that stays in one's mind is, why did we do this to each other? The last shrine of all was the Itsukushima shrine on Miyajima Island, in the inland sea. It is an amazing sight on a bright sunny morning: built on piles, it rises literally out of the sea, the brilliant red of the painted wood contrasted against the blue of the sky. Here is the olded Noh theatre in Japan, and a stage for cult dances, where we saw an example of bugaku, an ancient dance accompanied by gagaku, the court music of the time. It consists of a pair of left and right dances, the performers wearing elaborate

masks, dating from c.1170. Our final tourist experience, on our way to catch the Shinkasen back to Tokyo, was to take part in a stylized and graceful Japanese tea ceremony.

We never get used to saying goodbye to friends: it is never easy, and words are inadequate. I hope we were able to convey to our Japanese friends our genuine gratitude, appreciation and affection when we said farewell – sayonara.

– Alison Hall
Carleton University Library

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CAML ANNUAL CONFERENCE, MAY 1988

Grantsmanship

Michael Rosenstock (Head, Book Selection University of Toronto Library) is a member of the adjudication committee for Specialized Collections Grants of SSHRC. He reviewed the types and amounts of grants available, noting that the Fleeting Opportunities grants of up to $10,000 had been underused, and were now available for 75%, up from 50%, of a collections cost. He offered guides to success in compiling an application: observe the 20-page maximum --length does not equal strength; prove the relevance of the collection to the interests of faculty and senior students by listing publications, theses and courses; indicate the availability of desiderata, either in print or in anti-quarian catalogues, and demonstrate its unusual nature; prove institutional support provides standard material; be sure to check relevant bibliographies; don't limit the request by type or format; while duplication may be justi-fied by distance, or to support unique items, consider the alternate of a regional cooperative application.

Bryan Gooch (University of Victoria) gave his paper a bittersweet subtitle: The art of attempting to achieve research-related solvency in the face of

rising costs and galloping restraint. He began by pointing out that funding agencies are absolutely justified in requiring details and documentation of need, and that attention to both form and content is required. Skill of pre-sentation is no guarantee of success for a thin project, but a valid one may founder in the absence of proper care in putting it forward.

He recommended that a draft proposal be prepared, anticipating funding agencies' requirements, with the concerns of bene-fits, efficiency, and total costs in mind, then shown in confidence to well-qualified people to review candidly, not necessarily kindly. The grant applica-tion for the Shakespeare Music Catalogue his current project, was based on expe-rience with three previous reference works, but SSHRC required more details, and even a flow-chart in the "negotiated" grant category. He set aside interior objections to provide these, and in fact the extensive planning exercise made a fast start possible when the award was secured. For completing an application document, the best advice is to simply answer the questions -- completely, without eva-sions, making it clear you have thought through possible queries, and in lucid,

concise prose.

Acceptance of an award, and expectation of further support involves commitment to the plan and schedule, and good management of the work. Up-to-date financial books and a project log will be most valuable in the preparation of reports. And this accountability is an honourable duty associated with the privilege of using someone else's money! Many imaginative projects can take place only with special funding: proposals that are meritorious and well-written will probably win awards. If many more appear than an agency, SSHRC, for example can assist, this will support its argument for expansion of funds, and the strengthening of its existence.

Michael Keller (Associate University Librarian for Collection Development, Yale) spoke from his experience in both seeking and reviewing US NEH grants. He offered a 10-point program for success: 1. Know your institution's clients, collections and staff and their cultural context. 2. Describe the project in direct language, understandable for non-specialists, stressing its new and significant aspects. 3. Know the prospective funding sources, starting with directories and newsletters, etc.; discover the categories of grants they actually fund. 4. Find an informal contact with the source for help in shaping the proposal in negotiations or guidelines. 5. Establish deadlines for preparation, submission and approval, including internal institutional ones. 6. Prepare the proposal: state clearly the goals, activities and products, noting unique and useful features. Adhere closely to the source's requirements for budget preparation. Styles will differ, but clarity is paramount, and the final appearance should be perfect. 7. Establish institutional approval. 8. Deliver on time, or in advance, and in person if this suits the source. 9. Update as possible and necessary, and retain any suggestions and criticism of the proposal or methodology for future use. 10. Prepare reports for the source and the profession as required. Acknowledge generously any assistance received.

