Local Assessment of Music Libraries and Information Services:

The Present and the Future

MUSIC LIBRARY ASSOCIATION

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

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PREFACE

Concern for the future of music libraries on the part of both the Music Library Association and the National Association of Schools of Music prompted the formation of a project to consider issues of common interest to music libraries, music librarians, and the academic music community. A nine-member task force drawn from the membership of MLA, NASM, and NASM staff first met in June 1992. After consideration of a preliminary report by members of MLA and NASM, the current document was drafted at a second task force meeting in April 1994. Technology and its impact emerged most frequently in discussions about challenges and opportunities faced by music libraries of all sizes, in many different contexts. While technologies change continually, many basic issues of collections and services remain constant. Questions about what changes and what does not are always current. Given the rapid pace of technological and contextual change, periodic revision of this document will be necessary in order that MLA, NASM, and their constituents have the most effective means for answering these questions and planning the future.

This document is designed to assist institutions, programs, and individuals making local analyses and assessments regarding music libraries for the purpose of:

    A. Examining the viability of current collections, procedures, and systems
    B. Planning for the improvement of current collections, procedures, and systems
    C. Assessing the need for new collections, procedures, and systems
    D. Planning for new collections, procedures, and systems

The document also assists users to develop a comprehensive understanding of issues concerning music libraries both in and among institutions of higher education in the United States. While the text reflects attention to issues and concerns expressed by the sponsoring organizations, it is not presented as a policy position of either or both of the sponsoring organizations. It is intended only as a resource document for those involved with efforts to develop and improve the work of music libraries.

The document helps users consider the following fundamental questions and issues at the local level:

- How are music library collections, procedures, and systems correlated with applicable missions, goals, and objectives of both the institution and the music unit?

- What are the basic elements of the music library operation and how are these elements best integrated to achieve applicable missions, goals, and objectives?

- What overarching policy issues should be considered and monitored as music library collections, procedures, and systems evolve?

- How can all influences, conditions, mechanisms, and aspirations best be integrated to support a positive and productive music library, now and in the future?

INTRODUCTION

The success of the music unit of any institution of higher education depends on many factors. It is clear, however, that the music library constitutes a central resource. It provides a critical link between past and present, serves students and faculty, and supports performance and scholarship. Its personnel are integral to the work of teaching and learning. Indeed, music programs in American higher education could not have received the worldwide renown they enjoy without the continuing dedication and expertise of librarians and thousands of their colleagues who teach, create, perform, pursue research, and serve both their institutions and the community.

In recent years, new opportunities have appeared and thus new issues have been raised concerning the future roles, responsibilities, and contributions of music libraries. These policy questions are being addressed from many perspectives, including interrelationships among collections, technologies, curricula, and resource agendas. The result has been a new level of deliberation about the nature of information and information services. While issues can never be settled in detail for the nation as a whole, they can be re-explored in the context of each applicable set of mission, goals, and objectives. In local settings, overarching questions can be illuminated, analyzed, and answered without destroying the diversity that is so central to the success of our nation's higher education system.

As institutions and music units within them review policies and procedures concerning libraries, there is a need to determine and focus on critical issues, and simultaneously to compare what is being done or contemplated with aspirations and realities. The purpose of this document is to provide a foundation, or perhaps a springboard for such considerations at institutional and programmatic levels: basic sets of questions address comprehensive sets of issues and focus action on content rather than on evaluation technique. This focus is chosen because the issues are complex and the stakes high for individuals, libraries, music units, institutions, and the future of our nation's cultural life.

Although the document embraces logic and orderly reviews of issues, the Task Force has no illusions about creating a science. Too many of the important problems cannot be quantified; too many conditions are unique to specific institutions and programs. We know that, overall, music libraries in American higher education represent a world of vast scope and incredible richness. In and of themselves, these libraries encompass vast bodies of knowledge and skill both in their collections and in the expertise of their staff. These capabilities are distributed over a broad range of intellectual and operational territory. Each library, institution, program, and individual thus undertakes only a portion of what is possible.

