Alison Hall, Carleton University
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Plenary Session 1: Fair use, music and technology
David Fenske of Indiana University spoke about the problems that libraries are faced with in balancing internal and external demands, i.e. user demand versus compliance with the legislation. Anthony Askew, of Jones and Askew, defined the criteria for fair use as: the purpose of the use (commercial, or educational), the nature of the copyrighted work, the amount and suitability of the portion copied in relation to the whole, and the effect of the use on the potential market, or value of the original. L. Ray Patterson (University of Georgia Law School), then stated that if you want a lawyer to defend a case of copyright infringement, do not go to a copyright lawyer, as he will tend to act in the interests of copyright holders! He claimed that publishers are engaged in an active campaign against fair use, and are trying to change copyright from a limited to an absolute monopoly. They are presenting copying as the theft of intellectual property. Librarians should educate themselves as to what copyright and fair use are. The author's right is an absolute monopoly, and copying it is the grant of a limited monopoly.

Introduction to the World Wide Web
Geraldine Laudati (University of Wisconsin-Madison) defined the World Wide Web, or WWW. An example from the Web museum was shown, from the Tres Riches Heures of the Duc de Berry.

Constance Meyer spoke about the Indiana University Music Library home page. The Library plans to integrate all the electronic resources available at the Music Library, including the facility for users to locate specific materials by clicking on the desired materials which will then be indicated by a flashing light on the floor plan. Listening resources can be digitised, allowing users to pull up the listening reserves list, and to click on an item and listen to it. General information is also included, such as library hours, phone numbers, staff names and home pages, and request forms. In the future plans are tutorials, with the ability to exit a programme to search the catalogue, and to return to where you were originally, and access to

CD-ROM databases. The cost is anticipated at one million $$.

Outsourcing Music Acquisitions and Cataloguing: an open discussion
OCLCs Techpro was originally set up to do the cataloguing for libraries having no cataloguing facilities, or to help with unusually large backlogs, or gift collections (by implication an occasional service), NOT to put cataloguers out of work. Arnold Hirschon of Wright State was the first to approach them to do their cataloguing, as a solution to 'poor performance' in the Cataloguing Department, where output ranged from 50 to 250 items per capita per month. Costs with Techpro are c.$6.00 per item as opposed to $17.00 in house. Shelf listing and authority work are extra. The biggest problem with original music cataloguing lies with uniform titles for music scores, due to a lack of music specialists, however, two are now to be hired. The University of Alberta investigated using Techpro, but the logistics of moving materials across the border proved to be too complex. Professional Media Service possess a music reference collection to help with music cataloguing. They have largely public library customers, and do a lot of sound recordings and videos.

When looking at outsourcing, consideration must be given to how much tweaking of records is needed afterwards, i.e. are you in fact paying twice, once to the contractor, and then again to have records cleaned up in house. At this point, no vendor has really got it right for outsourcing music scores.

Are you being served? Improving Reference Service
This session was an interesting juxtaposition of "ideal" and "practice". William Noll (Ritz-Carlton, Buckhead), provided an introduction to the service philosophy of the Ritz-Carlton chain. There are three steps when an act of service is involved: a warm and sincere greeting, using the guest's name when and if possible; an anticipation and compliance with guests' needs; a fond farewell, with name if possible. Satisfied customers are the most important asset, and one's mission is to understand their needs, fears, and goals. One should also

respect one's co-workers. We are ladies and gentlemen serving ladies and gentlemen, we are ambassadors. The more insecure you are, the more excuses you will make; good leaders do not dwell on excuses, and do not focus on problems. Staff should be trained to be people-smart as well as library-smart.

Julia Marshall (Martin Luther King Memorial Library) responded to Noll's frustrations about lack of standards in reference service. Good service comes down to the person behind the desk. After implementing the STAR (System Training for Accurate Reference) Programme, the query success rate went up from 50% to 80%. A lot of this is finding out what the question really is. There are three stages: open versus closed question; verification; and follow up. Patrons tend to ask in generalities, not specifics, in the way they think the library is organised. An open question contains the words who? what? why? when? where? The original question should then be checked to ensure accuracy, which also indicates that you are really listening. The follow up is 'Does this answer your question?'.

