued shortly before Jamaican reggae began to move toward its current popularity.

THE SPIRITUAL

Black Music: A Bibliographic Essay


The spiritual (earlier termed “religious folksong”) grew up in slavery and was, as Lovell points out, sometimes a kind of musica reservata for communication among the slaves. This author from Howard University is the outstanding specialist in this field—particularly with respect to the social relationships.

Marsh was not the first to compile spirituals (the Allen anthology of 1867 is included in Black Cultural Leaders in Music, cited below), nor was he the only one to deal with the Fisk University chorus. Other early examples of the music are in Barton, including jubilees (the post-slavery expressions of joy). Balla on was a native of Sierra Leone who captured versions of the songs tenaciously retained in this coastal area. After Fisk, the major site for continuing the tradition was Hampton, particularly under the guidance of Dett, and this anthology had already undergone editions in 1874, 1891, and 1909 before Dett’s work. The tradition at Fisk was continued and enriched by the efforts of Work, and his publication also provides important data on this history of the spiritual in the opening pages. Johnson was yet another major figure in Black music documentation.

What might appear to be missing here is homage to the work of Frederick Hall, Jester Hairston, Hall Johnson, and Harry Burleigh, but such lacunae are cared for in Lovell’s study.

MINSTRELSY


Simultaneous with the evolution of the spiritual were the caricatures of the Black man through minstrelsy by the Anglo-American (aided by a few Blacks later on, who had no other outlet for their theatrical talents). This was an odious and offensive era in American music, but it is part of the history, and one can as easily find satires of the Irish and Germans in this literature. One also finds a few Black gems, such as the music of James Bland.
DOMINIQUE-RENE DE LERMA

GENERAL AFRO-AMERICAN MUSIC HISTORY


Within this category are particular riches and many surprises, few of which have found their way into more traditionally oriented studies. A great deal on music and peripheral areas are found in Cunard and
Brown, particularly as aftermaths of the almost abortive Black Renaissance. *Black Music in Our Culture* is an exploration of many areas by a wide range of specialists, and contains appendices that have proven to be of immediate (if not temporal) value to teachers, performers, and researchers, while substantive matters and firm stands are revealed in *Reflections on Afro-American Music*.

The most scholarly journal in the area of general Black music is *The Black Perspective in Music* which contains articles as well as other documentation central to the topic. The *AAMOA Reports* convey news of immediate interest, intentionally avoiding any duplication of the function served by the former journal. *AAMOA Research Papers* consist of monographs designed to assist research, teaching, or performance, and are primarily a reference source. *Ethnomusicology* is not totally dedicated to Black music, but its services in this area are too important to ignore, even in this brief survey of the literature.

Southern’s book has no competition yet, either as a text or reference book. Goines’s book has not been issued at this writing, but his research and other publications promise important results. Southern’s anthology brings together items otherwise difficult to locate which appeared between 1623 and 1969. Trotter may have been the first to give serious attention to any form of American music, and his book shows the dignity of a tradition that was already well-established soon after the Civil War. Katz’s book is akin to Southern’s but is not a duplication and both are important. Walton’s sociological survey joins sociology, history and aesthetics with documentation and a minimum of rhetoric.

**JAZZ, BLUES AND RAGTIME**


Black Music: A Bibliographic Essay


No idiom is more important to American music than jazz, certainly not in Black society. Schuller is essential, and one should be ready for the following volumes as they are issued. Stearns is the standard source, and is both popular and provocative. Hodier provides the European perspective.

Topical areas follow (4-11), with Kimball's work worthy of special mention because of its physical presentation and its subject (Sissle and Blake are alive and revived at this time, offering fin-de-siècle Black music as they did sixty and seventy years ago). More specific coverage is offered by 12-17, including Schiffman's history of the most important Black theater in music, the one autobiography included here (15, with apologies to Louis Armstrong), and the major anthology of the militant and gifted LeRoi Jones.
Only three periodicals in jazz are cited (a full list is found in the AAMOA Resource Paper, no. 4). The first (18) is partially in English; Down Beat is the patriarch of its field, with England’s Jazz Journal not too far behind.

Additional sources for bibliography are given by 21-24, the first three of which are not in competition. Kennington is more annotation than citation.

Two miscellanies are offered by 25 and 26. The former, based on a 1962 dissertation from New York University, is a valuable reference, and Langridge should be of particular interest to librarians because of its consideration of classification.

