MUSIC COLLECTION DEVELOPMENT AND MANAGEMENT IN THE DIGITAL AGE

By

Kirstin Dougan Johnson

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TABLE OF CONTENTS

Preface ..... **ix**

Acknowledgments ix

Introduction ..... **xi**

Past Literature and Practice xi

Definitions xii

Music Collections and Their Use and Management xiv

What Is (and Is Not) in This Book xv

1. Notated Music Formats and Publishing **1**

Introduction 1

Notated Music Formats and Editions and Their Uses 1

Score Publishing and Distribution 9

Conclusion 14

Selected Resources 14

2. Music Media, Electronic Resources, and Open Educational Resources (OERs) **16**

Introduction 16

Audiovisual Media Formats and Their Uses 16

Music Audio and Video Recording Distribution 21

Commercial Online Packages and Streaming Tools, aka "E-resources" 23

Open Educational Resources (OERs) 26

Conclusion 28

Selected Resources 28

3. Music Discoverability, Identification, and Discovery **34**

Introduction 34

Music Discoverability 35

Identification of Materials for Purchase 39

Discovery: Keeping Current and Review Tools 44
Conclusion 48
Further Reading 49
4. Music Collections and Collection Builders in Context 50
Introduction 50
Context and Pressures 50
People as Collection Managers 55
Collection Development and Management Tasks 57
Ethics, Copyright, and Gatekeeping 60
Conclusion 64
Further Reading 64
5. Shaping Music Collections in an Interdisciplinary Era 66
Introduction 66
Collection Scope 66
Depth and Level 68
Institutional Environment 69
Cooperative Collecting and Shared Collections 73
Assessing Patrons' Collection Needs 76
Collection Building Objectives 80
Growing the Collection Organically and Deliberately 82
Collection Development Policies 84
Conclusion 86
6. Diversity and Inclusion in Music Collections 88
Introduction 88
Whiteness in Librarianship 89
Lack of Racial, Ethnic, and Gender Diversity in (Classical) Music 90
Exclusion from Music Curricula 92
Impacts on Libraries 94
Approaches to Diversifying Collections and Creating Inclusive Libraries 96

Conclusion 103
Selected Resources 103
Further Reading 107
7. Budgets, Acquisitions, Workflows, and Vendors 111
Introduction 111
Managing a Budget—the Big Picture 111
Types of Acquisition Methods 117
Acquisition Staffing Models and Workflows 123
Vendors 127
Secondhand and Antiquarian Materials 130
Conclusion 132
Selected Resources 133
8. What To Know Before You Buy (or Say Yes) 135
Introduction 135
Issues with Physical Scores and Media 135
Issues with Born-Digital Materials 139
Physical vs. Electronic—When and Why? 141
Selection Principles 141
Gift Evaluation and Considerations 149
Conclusion 151
9. Post-Order Decisions and Tasks 152
Introduction 152
Checking for Errors or Damage 152
Item Location 153
Binding, Housing, and Labeling 155
Circulation Policies and Fines 158
Cataloging and Classification 161
Links to Electronic Content 163
Conclusion 164

10. Collection Management 165
Introduction 165
Disaster Planning 166
Physical Arrangement of the Library 167
Collection Arrangement 168
Collection Growth and Shifting 172
Inventory and Shelf-Reading 173
Conclusion 175
Further Reading 175
11. Collection Assessment 176
Introduction 176
The What and Why of Collection Assessment 176
Assessment Types and Criteria 178
Logistics of Assessment and Decision Making 185
Assessment Outcomes 187
Communication 193
Digital Resources Assessment and Preservation 194
Conclusion 196
Further Reading 196
12. Music Libraries and Their Future 198
Introduction: Music Is as Music Does 198
Issues, Trends, and Opportunities for Action 198
Conclusion 208
Appendices
Appendix A: Sample Music Collection Development Policy 209
Appendix B: MPAL PDF Score Orders Workflow 215
Appendix C: Sample Collection Assessment Outline 217
Bibliography 219
Index 238

PREFACE

My goal in writing this book is to address the need for an up-to-date reference on a central activity of music librarianship: collection development and management. The landscape of music publishing and digital resources has evolved greatly in the last decade, creating new challenges and opportunities for music libraries. This book provides both theoretical context and practical approaches to the issues facing music collection builders and managers today. It engages with many of the core responsibilities relevant to music collections in both music library and general library settings. It looks at the whole of music collections, incorporating guidance on the principles of and tasks involved with collection building, acquisitions, management, and assessment. However, for all that it aims to become an indispensable tool for music librarians and others who work with music collections, this text cannot be comprehensive. This volume focuses on issues related to music scores and media in physical and electronic form, while books, journals, and archival materials are mentioned only in passing.