Julie Stockton (York University Listening Room) described the factors in her success with obtaining Fleeting Opportunity and Specialized Research Collections grants from SSHRC: strong institutional support, careful explanation of the value of the recordings, film and other non-monographic items they need for their concentration on non-traditional ethnic music, and on jazz and blues; consultation with faculty, and support letters from alumni and scholars in related disciplines. She recommended wide accessibility and advertisement of grant-supported collections, as this leads to use by scholars, and related donations, which increase the validity of further grant applications. She also pointed out there are provincial work-study and federal SEED programs for help in processing acquisitions.

June Jones (Music Librarian, Brandon University) spoke about the heavy dependence on grants of a small institution. While provincial grants to unversities, and federal cultural initiatives grants are major sources, SSHRC grants, with their consistent names and clear coverage, were the least frustrating! She described the preparation of the proposal, purchasing and processing of a $20,000 grant for 20th century musical theatre materials as most enjoyable. Added benefits included increased cooperation with faculty and regional libraries, prompted by SSHRC's requirements of bibliographic assessment and a collections policy. The resulting working collection of scores, libretti, recordings, videos, monographs and indexes of stage musicals after 1900, is heavily used.

Canadian record companies, past and present

Compo: an untold Canadian legacy

In the first of the ARSC sessions, James Tennyson had described the secret technical developments in the Montreal Berliner Co., plus the power struggles with Victor in New Jersey, in a talk illustrated by slides of ads and labels, and samples of tubes and amplifiers. In this session, **Jim Kidd**

traced the story of Compo (for composition), a company founded by Herbert S. Berliner in 1917, originally to press the OK and Gennett labels in Canada. From then, until its amalgamation into MCA in 1971, the Compo plant produced a fascinating stream of labels -- and floor tiles during the Depression -- and technical developments. Kidd has preserved rare lists and catalogues documenting this heritage.

Gilles Poirier sketched the much briefer history of his Montreal company, Société nouvelle d'enregistrement. After a long career as a CBC sound technician, then producer, he began his catalogue 10 years ago, in response to pressure from musicians needing an alternate recording outlet. Starting with 2 discs per year, including a mixture of new and repertoire works on each, he issued 20 recordings this past year, including CDs. It is a one-man operation, filling a need, furthering careers, and concentrating on material that is not considered popular, although Prévost's Conte de l'oiseau became a best-seller. Financing is always a problem -- his main sources are the Canada Council, the Quebec Culture Ministry, and performer support.

Peter Cook, a graduate of the McGill Masters Program in sound recording, and now a TA in the program, described its requirements, their working studio, and their success in graduating technicians with a strong musical background. The award-winning McGill Records series is now an integral part of the M.Mus. program: all technical work is done by the students. New releases will be only on CD and cassette, and will emphasize Canadian works and performers. He concluded that with equipment becoming cheaper, independent labels were more viable, and it was generally an exciting time in sound recording.

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Bill C-60 and copyright in music libraries
In the absence of other speakers, **Paul Spurgeon**, CAPAC's lawyer, spoke briefly about the history and nature of copyright and the work of performing rights societies in enforcing the rights of musical creators, and at some length about the recently-passed first phase of copyright law revisions.

The new law addresses a number of problems which have arisen since 1925. Computer programs will be protected for the author's lifetime plus 50 years; choreographic works and industrial design will be included; under the criterion of "moral rights" a creator can restrain anyone from distorting original work; piracy is addressed more effectively with far stiffer penalties. While creator collectives were a possibility under the old act (performing rights societies -- PRO and CAPAC are models), the new act strongly encourages their formation. Payment for use of copyright would then be made to central bodies, by set fee or licence, eliminating the need for individual negotiations, but assuring creators of a fair income. Copyright collectives have been viable for some years in other countries.