Major discographies complete this section (27-34), all of which should be acquired, with Henderson equally recommended as an incisive and significant supplement.

**Gospel, Rhythm and Blues, and Soul Music**


Gospel music was an outgrowth of the blues, starting near the end of the first third of the twentieth century. With the blues, gospel music exhibits an intense personal expression and the text is sometimes merely changed from the secular to the sacred, leaving the music alone. Rhythm and blues is the Black counterpart and major progenitor of white rock. In its later evolution, rhythm and blues has been termed soul. In any event, it is stylistically akin to gospel music (although the texts are not religious) and to blues. The first three titles trace this history and identify the major performers. Morse discusses the Detroit record company and its artists. Dixon’s discography cares for the classic period of his subject.
DANCE


Dance is recognized as one of many elements within Black culture which must be considered as part of its fabric (actually, we should expand the subject range to include folklore, religion, sociology, anthropology and other disciplines, but the titles recommended will stimulate this latitude). The first two titles are historical considerations. *Feet* is the only journal of a Black dance group in the United States.

PRINTED MUSIC


Educators will find 5 and 6 of value in precollege teaching, while the remainder should prove of interest to the general music-reading public. The Joplin collection is almost a *Gesamtausgabe*, including his piano works and the piano-vocal score of his opera *Treemonisha*. 

JANUARY, 1975

[527]
DOMINIQUE-RENE DE LERMA

Charters reprints popular tunes from the turn of the century, while Brewer exemplifies Huddie Ledbetter's stories with a variety of unaccompanied repertoire. The Dett anthology consists of his piano suites, long out of print. Civil rights are documented by the many tunes in Carawan, and the Brown and King books should prove to be great fun for their fans. Clark offers a rare collection of earlier songs by classic figures which should be known by more Black singers.

EDUCATION


Each of these has more information than the titles suggest. Butcher includes important articles on both African and Afro-American music. Standifer is a valuable reference which also offers new teaching techniques. The third title does not neglect music, and is particularly imaginative.

MIXED MEDIA


[528]
Black Music: A Bibliographic Essay


Master Drums of Ghana was developed by such specialists as Mantle Hood and J.H. Kwabena Nketia, and includes consideration of construction and performance. Black Cultural Leaders is a goldmine of microfilmed source materials, many of which are otherwise very difficult to locate (even in reprints). Kits 3 and 4 involve Billy Taylor, first on the history and second on the appreciation (assisted by Bob Cranshaw and Bobby Thomas). Fox is historical, and the last item surveys the material from slavery to the civil rights movement. Booklets for all provide transcripts of the recorded narration.

CONCERT MUSIC ON RECORD AND IN PUBLICATION

8. The Ordering of Moses. Silver Crest TAL-42868 (Jeanette Walters, soprano; Carol Brice, contralto; John Miles, tenor; John Work, baritone; Mobile Symphony Orchestra; Talladega College Choir; William L. Dawson, conductor). New York, J. Fischer & Bro., 1937.
9. Kay, Ulysses Simpson. Choral Triptych. Cambridge CRM-416 (King’s Chapel Choir; Cambridge Festival Strings; Daniel
DOMINIQUE-RENE DE LERMA


21. Walker, George. Address for Orchestra: Passacaglia. Desto DC-7107 (Oakland Youth Orchestra; Robert Hughes,
The "art" music of every culture is based on the music of its people, to a greater degree than is normally considered. Too often, educational institutions (perhaps including libraries) attempt to portray folk art as a primitive foundation on which things of real substance are based. T. J. Anderson's reaction to this attitude in Reflections on Afro-American Music follows: "When you define art as being symphonies and ballets, you miss the boat. So-called primitive people have been dancing for years, and that's art. Black women have been singing over washtubs, and that's art. When you say that a string quartet is the ultimate in terms of sophistication, I say that's bunk." It is central to the question that we have significant holdings in all aspects and idioms of Black folk art, but the picture is incomplete if we do not let our patrons know circumstances have permitted and stimulated certain talents to express themselves in other styles, and it will be seen by most of the works cited above that the composer brings with him elements of that vocabulary he learned as a jazz musician, as a youthful member of a storefront congregation, as the grandchild of singing laborers.

