

California Dreaming: The IAML Conference at Berkeley

Aug. 4-9, 2002

**By Brenda Muir
Acting Head, Recorded Sound and Video Collection
National Library of Canada**

This year's IAML conference was held at the Clark Kerr Campus in Berkeley, California, across the bay from San Francisco. To get to Berkeley from the San Francisco airport, one has to cross the bay on the West Bay Bridge, which has five lanes each way, with one direction on the lower level and the other on the upper. According to the driver, the traffic was light on a Saturday afternoon, but it seemed like a bumper-to-bumper rush hour.

The campus used to be known as California's School of the Deaf and Blind until the school moved in 1980. Then it was purchased by the University of California and named after Clark Kerr, first chancellor of the Berkeley campus and twelfth president of the University. The Spanish-style complex has beautifully landscaped lawns and gardens, and quiet courtyards. The accommodations, dining hall and conference rooms were all located a few minutes walk from each other.

Altogether, there were 290 delegates registered. Most were from the United States, many from Europe, a few from Australia and New Zealand, a few from Asia (including a transplanted Canadian in Hong Kong), one each from Mexico and Chile, and six from Canada.

IAML Council (Summary By Alison Hall, Carleton University)

The council meeting started with reports by President John Roberts, Secretary General Alison Hall, and Treasurer Martie Severt. John Wagstaff reported on *Fontes Artis Musicae* and stated that he hopes to catch up with the delayed issues by 2003. Upcoming issues will include one on U.S. libraries and one dedicated to the Brahms scholar, Imogen Fellingner. The bulk of the meeting was devoted to a debate about establishing a program committee to improve the quality of conference programs. The motion to create the committee was finally passed.

Ruth Hellen gave a report on IAML outreach activities and made a motion to establish an outreach committee to coordinate donation of material and to encourage national branches to have a liaison officer for outreach.

Other discussions involved elections and the feasibility of voting electronically. In general, voting electronically would not work at this time, since there are still members of IAML without e-mail and the logistics of electronic security are still unknown. There was also a long series of reports from the national branches.

Future conferences are in: Tallinn, Estonia, July 7-12, 2003; Oslo, Norway, Aug. 8-13, 2004; Warsaw, Poland, 2005; Gothenburg, Sweden, 2006; Sydney, Australia, 2007; and Naples, Italy, 2008; and the Netherlands, 2009.

Project to translate AACR2 into German The Cataloguing Commission

Alison Hall was confirmed as the incoming chair, replacing Anders Cato of Kungl. Biblioteket, Stockholm. Almut Boehme (National Library of Scotland, Edinburgh) and Charles R. Croissant (Saint Louis University) are both members of the translation team.

In the 1990s in Germany, there was a growing interest in AACR2. Forty percent of library collections in Germany consist of English-language material. Therefore, it is possible to find AACR2-standard cataloguing copy. With the need to facilitate the exchange of bibliographic data, the debate began about harmonizing AACR2 and *Regeln für die alphabetische Katalogisierung (RAK)*, the cataloguing code used in Germany and Austria. In order to assess the two codes, it was necessary to translate AACR2.

The translation project began in 1998. The first draft was ready by the end of 1999, but it needed fine tuning. The translators had a great deal of difficulty settling on particular terms. There was not always an equivalent German term for an English word, or the English word would have more than one meaning in German. For example, "close score" is not used in Germany. Hymns have a melody line with words;

there is no four-part harmony. Chapter 6 (sound recordings) was easier to deal with since similar terminology is used in both languages. In the later chapters the terminology of the "entry" element posed a problem for the translators. The translation is expected to be published in the fall of 2002.

In the meantime, there are ongoing discussions about harmonization of RAK and AACR2. In December 2002, the *Standardisierungsausschuss* in Germany declared its intent to cease making revisions to RAK and instead to pursue the goal of changing over to some form of AACR2. A poll of German librarians conducted in March 2002 showed a clear preference for developing RAK2 rather than adopting AACR2. In the case of uniform titles, it was discovered that RAK makes much more use of abbreviations for instruments and groups in its use of uniform titles and that RAK takes a different approach to distinctive and generic titles than does AACR2.

RILM Activities, 2001-2002 (Summary by Lisa Emberson, National Library of Canada)

The national committees submitted almost 15,000 records during the past year. Volume 32 (1998) was scheduled for publication in September 2002. RILM has made great efforts to achieve currency both online and on CD-ROM with the new citation level program for journals.