This document has been developed with recognition of the fact that no two libraries, institutions, or music programs are exactly alike. It follows, therefore, that no two sets of collections, procedures, and systems should be exactly alike. Thus, we eschew aspirations for national standardization, and seek a more modest objective: to provide a resource for applications of local expertise to local concerns. The following text is intended to facilitate analysis prior to action, recognizing that the depth, scope, and effectiveness of such analysis will have significant influence on the quality of the result.

Using the Assessment Document

Following a brief overview of major issues, the document provides sets of questions related to a broad array of topics that impact the operation of music libraries.

The document is structured so that sets of questions about each topic can be used alone. The entire set of questions can also be used comprehensively either in the order presented or in some other order. Although the text contains many useful questions, it does not purport to contain every question pertinent to every library, institution, or program, nor will every question be relevant to every situation. Often, similar topics are approached from different perspectives. Individuals wishing to utilize the document comprehensively

will want to be judicious in eliminating or emphasizing multiple perspectives on similar questions, depending on the nature and scope of their own projects.

Much successful work in music and music librarianship relies on inspiration born partially from vast reservoirs of knowledge, skill, and experience. The rationalized approach presented here is intended to provide a better basis for intuitive thinking rather than to replace intuition and inspiration with procedure.

Although this assessment is based on a series of questions, the questions posed have no standard answers. The best answer for one library, institution, or music unit may be quite different from the best answer for another. The questions do push users in the direction of consistency among various policies and practices. They continue to ask to what extent what is being done or proposed will meet expectations, aspirations, and declared purposes. This approach to consistency should not be confused with advocacy for standardization, nor with pursuit of consistency for its own sake. Considerations about consistency should help produce approaches and systems where parts contribute to wholes and where there is some protection from unintended effects that often result from even the best-laid plans.

OVERVIEW

The nature of information exchange has been fundamentally transformed. The printed word is rapidly being extended by the use of electronic information. Many current methods of sharing knowledge and ideas are radically different from those of even the recent past. Although in the foreseeable future, music libraries will continue to collect traditional formats—books, scores, and recordings, for example—the major challenge will be to extend and integrate new information technologies. The emphasis on information and the means by which it is transmitted should not, however, obscure the difference between information and knowledge, or between information and ideas.

Technological Influences

Technological advances are responsible for many changes that have impact not only on the speed and scope of information sharing, but on virtually all aspects of the library's structure. Technology influences decisions regarding such issues as budget, acquisitions, services, staffing, and space. Increasingly, these issues are considered not only locally by individual libraries, but also regionally, nationally, and even internationally. Certain constraints, particularly funding and space, encourage institutions to collaborate and cooperate rather than to compete.

One of the most important issues related to technology is the impact it has on the people who seek and disseminate information. As means and methods continue to evolve, so do the roles and responsibilities of library professionals and library users. New conceptual and organizational structures require new information system designs. These will bring changes to both instructional programs and research methods.

Collections and Services

It is no longer possible to consider a library's collection as consisting solely of the printed materials and recordings physically present on the shelves. The "collection" must now also include those resources available through electronic and other means, as well as the services and equipment that make such access possible. This change in the concept of "collection" thus has ramifications for the acquisitions budget, which must accommodate both traditional and electronic formats. In some cases, the purchase, maintenance, and upgrades of the hardware and software necessary to access the new formats must also come from the acquisitions budget. The increasing complexity of the collection forces consideration of priorities regarding ownership and access, participation in consortia, use of space and facilities, and the needs and priorities of patrons, including remote users.

Technology can be costly and may force difficult decisions regarding the acquisition of materials in traditional formats. At the same time, it opens up possibilities of remote access to materials beyond the institution. While remote access is among the factors that have encouraged participation in regional and national consortia, decisions must still be made as to who will acquire what.