The first work cited is that of Anderson, and it may pose challenges to those new to this style to relate his music to his words, but it can be done—certainly with reference to his published comments that appear within items listed previously. Anderson is now head of the music department at Tufts University. Coleridge-Taylor was active in Victorian England and his father came from Sierra Leone, while Roque Cordero is Panamanian and da Costa is pure African. Dawsson and Dett are two major figures from their generation. Kay has been an established composer for several decades. Perry is only one of many Black women in music, but is the unique example offered in this list, which is limited to those composers whose most outstanding works appear on currently available discs and are also published. Roldán's brief life was filled with various roles in Cuban music. Saint-Georges was a fascinating person in eighteenth century France and his music is of charm and historical importance. Smith is celebrated in various areas of musical activity, while Still is termed the "Dean" of Afro-American composers with filial respect. Swanson's repute
DOMINIQUE-RENE DE LERMA

originated with support from Mitropoulos in the early 1950s, and Walker (Rutgers) is a man of exceptional talents.

The scores indicated may be of use to the professional musician, but this brief sampling of recorded concert music will prove an exciting terra incognita to all library patrons.

Reference

Education of Fine Arts/Music Librarians

JOHN C. LARSEN

The reader of the foregoing articles cannot help but be struck by the diversity of library materials in the two comparable but more or less dissimilar subject areas of the visual arts and music. It is the wide-ranging scope of subjects and materials that creates a problem in the training of librarians to work equally comfortably and capably in the two areas.

The visual arts and music are the two subject areas in the humanities where the general library's collection must include more than printed book materials alone, and the art/music librarian must be prepared to work with an extended range of nonbook materials. The importance of these special nonbook materials in art and music cannot be overemphasized. Some years ago Asheim observed that the actual works of art are the real subject matter of the field, and the librarian must be familiar with them as well as the books about them. Although the librarian in a general collection rarely spends his time with the artistic creations themselves, he must have knowledge of them (or representations of them) to serve his readers competently. In the general collection of a public or academic library, it is the representations or reproductions of the creative works that elevate nonbook materials to the level of importance they have for the art/music librarian. No other broad subject area in the general collection requires familiarity with material in such diverse forms as musical scores, slide and photographic reproductions, and phonograph recordings and tapes, as well as the mechanical devices for reproducing the musical sounds or projecting the image of the work of art.

In the best of all possible worlds, the art/music librarian will have not only training in the principles of librarianship, but also an understanding of the historical development of the various media of artistic expression, backed with solid studio training. The ideal

John C. Larsen is Assistant Professor, School of Library Service, Columbia University, New York, New York.
The librarian will slip easily from musicological inquiries involving historical information to practical questions concerning how-to-do-it techniques within the various handicrafts. Equally effortlessly, the ideal librarian will turn skillfully from selecting the art reproduction which most closely duplicates the color quality of an original painting to selecting the “definitive” recorded interpretation of a musical composition. Obviously this paragon is not to be found at work in every general art/music collection; no one is equally adept or interested in the various areas and materials within the broad sweep of the visual and musical arts.

With the realization that the practicing general art/music librarian must deal with not only books in the two subject areas but also with the equally important nonbook materials, how then is the would-be librarian to prepare for work in an art/music collection? The ideal general art/music librarian would have years of thorough academic training in both subject areas with at least an undergraduate major in each, and a solid library school education which included training in the specialized materials of each field. In actuality, no one comes to a general art/music assignment equally competent in both art and music. The typical prospective librarian presents himself for employment with reasonably adequate preparation in one field and, if the employer is fortunate, with some lesser background in the other. At present, it is safe to say that the supervisor of a general art/music collection, when selecting personnel, will attempt to balance his staff with some people whose major subject strength is in the visual arts and others whose primary interest is in music.

A distinction might be made between the subject background needed by the general art/music librarian in the public library and the general art/music librarian in the academic library. Although the similarity of subject training between the two is much greater than any difference, the public librarian must be more crafts- or hobby-oriented in his knowledge than the librarian in the academic world where many liberal arts institutions do not have students pursuing practical studio courses.

To maximize employment opportunities, the foresighted prospective art/music librarian should prepare himself with background in both subject areas. No art or music librarian today would question the need for subject training, and such training is presumed to be found in the appropriate subject department or school. The library school is not looked upon as a place for instruction in art history or musicology.
In speaking of the education of music librarians, Stevenson has pointed out that while the music librarian must have a combination of training from both the music school and the library school, the music school "has never indicated that the training of music librarians falls within its province." The same statement can be made of art schools. The library school remains essentially the agency which provides training for art and music librarians.