In answer to wide-ranging questions, Spurgeon gave helpful, if cautious, answers. "Fair dealing" as a defence remains unchanged: that provision, as well as adjustments needed for free trade, will be reviewed in the second part of the new law. Compilation taping is indeed illegal, but prosecution is unlikely because the damages to be recouped are minimal: a surcharge on blank tapes might be a remedy from the creator's point of view.

Special projects

Joan Colquhoun and **Pierre Gamache:** Indexing the 45 rpm collection at the National Library
The past and present heads of music cataloguing at NLC described their solution to the embarrassment of 20,000

uncatalogued 45 rpm discs. These had been acquired through the legal deposit of Canadian content recordings since 1969, or through purchase or gift of earlier or foreign products. They were simply shelved by performer through the 1970s; then application of AACR2 resulted in difficult and useless records, so their entry into <u>Canadiana</u> was put off further.

In 1983 the Music Division's 78 rpms had been indexed satisfactorily by MiKal, the Syracuse firm whose initial foray into this work had produced the Rigler-Deutsch index for the AAA libraries, now available for general purchase. Ed Hayes of MiKal then described this now well-developed process of filming disc labels, inputting and editing. When the decision was taken to contract with him for the 45s, and all the civil service approvals achieved, the work was done in two months, on a 24-hour schedule.

The microfiche product provides information at many access points; label and matrix numbers, composer, title, permuted title (a means of subject access) and date. The contracting procedure is flexible and allows the user some quality control, e.g. standardizing names, adding cross-references. The film of the discs and the computer tapes are also available for consultation.

The disadvantages of this procedure are its non-compatability with MARC or any on-line system; the lack of authority control, although this can be offset by editing; and the lack of resemblance to standard cataloguing. However, the speed of the results, the price (about 5% of standard cataloguing) and the easing of cataloguers' consciences, are irresistibly positive features.

Julie Stockton: <u>The Levine Collection of jazz and blues recordings at York University</u>
The jazz and blues portion of the Levine collection is 2500 mint condition LPs purchased in 1985 for US$7500 with the aid of SSHRC. It includes mainstream musicians of the 1940s to 1960s: there are for example 100 Ellington albums. They were initially inventoried on dicta cassette, then transcribed into an accession book. Cataloguing is being partly funded by a York research grant and by government work-study and other programs. A modified in-house program, originally designed for recon, is used to input into a pc for later downloading to the mainframe. The results are compatible with the library on-line catalogue, but maintained as a distinct collection.

Jazz names used are based on the LC authority list; 245s are usually supplied from albums -- uniform titles are used only for composers such as Gershwin and Rodgers. Extensive contents notes and performer analytics are included. About 1500 albums have been catalogued, with author, title, and FBR ready in printout and available on-line. Locked glass-faced cupboards with special shelving were built for the collection, and its circulation is fairly restricted.

Mark Hand: <u>The online environment at the Canadian Music Centre</u>
Computer assistance in handling the CMC's 10,000 mostly unpublished scores and 200 sound recordings has been under active consideration for some time. (The 1987 <u>Acquisitions</u> pamphlet is a desktop publishing result.) More recently, the CMC Board decided to link automated cataloguing with computerized score production, involving a change to Macintosh equipment. Plans are to recatalogue with AACR2 and the Rosen class system; modules for circulation and eventually public searching and the creation of specialized repertoire lists will be included. Products and communication with regional centres will perhaps be regular printouts. The slow growth of the collection does not require online access.

The cataloguing database should be complete by 1989. The music printing aspect is less advanced: there is at the moment no single software program that will satisfactorily create and store complex scores, and automatically extract error-free parts, aiding the composer and performer in production, correction, and legibility. The CMC may have to accommodate, and perhaps sell (as an alternative to manuscript paper) a variety of software programs.