

One of the most important points stressed at the workshop was the need for the library's music collection to reflect the heritage of the community. A written selection policy, as specific and detailed as possible, stating boundaries and priorities was another point emphasized. If followed, these principles should give a sense of coherence and unity to the collection. The librarian is the interpreter of the heritage and must know the collection to be able to provide the necessary connections for the users.

In discussing recordings, Dr. Marco emphasized four main points: recordings should be matched to scores; the performer is much less important than the music; high fidelity is less important than coverage; dependability of the format should be considered.

The workshop attracted eleven participants, a small number, but this allowed opportunity for informal and lively discussion, making the day worthwhile.

Gwen Creelman
Patricia Lee.

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RIdIM (Répertoire international d'iconographie musicale)

RIdIM, like RISM and RILM, is a joint project of the International Musicological Society and of the International Association of Music Libraries, but with the added collaboration of the International Council of Museums. Its co-presidents are Dr. Barry S. Brook of the City University of New York and Dr. Harald Heckmann of the Deutsches Rundfunkarchiv. Mme Geneviève de Chambure was also co-president and tireless enthusiast until her death in 1975.

At the inaugural sessions held in St. Gall, Switzerland in August 1971, and as reported in MLA Notes (June 1972), Dr. Brook stated:

"It is designed to assist performers, historians, librarians, instrument builders, record manufacturers, and book publishers to make fullest use of visual materials relating to music. This is to be accomplished by developing methods of accumulation, classification, cataloguing, interpretation, and reproduction of such materials; by establishing centers for gathering and exchanging information, and for training of iconologists; and by furthering the publication of checklists, bibliographies, iconographies, and scholarly studies."

The task of the Canadian RIdIM Centre is to document all original examples of visual material with musical content or connotation.

existing in Canada, whether of Canadian or non-Canadian provenance. That will include, besides paintings, drawings and sculpture, tapestries, needlework, stained glass, woodwork, prints and even photographs.

Dr. Helmut Kallmann was Canada's representative until late 1973 when I, Maria Calderisi, agreed to take the project in hand. In my report to the CAML Annual Meeting in 1974, I set forth my plans to acquire some experience myself in applying the cataloguing rules developed by the "commission mixte" or international council for RIdIM before recruiting helpers and setting up a committee. I had planned to begin at the National Gallery in Ottawa and to set up a national file here at the National Library. This I did, albeit sporadically. I also announced my intention of preparing a questionnaire or circular letter to be sent to museums and galleries across Canada in an attempt to establish a checklist of collections, public and private.

In 1975, with the aid of the National Gallery and the Canadian Museums Corporation, I prepared a mailing list of the major art galleries and museums across the country and wrote explaining the project and requesting their assistance. I took the liberty of sending cataloguing instructions and blank cards and I had a 20% positive response. There was some problem with a few of the institutions who could not supply the necessary photograph free of charge and so their files are not quite complete. A special approach--or, alternatively, an operating budget--will have to be devised to overcome this difficulty. A special approach, too, must be made to the large collections such as the National Gallery, the Royal Ontario Museum, the Montreal Museum of Fine Art and one or two others to whom the initial letter was not sent. It was felt that the staff of these large institutions would not be able to do the actual cataloguing, even if they knew what musical iconography was in their collections. The directors should, of course, be advised if and when a RIdIM cataloguer plans to begin a systematic programme and also invited to consider a special consideration with respect to reproductions.

Also in 1975, I attended the Third International Conference on Musical Iconography in New York and gave a brief report on Canada's plans as well as took part in a meeting of an ad hoc Commission Mixte. I did so for the following three years--unfortunately, having to skip this year's meeting--and benefitted greatly from the papers which demonstrate the uses to which iconography can be put, but especially from personal contact with scholars and documentors actively involved with musical iconography.

In 1976, I submitted an article on RIdIM to the CAUSM Journal which was subsequently published, and I was invited to conduct a seminar on musical iconography as part of a research methodology programme for senior students.

Since that time, very little has been done to further RIDIM work in Canada and I would like someone else to take over the task of reviving it and carrying it forward. It is for that reason that this annual report is a resumé of the aims and activities of RIDIM/Canada to date, with the hope that some of the newer CAML members will be interested in working on this most fascinating project.

Maria Calderisi.

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LA PHONOTHEQUE DE QUEBEC

Depuis le 26 janvier dernier la Bibliothèque municipale de Québec offre à ses abonnés et au public de la région les services d'une phonothèque, située dans la Maison Guillemain, 10 rue St-Pierre, au coeur de l'historique Place Royale.

Grâce au Ministère des Affaires culturelles qui en plus d'une subvention fournit également le local de la Maison Guillemain pour une somme minime, l'Institut Canadien, responsable de la Bibliothèque, a pu mettre sur pied ce nouveau service qui sera certainement très apprécié auprès de la population du Québec métropolitain. L'accès est gratuit pour les citoyens de Québec abonnés à la Bibliothèque, et une simple carte d'identité est exigée en échange d'un casque d'écoute. Les autres personnes intéressées à utiliser ces services devront déboursier un montant annuel de \$10.00.

Constituée en grande partie d'un don d'une station de radio locale et complétée par des achats, la collection de disques, relativement modeste, comprend actuellement 3,500 copies. Elle sera portée graduellement à 10,000 disques, objectif visé par les initiateurs du projet. Le contenu de cette discothèque veut tenir compte des divers courants musicaux actuels et s'intéresse aux chanteurs et groupes populaires, comédie, disques pour enfants, folklore, instrumental, Jazz, musique classique et musique de film. On y trouve également quelques périodiques, et on veut y déposer quelques ouvrages de référence en musique. De plus, on prévoit organiser certaines activités à l'intention des enfants et des adultes.

La phonothèque bénéficie d'un équipement de très bonne qualité dont la manipulation est réservée au personnel, manifestement pour assurer la protection des disques. Cet équipement est composé de 4 chaîne alimente des hauts-parleurs. Vingt-deux fauteuils très confortables sont disposés en aires d'écoute délimitées par des cloisons demi-circulaires qui procurent une certaine intimité à l'auditeur. On y tient des expositions permanentes d'oeuvres d'art, en collaboration avec le Service des Loisirs de la Ville de Québec.