Tangentially, it is interesting to note that art history departments have begun to emulate music schools by developing art bibliography or research methods courses for their students, taught in the department by the art library staff. These courses carry academic credit, and have proved successful. The courses at Stanford and Harvard Universities are outstanding examples. The Stanford course is a requirement for admission to any higher level seminar, while the Harvard course is an elective one. Introductory courses for music students in the materials of musicological research have been somewhat more common and these are usually taught by full-time music faculty rather than members of the music library staff.

A search of the current catalogs of accredited library schools reveals that not many library schools offer instruction in art or music librarianship. A large majority of library schools offer no specialized instruction in art or music librarianship beyond general coverage in a humanities bibliography or literature course. There are fourteen schools which do provide some specialized instruction on a regular basis; the specialized training typically consists of a single art bibliography or music bibliography course in which some attention is given to administrative and acquisitions procedures. Only one school offers a course in which both art and music materials are covered. In several cases the music bibliography courses are taught in the music department or school with the student given the option of electing the course for either music or library science credit. The art bibliography courses apparently are taught without exception in the library school for library science credit.

At only one library school (University of Denver) does the catalog list a course which combines both music and visual arts bibliography, suggesting that when a library school decides to offer instruction, the subject areas of the visual arts and music are considered sufficiently distinct to merit separate treatment. Surprisingly, only three of the fourteen library schools offering training (Columbia, Kent State, and the University of Michigan) provide courses regularly in both art and music librarianship. Two library schools (Pratt Institute and Queens
JOHN C. LARSEN

College) offer a course in pictorial materials as well as the basic art librarianship course. Table 1 indicates the library schools which provide training in art and/or music librarianship.

TABLE 1

<p>| Accredited Library Schools Offering Instruction in Art and Music Librarianship |
|---------------------------------|-----------------|-----------------|-----------------|</p>
<table>
<thead>
<tr>
<th></th>
<th>Art Librarianship</th>
<th>Music Librarianship</th>
<th>Art/Music Bibliography (Combined)</th>
<th>Pictorial Materials</th>
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<tbody>
<tr>
<td>Columbia University</td>
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<tr>
<td>University of Denver</td>
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<tr>
<td>Geneseo (SUNY)</td>
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<tr>
<td>University of Illinois</td>
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<td></td>
<td></td>
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<tr>
<td>Emporia Kansas State College</td>
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<tr>
<td>Kent State University</td>
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<tr>
<td>University of Maryland</td>
<td>x</td>
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<tr>
<td>University of Michigan</td>
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<tr>
<td>University of North Carolina</td>
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<tr>
<td>North Texas State University</td>
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<tr>
<td>Peabody College</td>
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<tr>
<td>Pratt Institute</td>
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<tr>
<td>Queens College (CUNY)</td>
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<tr>
<td>Rosary College</td>
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In addition to selecting courses treating art and music materials within the library school, students are encouraged to take related courses in the art or music department to supplement their subject area training. Those who come to library school with heavy specialization in one of the two subject areas may be counseled to take coursework in the other area to increase the possibility of employment in a general art/music position. Often, students who arrive at library school with a strong undergraduate major in either art or music hope to stay exclusively within that particular field, and this desire is even more pronounced in the student who has done graduate study in his chosen area.

Library schools today have become familiar with the advanced student who had originally planned to go into research or college teaching but, because of a dearth of jobs, has come to library school in the hope of finding employment in his subject area as a librarian. As a result of this influx of doctorates and near-doctorates, library employers in the art and music fields today can choose among applicants with intensive subject background; the generalist offering only an interest in art or music is often at a disadvantage. However, the library school student with extensive advanced training in either art or music is not likely to be primarily interested in the general art/music library position, nor will he necessarily prove an attractive applicant to
the personnel director of a public or academic library where librarians capable of dealing with both art and music materials are needed.

There are admittedly a number of competent librarians filling art/music positions in public and academic libraries who have never had library school coursework in art or music librarianship. Their subject area training in the visual arts and music, however and wherever acquired, coupled with their general training in librarianship, allows them to function satisfactorily. In specialized areas of library service, a background in the subjects concerned is vital. Library practices and techniques can be acquired on the job; subject expertise generally cannot.