My long experience building, maintaining, and using collections in music libraries (both as a student, musician, and librarian) in large and small academic settings has informed this book, as have many conversations with library colleagues. It is worth noting that there are no profession-wide standards or protocols for building and maintaining collections (whether in general terms or in music libraries). Many of the tasks involved in working with collections are learned on the job, varying with each institution's policies and setting and relying on the practitioner's experience and judgment. Given the wide variation in practice at each institution, this text provides practical information and recommendations that can be applied in many, if not all, different music collection contexts. These range from academic and conservatory libraries to public libraries, regardless of the size of the collection or institution. Practicing librarians and staff who acquire and manage music collections, both music and non-music specialists, will benefit from the content in this book. Anyone from experienced music librarians and novice non-specialist acquisitions staff should be able to glean something of use. This book is also suitable as a text for students studying music librarianship and collection development in general.

ACKNOWLEDGMENTS

Whatever good is in this book comes in small part from me and in large part from others. I have learned from many knowledgeable and generous colleagues while in my current and past positions. This includes the late Geri Laudati at the University of Wisconsin and John Druesedow at Duke University. It also includes John Wagstaff, my predecessor at the University of Illinois, my current colleague Scott Schwartz in the Sousa Archives and Center for American Music, as well as Professor Emeritus Don Krummel.

The sabbatical granted to me by the University of Illinois Library, lasting from February to August 2020, allowed me to get my initial thoughts for this book on paper. I am indebted to

INTRODUCTION

This book is intended to serve as an educational and reference tool for new and experienced librarians and other staff who work with music collections in the areas of acquisitions, collection development, and collection management. It describes the current landscape of music publishing and digital resources and how library work has changed to address this and to meet ever-evolving patron needs. It examines activities throughout the entire life cycle of selecting, maintaining, and deselecting titles for the collection, with a focus on physical and electronic music scores and music audiovisual media. Although this book primarily addresses those subject librarians who select music materials in academic libraries, it also contains information helpful for music librarians in other settings such as public and conservatory libraries. It is also relevant for other personnel who work with music collections, whether in music libraries specifically, general library collections, or centralized library acquisitions departments.

PAST LITERATURE AND PRACTICE

Generic collection development texts are useful in understanding the larger context of library organizations and their workflows but do not meet the needs of those who specialize in music collections.[1] The two seminal works on building music collections are R. Michael Fling's *Library Acquisition of Music* (2004) and *Guide to Developing a Library Music Collection* (2008).[2] Few music librarians who work in selecting and acquiring music materials have not benefited from the wisdom and sources laid out in Fling's books. Much of what he writes is still helpful and valid. In many ways, however, he describes a time in which library collections were built and used differently. His books also speak from the perspective of someone whose position focused on music collection development and had responsibility for a whole range of tasks in the acquisitions workflow. Most music selectors today work in the context of broader positions (where they have more general responsibilities) and more decentralized libraries (where many of the acquisitions-specific tasks may be handled by central acquisitions staff).[3]

1. G. Edward Evans and Margaret Zarnosky Saponaro, *Collection Management Basics*, 6th ed. (Santa Barbara, CA: Libraries Unlimited, 2006); Wendy Gregory, *Collection Development and Management for 21st-Century Library Collections: An Introduction*, 2nd ed. (Chicago: ALA Neal-Schuman, 2019); and Peggy Johnson, *Fundamentals of Collection Development and Management*, 4th ed. (Chicago: ALA Editions, 2018).

2. R. Michael Fling, *Library Acquisition of Music*, Music Library Association Basic Manual Series 4 (Lanham, MD: Scarecrow Press, 2004); R. Michael Fling, *Guide to Developing a Library Music Collection*, Collection Management and Development Guides 14 (Chicago: American Library Association, 2008).

3. Susan K. Kendall, ed., *Health Sciences Collection Management for the Twenty-First Century* (Lanham, MD: Rowan & Littlefield, 2018) provided me with a helpful starting point for structuring this book.