Preservation is an issue for every library. Not everyone will be able to preserve everything; decisions must be made as to who preserves what. Awareness of constituent need is important in determining preservation formats—scores must be useful on a music stand, for example. From a wider perspective, it is important to remember that libraries have the responsibility to preserve evidence of cultural history, especially that of the local, regional, and national culture of which they are a part.

Among the issues requiring attention with regard to collections and services are the following:

- Acquiring new technology generally involves a major investment of funds, but the first investment should be one of time—prioritizing, planning, investigating possibilities, and making choices.

- As new information structures are developed, it is important to be aware of the possibilities for wide applications. For example, as electronic print, audio and visual databases are established and continue to develop, the need for "shareability" should be considered. Institutions and music units need some level of involvement in research concerning the use and application of new technology. The scope and depth of such involvement is based on goals and objectives.

- Increased possibilities create increased demand, especially for reference services. Music libraries must consider the ramifications for staff time, training, and priorities, as well as the possibilities for user "self-education."

- Collection assessment becomes even more crucial in light of decreased funding and increased access through technologically linked consortia.

- Decisions regarding technology for the music library must be made with reference to the goals and objectives of both the music unit and the institution.

Administration and Operations

Increasing complexity in the collections and services of the music library require heightened cooperation and refinement of working alliances among all constituents affected by the library: library staff, faculty, administration, students, other academic units and libraries, and the community beyond the institution. Technology has blurred distinctions between libraries and other entities such as computing centers and media centers, creating opportunities as well as operational challenges. As administrative and operational standards evolve, it is important that the music unit and especially the music library be part of the planning and the process. In addition to their importance in the design of information services, library professionals have much to contribute to the development of curriculum, programs and services in the music unit and the institution. It is important that library professionals be involved in such changes, for all involve the use and development of the library and its collection.

The relationship of the music library budget to the music unit's budget may be a critical factor, especially since technology in libraries requires a continual commitment to equipment, software upgrades, staff retraining, and user education.

Legal and ethical issues increase with the proliferation of technology. How is intellectual property to be protected? How are user fees and site licenses negotiated? Do current fees and compensations encourage or retard access? How is the concept of "fair use" understood by all parties? Existing copyright laws are subject to a wide range of interpretation, and do not deal adequately with issues related to electronic transmission and broadened access. Although the federal government has the responsibility for writing laws and regulations, institutions need to uphold the law and to establish policies that assist all members of the academic community in doing the same.

The support of professional development for library personnel becomes more critical as the complexity of the field evolves. Participation in workshops, networks, and professional associations enables library staff to keep abreast of an ever-changing field and to make wise decisions in unique, local contexts.

The future of music librarianship depends upon continuing development of well-trained and well-qualified individuals. In the face of a decline in the number of institutions offering professional library training and the rise in the complexity of the field, the Music Library Association has developed guidelines and publications that relate to the training of music library professionals. In addition to familiarity with these resources, it is important that institutions consider what experiences in the music library are available to undergraduates, and how those experiences might impact consideration of music librarianship as a career.

Change, and particularly technological change, excites many people, but makes many others uneasy. Various human reactions of fascination with, fear of, and resistance to change must be taken into account. This range of reactions can be found equally among library staff, faculty, administrators, and students. Encouraging positive attitudes toward new means and methods can be as important as inculcating the skills necessary to use them.

Relationship with Curriculum and Scholarship

In addition to the need to involve library professionals in the curricular planning process stressed above, it is important to note the many opportunities to integrate library resources with course work, performance preparation, and research. Such integration not only increases the acquisition of knowledge, but, perhaps more importantly, develops skills that enable further learning. While such integration has been normal at the graduate level, it is increasingly important that undergraduates have a broad experience with information systems. Taking advantage of new possibilities may require substantial course revisions and new levels of cooperation between faculty and library professionals in developing the scholarly capabilities of students.

The proliferation of information and information sources requires increased skills in critical thinking. Sorting, ordering, understanding, and evaluating information is more important than compilation. Information sources require the same level of critical appraisal as the information they provide. In addition, technology is changing the way that research is conducted, and it is important to consider how the necessary changes in approach are to be taught.