The first requirement for the art/music library position—subject background—is preferably acquired before entering library school. The prospective librarian should bring to library school a solid background in both art and music. It is not likely that a double undergraduate major in both art and music will have been obtained, but insofar as possible, the student should have had art history courses covering the major periods of art, basic studio courses in various media, and music literature courses, music theory courses, and studio courses on a specific instrument. The terminology gained in these studies will prove invaluable in dealing with the public and in the technical processing of art/music materials.

Along with subject background, the prospective arts librarian should pursue some foreign language study, even if he wishes to work in a general collection. There has been a trend in the last ten years toward dropping the requirement of a reading knowledge of one modern foreign language for graduation from a library school. In the fields of the visual arts and music, foreign language study is still indispensable because there are basic works which exist only in languages other than English. Both fields are filled with foreign language terms. In libraries aspiring to provide any depth of service in the two subject areas, a general reading knowledge of German, French, and/or Italian is strongly recommended. Foreign language skill is especially important for the academic librarian. The author vigorously urges the continuation of the language requirement for library school students wishing to enter the art/music field.

Before the final choice of a library school, the student should give careful attention to the possibilities of specialization in art/music librarianship in the schools being considered. Once enrolled, the student should plan his program to allow election of the offerings in both art and music librarianship. Careful planning may be necessary as
most library schools do not offer these courses every semester. If the
library school chosen does not offer organized courses in special
subject areas, the student should investigate the feasibility of electing
independent study in the art and music fields.

The student should also elect the course in his library school which
will give him knowledge of nonbook materials. Phonograph
recordings, pictorial material, and musical scores are acquired and
arranged differently from books, and the art/music librarian faces the
problem of physically integrating nonbook items into his collection. In
library schools which do not offer a course in nonbook materials, an
excellent substitute might be the course in school media materials.

A possible additional opportunity for the library school student is
practical work experience in an art/music collection while pursuing his
classwork. If a practicum can be arranged in only one subject area, the
student who wishes to enter a general art/music position might
seriously consider choosing the subject area in which he has the lesser
amount of training. A carefully selected assignment is obviously
desirable to provide the student with the broadest possible experience
in a limited time, but any experience at all in an art/music collection,
even routine clerical duties, is not to be scorned if it introduces the
neophyte to the specialized materials of art and music librarianship. In
the smaller general art/music collection, any tasks will provide the
opportunity for observation of professional duties and activities.

In addition to library school courses and practical experience, the
student should investigate courses in art or music open to him in the
subject departments of his college or university. Because the student's
time in library school is limited, perusal of the applicable catalogs
outlining electives in art and music is as important as thorough study of
the library school catalog before the library school program is begun.

It is impossible to itemize in detail a "correct" curriculum for persons
who hope to become art/music librarians. Undergraduate study in both
fields is obviously a basic requirement. The study of at least one
modern foreign language is important. Within the library school
curriculum, the courses in art and music librarianship and a suitable
course in nonbook materials are mandatory. In such general library
courses as administration, adult education, and readers' services, the
student should be alert to slant his work toward the areas of art and
music librarianship with which he will be concerned on the job. The
election of courses in the art and music divisions of the college or
university is equally important to round out subject background.

Specialized education for art and music librarianship will
Education of Fine Arts/Music Librarians

undoubtedly continue to develop as increasing numbers of students with strong subject background appear. The library school has a responsibility to offer training for students who wish to work in art/music positions, and in the foreseeable future it is the library school, not the art or music school, which will provide the opportunity for training in art/music librarianship.

References

Training the Librarian for Rapport with the Collection

GUY A. MARCO

and

WOLFGANG M. FREITAG

The following postscript is offered as an adjunct to John Larsen's examination of the pedagogical dimension. This statement is simply an elaboration of the premise that what the librarian needs to know can be derived and identified from an examination of the collection he administers.¹

To twist an aphorism of Goethe's: Was für einen Bibliothekar die Bibliothek will, sollst die fragen; welchen sie will, wird sie sagen.² (Ask the library what sort of librarian it wants; it will tell you the sort it wants.)

