



# Introduction

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and  
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THE IDEA TO present a collection of papers devoted to the problems surrounding music and fine arts collections in general libraries emerged during a 1969 ALA conference at which the music librarian on the editorial team attended the art librarians' section meeting. He was acting on behalf of a movement within the Music Library Association directed toward cooperation with other professional organizations. The purpose of that movement was to bring information about music library matters to nonmusic specialists, and also to give music librarians access to information in fields related to their own. One result of the dialog which began at that time was the planning of the present issue of *Library Trends*.

Comparing the worlds of art and music librarianship, the editors felt that most of the contributions to the fields of art and music librarianship that have been made during the last two decades have focused on concerns of the academic specialist librarian and his clientele—scholars, students, museum curators, etc.—and that music and art librarians have tended to associate with scholarly organizations comprised of actual and potential readers and users rather than with general library professional organizations. A survey of the literature revealed, not surprisingly, that most of the contributions to art/music librarianship or bibliography have been published in the specialized library press or in scholarly journals. It became quite obvious that too little had been done to inform the generalists—typically the administrators or heads of large functional departments such as personnel, cataloging, resources and preparations—in general libraries of the particular problems entailed in the administration of art and music collections.

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That the publishers of *Library Trends* are willing to devote an issue to music and fine arts in the general library can be seen as clear recognition of the following facts: (1) that there are appreciable differences between these two collections and the rest of the library; (2) that they present different problems with regard to staffing, financing, and acquisition of materials; (3) that their bibliographical control is different and often more difficult; (4) that their use must be regulated differently; and (5) that while physical access should not be hampered, physical protection of the collections must be emphasized at all times.

Art and music collections everywhere are growing at a rapid pace and their proper care and maintenance demands, from year to year, a larger slice of the total library budget. The cost of art and music materials is higher to begin with, and there is a costly array of special machinery and equipment involved that is unheard of in other administrative units of the library. It is not the science, technology, or business departments, but the art and music departments which are frequently the busiest parts of the library. Since America has become the pacesetter of the contemporary art world there has been a corresponding surge of interest. Many more students have taken up the study of art or art history than ever before and there is now a demand by the general public for such things as art reproductions in the form of photographs and slides, color prints and even for three-dimensional replicas of sculpture. To books and periodicals have been added posters, original graphics and other works of art on paper, while in the music collection, long one of the most loved and popular departments of the American public library, books and scores and discs have been supplemented by tapes and cassettes. Some libraries loan framed original lithographs and silkscreen prints, and some have rental collections of musical instruments. Nowhere better than in the art and music departments does the library succeed in fulfilling its social role which includes bridging the gaps between the many and the elite, the educated and the people in search of an education or of meaning for their lives.

As indicated earlier, the reader of this issue is presumed to be a generalist, perhaps the director or chief executive officer of a library with a growing arts department. He may be a student of library service or perhaps a specialist in a technical area of librarianship such as cataloging, acquisitions, or systems development. The contents of this issue are not intended for the practicing art or music librarian who, as a specialist, must meet his own needs for information and further professional education in more specialized periodicals such as *Notes*,

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the *ARLIS/NA Newsletter*, and the *ARLIS/UK Newsletter*. This does not mean that the authors of the present collection of articles "talk down" to their readers, nor does it mean that workers in other fields of specialized subject librarianship will not find these articles useful; indeed, we hope that some may be stimulating.

Topics related to art and music librarianship have been dealt with from time to time in the pages of *Library Trends*. We have counted a total of twenty-six articles relevant to art and fifteen to music librarianship. It has been the case explicitly only twice, once in the splendid issue devoted to "Music Libraries and Librarianship," edited by Vincent Duckles, and in "Trends in Archival and Reference Collections of Recorded Sound," edited by Gordon Stevenson. There were, however, many more issues containing important contributions to fine arts librarianship that did not get prominent mention in the titles of the issues in question. A few of those will be mentioned here; others are listed in the bibliography at the end of this introduction. In October 1952, then Assistant Chief of the Music Division of the Library of Congress, Edward N. Waters, wrote ostensibly on "Special Library Education" in general but really on the problems of training music librarians, describing a situation which does not seem to have changed much at all in the last twenty-two years. Also relevant to the topics discussed in the present issue, although in an even more oblique way, is Rose Vormelker's "Special Library Potential in Public Libraries," in the same early issue.