With a grant received from the Andrew W. Mellon Foundation, RILM has initiated three projects to enhance the RILM database. (A more detailed

description of the projects is given in *MLA Notes*, v. 58, no. 4 (June 2002), p. 800.) RILM will assist JSTOR to select a core list of scholarly music journals to be digitized. The articles from these journals will receive abstracts in RILM. RILM will index congress reports from the end of the nineteenth century to 1966. Several Canadian congresses are included; the congress reports are listed in *New Grove*. This project will result in 4,500-5,000 retrospective records. RILM has completed the digitization of the first two years of data from 1967 and 1968. The 6,625 records have been added to the electronic versions with NISC and OCLC.

RILM on OCLC is now available as an annual FirstSearch subscription only (with unlimited searching) and no longer as a pay-per-search database. The development of RILM's new database system with a Web-based interface has been delayed, but is expected to be available by the late fall of 2002. National committees will be able to access the database for their countries and also to key in records directly.

Networking and Access to Music Collections

Mari Itoh from the Aichi Shukotoki University in Nagano discussed the development of an integrated library system (LS/1) at the Library of the Kunitachi College of Music in Japan. The new system was developed to enable better search capabilities and to take advantage of MARC standardization. Authority databases are also linked to the bibliographic database, which supports multiple languages with different scripts. Itoh showed examples

of a bibliographic record in both the original language and Japanese, as well as examples of how the authorities are linked to the bibliographic record. Problems that need to be addressed include integrating the in-house OPAC with the Web version and improving the OPAC interface, so that a display in English is available. The use of the system needs to be encouraged in the library community. Librarians also need training and cataloguing workshops.

OCLC: Past, Present, Future

Jay Weitz of OCLC (and author of music coding and tagging) gave a presentation about OCLC. WorldCat, the OCLC online union catalog, went online Aug. 26, 1971. Today, a new record is added every fifteen seconds and WorldCat now holds over 50 million records, with 46,000 libraries represented. Music records make up 5.75 percent of the database: 3.41 percent (over 1.6 million) sound recordings and 2.33 percent (over 1.1 million) scores for a total of over 2.75 million catalogue records. When OCLC went online, there was no MARC format for music and sound recordings. The MARC formats for music were developed through 1975-76 and were implemented on OCLC in November 1976. In 1984, LC implemented the MARC music format and in 1985 OCLC started loading LC Music records. MOUG (Music OCLC users group) began in 1977 and held its first annual meeting in 1978 with 250 delegates. The NACO-music project was started by MOUG in 1988 and it included several composer projects to add uniform titles for certain composers to the authority file. Problems in searching the uniform

titles began in 1983 with limits being reached for searching the authority file. J. S. Bach was the first name to encounter search problems, which wasn't resolved until 1992 with a new enhancement. Lists of inaccessible composer/uniform title authority records were published in the MOUG newsletter which were then compiled into *The Best of Moug*, now in its seventh edition (2000).

In June 2002, OCLC Connexion was introduced. This combines the features of many current services, providing one-stop access to integrated cataloging tools and to WorldCat. In the future, WorldCat will be moving to Oracle technology and OCLC plans to host a database model: IFLA's Functional Requirements for Bibliographic Records (FRBR). Connexion will also support UNICODE and other scripts. The hopes for the music capability in Connexion include sound and image data integrated with text and the linking of authority and bibliographic records.

Other new services at OCLC include QuestionPoint, a LC/OCLC collaborative reference service that was launched in June 2002 (www.questionpoint.org) and OCLC PICA a European library co-operative. NetLibrary, a catalogue of 40,000 electronic books is available at www.netlibrary.com and information on digital and preservation resources is available at www.oclc.org/digitalpreservation. Weitz summed up by noting the OCLC mission: To further access to the world's information and reduce costs by offering services for libraries and their users.

The Songs of Long Ago: Building a Digital Archive of Sheet Music and Audio Stephen Davison and Gordon Theil, UCLA

The University of California at Los Angeles (UCLA) Library is building two digital collections of popular music: the Digital Archive of Popular American Music (APAM), a collection of nineteenth- and twentieth-century sheet music; and the Frontera-Strachwitz collection, a digital audio archive of rare Mexican-American popular music. UCLA is also working together with a number of other institutions to build an Open Archives Initiative (OAI) www.openarchives.org harvester that will provide access to records in multiple digital sheet music collections. One search would be able to take you to the actual record in another library's database. The OAI sheet music project will include Brown University, Duke University, Indiana University, Johns Hopkins University, Library of Congress, University of California, Berkeley and UCLA. Other participants are welcome.