It is first of all evident that no art or music librarian is required unless there is a considerable collection of such material involved, and the concept of a library devoted to art and music also implies the existence of substantial holdings of the more unusual information media typical of the art and music fields. This means that in the music library there will be not only books but probably also scores, part-books and libretti, and sound recordings in various forms and formats for music, and in the art library it means museum collections and exhibition catalogs as well as all kinds of dealers' records and auction sales records, photographs (both as reproductions and as works of art), slides, and masses of other pictorial materials such as postcards and clippings—often including, as is the case with graphic art prints, even original works of art! Hence we may be permitted to center our thoughts about qualifications on the demands of such collections with less direct attention given to the nature of the user. We can assume that today and for sometime a university research library will be populated mostly by professors and students, while a public library will be

¹ Guy A. Marco is Dean, School of Library Science, Kent State University, Kent, Ohio, and Wolfgang M. Freitag is Lecturer on the Fine Arts and Librarian of the Fine Arts in the Harvard College Library, Harvard University, Cambridge, Massachusetts.
patronized chiefly by laymen, amateurs, collectors, a little more frequently by professional musicians, artists and students, but only incidentally by scholars, with only the large public research libraries being exceptions. Yet, in these different types of libraries the demands on the librarian of the material itself are not really substantially different in kind. They can be grouped under the three headings: subject demands, bibliothecal demands, and ancillary demands.

Subject demands call for a secure knowledge of art and/or music history, a safe command of the theoretical and technical vocabularies of these arts, and an understanding of creative processes. From mastery of the above should derive the ability to interpret and evaluate printed scores and recordings, slides, photographs, and other art reproductions according to their musicological, art historical or iconographic loci in the worlds of images or musical sound. Subject demands also include a willingness to become familiar with contemporary trends and personalities and to keep informed on developments.

Bibliothecal demands include the knowledge of all subjects library schools teach—subjects which should be studied with proper emphasis on art and music:

1. The history and present situation of printing, publishing and editing as they apply to music and to the visual arts;
2. Information sources, general and specialized;
3. Techniques of cataloging and classification with special attention to nonbook materials, such as phonorecords, photographs and slides;
4. Organization and administration of libraries (budget, staffing, building planning);
5. Computer applications to traditional library tasks, their use in information retrieval and cooperative bibliographical networks;
6. Bibliography: trade, national and specialized for art and music; and
7. Resources of the world’s libraries for art and/or music.

Ancillary demands are diverse and important. They include a good background in general, social and cultural history with concentrations as exhibited by the collection. A reading knowledge of foreign languages should be based on German, French, and Italian. It is important that the art/music librarian is familiar with the historiography of his discipline, that he knows and can distinguish between literary and aesthetic movements and schools of criticism, in
Training the Librarian for Rapport with the Collection

short that he is well versed in what might be called the “literary history” of music and art.

Looking at such a list from the perspective of systems analysis, we might label these entries as “knowledge goals” to be attained with respect to a particular collection. To become operational, these goals need to be specified into “knowledge objectives.” In this special sense, an objective implies a definite knowledge base, quantifiable insofar as possible. To show the distinction: a goal of the art/music librarian is to “know French”; the objective is to read French well enough to handle the French material in the collection—to put it through the library routines (selection, processing, etc.) and to extract information from it. One might expect two years of successful study of French in a typical college sequence sufficient for handling; German might take closer to four years.

Going from language to subject knowledge, the same sort of question can be asked. How much should be known about music theory? Answer: What does the collection demand? The necessity is to be in rapport with the materials held and to keep them comfortably under control. Accordingly, the more popular library may only demand basic acquaintance with musical notation and score reading (goal: ability to follow scores from the 1600-1900 period, identify themes, find particular passages; objective: knowledge gained from a year’s study of a college-level “fundamentals of music course”). Obviously the scholarly library will demand a rapport with more complexities (goal: ability to read older and contemporary scores, to make comparisons among editions, to understand transcriptions and arrangements, to understand structures, and instrumentation; objective: knowledge gained from four to five years college study in harmony, counterpoint, analysis, orchestration, and compositional techniques). The same requirements in language expertise needed for music should be met for visual arts librarianship. Some knowledge of Latin would obviously help both types of librarians since many of the original sources were written in Latin, as were inscriptions, liturgical, and other texts.