Bibliography Roundtable
Patricia Elliott (San Jose State University) related her investigation of textual variants/textual transmission of Beethoven's Piano Sonatas, op. 2: the published first edition was not approved by Beethoven. Philip Vandermeer (University of Maryland, College Park), discussed the interdisciplinary aspects of ethnomusicology and its inherent difficulties.

Ask MLA: Preservation Issues for Music Media Materials
The problem of cassette recordings archives was discussed, including what to do with them and how to provide them with a good, stable environment. The trend toward recorded archives on DAT was also mentioned. It is still preferable to make an open-reel analog tape for archival purposes, and to dub cassettes for use as service copies. Analog has its faults, but it does stand up over time.

Plenary Session II: The Realities of Music Librarianship outside North America and Western Europe
Numerous political changes have taken place, mostly in Eastern Europe, since 1988, and conditions have been revealed that previously we knew nothing about. For example, Eastern European countries are lacking any music published outside the Soviet bloc between 1950 and 1990, and many western reference materials. Aurika Gergeleziu, (Secretary, Estonian Branch, National Library of Estonia) spoke to the difficulties of music librarianship in the Baltic countries. To gather information about the Baltic countries, questionnaires were sent to libraries in Latvia and Lithuania, and a week's visit was arranged to libraries in and around Riga and Vilnius. Major problems are lack of money and equipment, and lack of materials published outside the Soviet bloc prior to about 1989. The largest music collections are to be found in national libraries. Generous gifts have been forthcoming from external sources, for example, the Estonian conductor Neeme Järvi donated his first 100 CDs from the Chandos recording company, and now sends a copy of each subsequent CD as it is produced. As yet, there are no established courses in music librarianship, but Estonia now has a national branch of IAML, and Latvia is in the process of organising one. The most evocative reply to the questionnaire came from a library in Vilnius, which said: "No fax, no money, no computer, lots of enthusiasm!"

Don Roberts (President, IAML, Northwestern University) discussed IAML outreach programs for music librarians. An Outreach Fund was established in 1993 in Helsinki, one of the IAML Vice-Presidents is appointed an official Outreach officer, and an article appeared in Fontes, together with a description of various efforts made by IAML national branches. The exchange of information, as well as the distribution of material unwanted by Western libraries in something that could be facilitated by IAML.

Bibliographic Control Committee
The standard for ISMN is now in place. German music publishers have received their publishers' ID numbers, but publishers in the United States have not. The number will go in the 024 field of the MARC format, and has a 10 digit base. Systems will need some programming to allow for the validity check.

MARC format: Is the use of codes for form of music in 008 useful, is it obsolete, or should it be expanded? There are feelings both for and against. Format integration has been implemented at LC, and the final phase should be completed by the end of 1995.

Subject access: The headings for folk songs are under review, as a better vocabulary is needed. A second edition of the Music Subject headings (Soldier Creek) is to come out. There is strong support for a pre-conference on demystifying LCSH.

A manual for the cataloguing of videos is in preparation, tentatively entitled 'Cataloguing moving image material'. This manual has been revised to reflect the requirement for title main entry. It includes 34 examples, illustrating the many different types of main entry.

The group looking at Sheet music cataloguing has produced draft guidelines to cataloguing sheet music, a rule by rule commentary to AACR2 Chapter 5. Comments from an outside committee have been submitted to the BCC. Future plans are to expand the glossary, include examples in the MARC format, and to produce an MLA Publication.

At the Library of Congress, a shift has been made from cataloguing on MUMS, to OCLC. During 1994 the Music and Sound Recordings Teams catalogued 11,582 items. Work is now being done on the large arrearage of sound recordings.

It is now 5 years since the last cumulative index to the Music Cataloging Bulletin was produced. The previous one sold poorly, only 216 copies. Different methods of marketing and availability were discussed, and a caveat mentioned that we should guard against the assumption that everyone has certain types of access, e.g. electronic access, to certain basic information.

Contemporary Music Roundtable
New York Public Library recently received the papers of John Cage. It was mentioned that the American Music Center had, sometime in the past, purged its composer files of data such as personal information, gender, secual preference, and religious beliefs. They are now in the process of adding the previously-deleted information.

Future meetings
Future meetings of MLA are as follows: 1996, Seattle; 1997, New Orleans; 1998, Boston; 1999, Los Angeles; 2000, Lousiville.

The Seattle meeting will be at the Westin Hotel, and will include three plenary sessions on Seattle music, multi media and MLA self study.