Sound Archives and Preservation

We were bused to Stanford University on a beautiful, hot Thursday afternoon. Bordering Palo Alto and Silicon Valley, Stanford is less than one hour from San Francisco. The 8,187-acre campus is among the biggest in the United States. The landscape architect was Frederick Law Olmsted, who also designed New York's Central Park. The expansive main quadrangle contains the university's first buildings, constructed between 1887 and 1891. The campus is

in Mexican style with fountains and sculptures to be seen throughout. To my chagrin, however, the four papers were given in a small lecture room that did not appear to be in the music faculty building.

Virginia Danielson (Harvard University) spoke on developing digital access and preservation of audio recordings at Harvard. She described the problems in digitizing parts of the collection, including prioritizing by request, fragility and the librarian's knowledge of clients' needs, and the difficulty of displaying diacritics pertaining to the Ruben Collection of Indian sound recordings.

David Seubert (University of California, Santa Barbara) gave a paper on a project to make wax cylinders accessible. The university has 7,000 cylinders dating from 1896-1920, and the team decided to start with a test sample of sixty cylinders. The pilot project was to catalogue and make the audio files available on the Web. These cylinders were the most fragile and most were in the public domain. For the preservation aspect, containers were needed to protect the cylinders, so an acid-free box was developed. This turned out to be too expensive, so the university is in the process of developing a two-piece design using a tube within a tube.

The wax cylinders were transferred to a digital format using the Archeophone, a machine that uses electrical reproduction and modern styli to play back the variety of cylinders that were made. To provide access to the content, Quicktime was chosen for

streaming files and MP3 was chosen for downloadable files.

A cataloguing record was created for each cylinder. Syracuse University has catalogued some cylinders, so its cataloguing copy was used whenever possible. The University of California added uniform titles to the bibliographic record since these were missing from the Syracuse bibliographic records. The catalogue records are available at Pegasus, the university's online catalogue. For more information on the project, visit: www.library.ucsb.edu/speccoll/pa/cylinders.html.

Laurel Sercombe (University of Washington, Seattle) spoke on "The preservation task of a sound archive." The discussion centred around the Puget Sound people of western Washington state. While researching the songs and language of the Puget Sound people. Sercombe became acquainted with Vi Hilbert, a storyteller and teacher who was also collecting songs and stories of her people. The similarity of the research led Sercombe to re-examine some assumptions of collecting and preserving material. She found that the beliefs of the Puget Sound people required that artifacts or tapes be intentionally destroyed. This went against her views on preservation and left her with the difficult question of whether or not to preserve items.

Thomas Leibnitz (Österreichische Nationalbibliothek, Wien) spoke about the Anthony van Hoboken Collection which was acquired in 1974 by the music department of the Austrian

National Library. Hoboken was an important collector of printed music (first and early editions) who had started collecting in the years after World War I before the importance of these works were realized. In the collection that was acquired there were works of J.S. Bach and his sons (288), Haydn (1,170), Mozart (609), Beethoven (697), Schubert (537), Chopin (291) and Brahms (161).

Cataloguing of the Hoboken Collection began in 1980 and was completed in 2000. The printed catalogue is seventeen volumes, each containing detailed bibliographic records. The most difficult part of creating the bibliographic records was dating the works. Many publishers of the time wanted to hide the fact they were reissuing or copying the original

work, so they did not date the particular copy. In order to find the dates, the cataloguers used commercial advertisements, publishers' addresses, bibliographies and prices. It is hoped that an online catalogue will be available in 2005.

The conference concluded with a farewell dinner at the splendid War Memorial Opera House in San Francisco. The Canadian contingent attended with "Helmut the Camel." (See the photo published on the CAML Web site.) Drinks and aperitifs were served in the entrance way, and the washrooms in the basement worth a visit to see the marble and elaborate decor. Photographs of great past performers were also displayed in the basement. After dinner, we viewed the theatre itself and, before we knew it, we were back on the bus to Berkeley.