*Library Trends* of October 1955 is dedicated to "Special Materials and Services" and edited by Andrew H. Horn. This number contains two articles that have been cited as classics in the literature of art and music librarianship ever since: May D. Hill, "Prints, Pictures and Photographs," and Vincent H. Duckles, "Musical Scores and Recordings." There was an antecedent to Hoffberg's article in the present issue in John Cook Wyllie, "Pamphlets, Broad-sides, Clippings and Posters," in the same issue, which emphasizes the care and preservation of these ephemera.

For music departments the thoughtful analysis by Gordon Stevenson of "Discography: Scientific, Analytical, Historical and Systematic" is an indispensable selection and buying guide. Other facets of art librarianship are a little more deeply submerged in issues entitled "Library Uses of the New Media of Communications," C. Walter Stone, issue editor; "Group Services in Public Libraries," Grace T. Stevenson, issue editor; "Trends in College Librarianship," H. Vail Deale, issue editor; and "New Dimensions in Educational Technology

for Multimedia Centers," Philip Lewis, issue editor. The October 1971 issue, edited by Helen H. Lyman, deals with art and music under the aspects of "Library Programs and Services to the Disadvantaged." "Library Services to the Aging" is the title of the January 1973 issue, which is devoted to another special sociological and age group of library patrons that make use of the resources of the art and music departments; the editor is Eleanor Phinney.

There is one issue devoted to the problems of urban main libraries that is recommended background reading for the articles in this issue by Fêng, Dane, Myers and Miller: "Current Trends in Urban Main Libraries," Larry Earl Bone, issue editor. Readers who want to learn more about the problems of providing adequate physical quarters for art and music collections will find some guidance in David C. Weber's issue on "University Library Buildings," especially in "Quarters for Special Collections in University Libraries," by Cecil K. Byrd, and "Branch Library Planning in Universities," by Robert T. Walsh.

It has not been deemed necessary by the editors to expand this brief literature survey to include articles that have appeared in journals other than *Library Trends*. An attentive reading of the references to the various articles will provide the reader with an excellent literature survey on the topics discussed. However, attention may be drawn to a few recent works of wide scope which are not specifically cited by the contributors: *Reader in Music Librarianship*, edited by Carol Bradley, and articles in the *Encyclopedia of Library and Information Science* on "Art Libraries and Collections," "Art Literature," "Music Libraries and Collections," and "Music Literature and Bibliography."

Integration as well as a well-rounded view are stated objectives of *Library Trends*. The editors initially attempted to meet these objectives by composing a tentative outline of contents in which the articles were arranged thematically, covering all aspects of the problems that seemed important. This approach did not work entirely because it was not always possible to find authors for all the topics that seemed worth dealing with. Regrettably, therefore, the articles assembled here do not cover all aspects of the subject which gives the present issue its name. Unfortunately, a proposed article on school libraries—art and music in media centers—did not materialize in time for our deadline. This topic is yet to be covered in the literature. Another missing article is on audio equipment. We were less concerned about that omission, because a good deal of information has been published in journals which give facts, data and recommendations for equipment purchases. A good study of cassettes appeared in *Special Libraries*, May/June 1972:

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"Audio and Video Cassettes; Friend or Foe of the Librarian?" by Arthur Poulos. The new magazine *Previews* features up-to-date specifications and suggestions regarding all sorts of audiovisual hardware.

Contributions have been grouped into: (1) articles of a programmatic character in which broad policy is discussed; (2) descriptive surveys of the art and music departments within the organizational framework of general libraries, and (3) articles that deal with special topics of art/music librarianship, such as the lively area of physical and bibliographical control for special art and music library materials, formal education and professional preparation for subject librarianship in music and art, library cooperation, and preservation.

While some articles give particular emphasis to practices of the authors' own libraries—and properly so, to provide some sense of specificity in the issue—most take a more general view of problems in their national context. We believe this balance of approaches is suitable for a collection of essays that deal seriously with the concept of "trends."

Finally, we would like to remind the reader once again what this issue is not: it is not on art and music libraries that lead autonomous or semiautonomous existences as departmental libraries in academia, music or art school libraries, museum libraries or separate public music or art branch libraries in large urban systems; nor is it about the music department of the Bibliothèque Nationale or the Prints and Photographs Division of the Library of Congress. In our selection of topics we were guided by the consideration of the things that can be accomplished at the community level in the single-library community, whether it be large or small, and whether the community is a town, a small city, a college or a university.

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