1

NOTATED MUSIC FORMATS AND PUBLISHING

INTRODUCTION

To successfully build a library collection, one must understand the formats in which content is created and how they are produced, delivered, and used. This is especially true in music collections where notated music formats and editions have specific functions and uses. Traditional publishing and distribution models for notated music involve a multi-layer relationship between creators, producers or publishers, distributors, and vendors. With the evolution of technology it is increasingly possible for composers and performers to self-publish and self-distribute their work directly to consumers. The digital environment has led to numerous outlets for online content distribution for scores, both free sites like the International Music Score Library Project (IMSLP) and commercial sites like Sheetmusic.com. This chapter outlines the various formats of notated music and how they are used by scholars, creators, and performers. It also provides an overview of the publishing and distribution process. It will not discuss the history of music notation, printing, or publishing.[1]

NOTATED MUSIC FORMATS AND EDITIONS AND THEIR USES

Notated music is used by scholars and performers at all levels including students, amateurs, and professionals, and can be handwritten (i.e., manuscript), computer-generated, or typeset. Manuscripts entirely in the handwriting of the composer are called holographs**,** whereas those that only contain the composer's signature (or autograph) are called autograph manuscripts. Whether musical works are finished or unfinished, the composer may have written musical sketches while composing the piece to capture ideas relating to the melody, orchestration, or other details. Especially when talking about physical manuscripts, there may only be fragments of a work's manuscript still in existence. Therefore, descriptions in sales catalogs or library catalogs might include terms like "autograph working manuscript" or "autograph manuscript sketch and libretto fragment with autograph annotations." Composers today often use special notation software to create their music. Therefore, works may now be born-digital and not be captured in handwritten manuscripts, although some composers use a hybrid approach. Throughout this

1. For the history of music printing and publishing, see Donald W. Krummel and Stanley Sadie, *Music Printing and Publishing*, 1st American ed. (New York: W. W. Norton, 1990); and *Grove Music Online*, Oxford Music Online, s.v. "Printing and Publishing of Music," by Stanley Boorman, Eleanor Selfridge-Field, and Donald W. Krummel, https://doi.org/10.1093/gmo/9781561592630.article.40101.

6

DIVERSITY AND INCLUSION IN MUSIC COLLECTIONS

INTRODUCTION

Contrary to popular belief, music is not a universal language. Although it is found in most but not all cultures, it is not always conceptualized in the same way that Western cultures understand it. Neither is it universally understood, as musical meaning varies across people, place, and time. Moreover, "universal" has become a euphemism for "superior" or dominant in the context of the study of music.[1] The fields of classical music composition and performance have long experienced gender and racial inequities, while librarianship has suffered from racial inequities. Rising racial tensions gained the United States' full attention in 2014 with the Ferguson unrest and continue today. In the wake of this many fields are discussing diversity, equity, inclusion, and access or accessibility (DEIA) with renewed purpose. In the context of this volume, these can be defined briefly as follows:

- diversity—increased representation of people of color in libraries, in performing groups, in the repertoire and collections,
- equity—equality of opportunity and fairness in access to information and resources,
- inclusion—creating an environment of belonging that allows all to contribute and thrive, not to just be present,[2]
- access(ibility)—creating access for all regardless of ability or social status.

Diversity, equity, inclusion, and accessibility must be considered together, although this chapter focuses predominantly on representation of diversity in collections. Some argue that to have lasting, meaningful impact we must go beyond simply striving for DEIA in the profession and libraries and adopt a social justice mindset to address the inequities that exist.[3] This chapter presents the background of DEIA issues in librarianship, music, and music curricula and how this affects music collection development and management. It also offers approaches and tools

1. Danielle Brown (https://www.mypeopletellstories.com), University of Illinois School of Music Colloquium, 21 September 2020.

2. As Danielle Brown said, inviting vegans to a dinner party while serving only meat illustrates diversity but is not inclusive.

3. Katy Mathuews, "Moving Beyond Diversity to Social Justice," *Progressive Librarian* 44 (2016): 6–27; Myrna Morales, Em Claire Knowles, and Chris Bourg, "Diversity, Social Justice, and the Future of Libraries," *portal: Libraries and the Academy* 14, no. 3 (2014): 439–51, https://doi.org/10.1353/pla.2014.0017.