Subject knowledge for visual arts librarianship must include two kinds. One kind is a knowledge of methodology and historiography and the “literary history of the fine arts” which can be studied in a number of ways, but chiefly by reading works such as those listed in the Additional References by Lavallée, Tietze, and Kultermann, which should be superimposed over a solid art history major. The other kind of knowledge that is needed for visual librarianship requires more
subject specialization in a period, medium or style and much more training in connoisseurship including a good deal of practical work with actual works of art in a museum, since the tasks of the curator of photographs and slides are very closely related to those of the art historian/curator working with original works. Tasks include identification, attribution and re-attribution of reproductions of works of art; the devising, development and maintenance of philosophies of pictorial classification; and the creation of classification schedules as well as their application in day-to-day work. As a rule work with images requires much greater subject knowledge than work with printed books because the many aids which already exist for books must first be created by the visual librarian. In large institutions a Ph.D. background in art history will be needed by the librarian working in the visual collections; very large collections may require even closer specialization with individual curators responsible for, e.g., ancient Near Eastern and classical art; medieval and modern Western art; Islamic, Far Eastern or perhaps pre-Columbian American, African, and Oceanian art and architecture.

Whichever aspect of art librarianship is preferred, library school education alone equips the student adequately as a generalist but, in most instances, does very poorly in equipping him as a specialist.

On the bibliothecal side, much of what has been said with regard to art image cataloging is also applicable to music cataloging. The needs of a popular library can be accounted for rather simply (goal: ability to process books and some scores, recordings, and slides—for most of which LC copy exists—using basic descriptive approaches; objective: knowledge gained from one library school cataloging course). At the research library level, one encounters massive problems with less common materials. Original cataloging is often required, and it needs to be very descriptive, as well as “analytical.” Subject headings may need to be invented, and classification schemes modified or created in specialized areas. The objective could reasonably be quantified as two years of library school cataloging coursework—taking the student beyond the range of M.L.S. curricula into the advanced certificate or Ph.D. levels.

From these examples, it is clear that a long and intense academic program would be appropriate for one who seeks rapport with a research collection in the realms of art or music. The greatest benefits could be derived from a judicious combination of historical courses at the graduate level, general training received in a library school and a library internship served in the art/music department of a large
Training the Librarian for Rapport with the Collection

departmentalized general research library. Recently a number of two-year programs have been introduced at certain library schools that make it possible for the student to concentrate on subject-specialized courses during the second year and to count a significant number of graduate level courses in either music or the fine arts as credits toward a certificate of advanced training in librarianship. This is an encouraging trend because there are obvious needs for library school programs that go beyond the traditional library science cum art history or music courses: programs that should stress—much more than has been done until now—the total sphere of knowledge of the two separate musical and visual cultures. Unfortunately, it appears that library schools have been prevented from offering more specialized education chiefly for managerial and economic reasons, much to the detriment of the profession.

Two avenues are open, however, which make the principle of the art/music librarian's ideal of an education also a manageable one. Much of what has to be learned can be absorbed after formal education has been completed, in the so-called lifelong university, i.e., on the job. However, it is certainly dangerous to anticipate that a poorly prepared person can relate even tangentially to a complex collection; the soil must be rich if continuing education is to take root. The other factor to consider is that "talent" in the sense of accomplishment in the studio and in performance practice is not a prerequisite for the library career. Present formats of art and music education in many, but by no means in all, institutions of higher education call for huge blocks of time to be expended in studio work or music performance. By eliminating most of the academic time which is consumed in burnishing these kinds of talents, real or imagined, we could shape a curricular pattern more adapted to librarianship in the two fields under consideration.

References


Additional References


<table>
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<tr>
<th>Title</th>
<th>Editor</th>
<th>Date</th>
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<tr>
<td>V. 1, N. 1 Current Trends in College and University Libraries</td>
<td>R. B. Downs</td>
<td>July 1952</td>
</tr>
<tr>
<td>2  Current Trends in School Libraries</td>
<td>Alice Lobor</td>
<td>Jan. 1953</td>
</tr>
<tr>
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<td>2  Current Trends in Cataloging and Classification</td>
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Forthcoming numbers are as follows:


July, 1975, Federal Aid to Libraries. Editor: Genevieve M. Casey, Professor, Division of Library Science, Wayne State University, Detroit, Michigan.

October, 1975, Regional Cooperative Endeavors. Editor: Pearce S. Grove, Library Director, Eastern New Mexico University, Portales, New Mexico.