11

COLLECTION ASSESSMENT

INTRODUCTION

A critical aspect of collection management is assessment, which aims to keep the collection relevant and healthy. Assessment involves components both of analysis (which tends toward the objective) and evaluation (which tends toward the subjective). Analysis typically uses quantitative measures, such as circulation statistics or expenditures in a specific area. However, qualitative assessment often still uses data as its basis, with evaluative elements such as how well the collection supports the curriculum and student needs. I will primarily use the term assessment, with the understanding that some efforts will be more qualitative than quantitative and that they are on a spectrum between analysis and evaluation. Like all library work, assessment is not, and cannot be neutral, as it involves human observation, values, and judgement. As with collection management, collection assessment duties may be conducted by a variety of individuals depending on the setting. I will use the term "collection manager" when referring to the individual with chief responsibility for planning and conducting assessment projects, and this may often be the same individual who is responsible for collection development.

Library materials have lifespans, some longer than others, based on their content and condition. Assessment of music collections based on their content is complicated primarily because of the nature of the materials themselves. There are no clear rules dictating how many editions, versions, or copies of a work to keep. Music itself does not necessarily (or ever) go out of date, although editorial and pedagogical approaches can change, as do artistic tastes. Music materials are used differently than books, both in an intellectual sense and a physical one. This chapter examines the various approaches to assessing physical and electronic music collections and then discusses the various possible outcomes of assessment efforts such as transfer or disposal.

THE WHAT AND WHY OF COLLECTION ASSESSMENT

Assessment keeps a collection strong by revealing what should be kept, removed, relocated, or repaired to make it as functional as possible for patrons. In addition, it identifies which areas of the collection can be strengthened through additional acquisitions. Specific areas of the collection can be assessed for completeness, depth, inclusiveness, and quality. As such, libraries should have a regular plan and schedule for assessment. Such efforts can help determine if items in the collection need relocation to another sublocation or different collection altogether to improve their findability, accessibility, or security. Assessment can also illuminate whether holdings and expenditures align with curricula supported by the library. Assessment can determine

INDEX

A

Abbazio, Jessica, 99, 101
academic libraries, North America, music collections, 51
accessibility of library materials, *see also* discoverability
  access vs. ownership, xii, 23–25
  barriers to, 79
  circulation policies and, 158, 160
  compact shelving, 171
  digital downloads, 19–20
  digital scores, 138–139
  electronic resource challenges, 23–26, 55
  format considerations, 141, 142, 146
  locally hosted content, 195
  mediated by playback equipment, 17
  off-site storage, 191–192
  ownership vs. access, 19–20
  personal digital access, 16
  space considerations, 54, 99–100
  stacks and, 169–170
accreditation standards, 70, 84
acquisition models
  approval plans, 12, 41, 119–122
  firm orders, 118
  patron-driven acquisition, 122–123
  standing orders, 118–119
acquisition of e-resources, *see also* e-resources
  annual license, institutional size, 24
  annual license, user seats, 24
  purchase, 24
  purchase-on-demand, 24
acquisition workflows, firm orders
  ordering/requesting, 125–126
  pre-order searching, 124 (*see also* pre-order searching)
  receiving materials, 126
acquisitions
  defined, xiii
  dispersed responsibilities, xi
  methods, 117–120
  picking a supplier, 128–130
  secondhand and antiquarian materials, 130–132
  staffing models, 123–124
  vendors, 126–132
  working with specialized vendors, 130–131
ALA Code of Ethics, 60
Alexander Street Press, 24, 43, 51
AllMusic.com, 42
Amazon, 127
American Ensemble's Composition Competition, 45
American Record Guide, 47
Anthony Davis
  The Central Park Five, 92
  Lear on the 2nd Floor, 92
Apple Music, 39, 139
approval plans, 12, 41, 119–122
assessment, *see also* collection assessment
  needs assessment, xiii
audio, physical formats, 17
  compact discs (CDs), 18, 22
  legacy formats, 17–18
  preservation, 20–21
  SACDs (Super Audio Compact Disc), 18
audiovisual media formats, *see* media

B

BabelScores, 82
Baildon, Michelle, 102
Bandcamp, 12, 16, 51, 139
  source for scores, 12
B1G Ten Academic Alliance (BTAA) "B1G Collection," 75
Binding scores, 13, 136–137, 155–157
Black composers, *see also* diversifying collections
  absence from commercial streaming sites, 92
  access on YouTube, 92
Boddie, Avery, 99, 101