There are at least two routes for teaching information competencies. One is to integrate library use in courses in music history, literature, theory, and performance, while the other is to offer specialized courses in information sources. In either case, it is important to recognize the pedagogical role of the library and its staff.

One aspect of the curriculum that is experiencing rapid change involves off-site students. Linked to the institution by electronic access, these students and the programs of study they pursue demonstrate alternatives to traditional education. These alternatives raise numerous questions, including those related to residency, tuition, and the library services required.

Looking Ahead

Comprehensive planning that encourages flexibility and awareness of opportunities will be critical as libraries, and indeed all institutions, look to the future. In the institutional context, planning, policy development, and decision-making will need to involve increased levels of collaboration and cooperation among professionals from the music library, music unit, computing and media centers, and administration. In a wider context, regional cooperation, in addition to decisions based on institutional missions and goals, will be increasingly important in developing a thoughtful diversity of resources and making them available to a widening constituency. In effecting careful management of diminishing resources, it will be necessary to consider decisions first in light of local and regional impact.

QUESTIONS FOR LOCAL USE

I. THE CONTEXT FOR PLANNING AND EVALUATION

Every music library operates in an institutional context, and each institution is shaped both by its own mission and goals and by the larger social context in which it operates. Evaluation and planning at the local level must therefore take into account elements and issues that impact the institution at large as well as those specific to the library and music unit. Well-defined and clearly articulated goals and objectives at all levels enable clear thinking and realistic planning.

Goals are broad statements of aim, the needs toward which efforts are directed; objectives are the specific steps for reaching goals. Goals should imply something less remote and more definitive than mission, while objectives should be components measurable in time, numbers, dollars, or specific activities. In each institution, mission, goals, and objectives should be translated into action plans.

A. Beyond the Institution

Every music library works in a context generated by a complex of forces beyond the institution. An assessment of this context is important as a foundation for the continuing study both of objectives and of other elements related to the library.

1. What elements of the national condition have specific relationships to the ability of the institution to offer programs in music? (For example: demographics, economics, cultural directions, various political incentives and agendas, overall artistic environment.)

2. What elements of state, regional, or local conditions relate to the institution and its resources in music? (For example: musical culture, similar offerings in nearby institutions, special needs in the region, governance, and funding agencies beyond the institution.)

B. The Institution

All music libraries are affected by the institutional context in which they operate. Whether this context is as part of the music program of a college or university or as an independent school of music, the institutional mission—to the extent that it is defined as the framework for operations—has tremendous influence.

1. What are the overall institutional goals and objectives with respect to music programs?

2. What are the factors, stated or not stated, which seem to be guiding decision-making at the institution?

3. How consistent has the institution been with respect to its overall mission and goals? What is the probability that the mission and goals will remain constant?

4. What is the structure of the institutional library and information system and how does the music library operate within it? Issues of governance, finance, technology, and personnel will all be affected.

5. What other units of the institution impact the functioning of the music unit and the music library, and how do they interrelate (for example: computing centers and media centers)?

6. What provisions exist that enable the music unit to capitalize on ideas and opportunities that arise from a changing environment that may be outside the context of specific strategic or long-range plans?

7. Does the institution offer or have plans to offer programs for off-site students? If so, what are the ramifications for the music library?

C. The Music Unit

The music library supports the programs in music offered by the institution. In most places these will include liberal arts and professional undergraduate programs in music and may also include graduate programs, programs for precollegiate students, continuing education, and a variety of specialized programs. Thus, the music program as a whole has significant impact on the music library.

1. What is the stated mission of each program in music? To what extent are the missions of all music programs related? To what extent are these mission statements truly guiding each program, for example, as (a) the basis for making curricular decisions; (b) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs; and (c) the basis for operational decisions with respect to admission practices, selection of faculty and staff, allocation of resources? What degree of autonomy does the music unit have in setting the missions for its programs?

2. What are the goals and objectives that seem to be guiding the music unit? Special attention should be given to these at the baccalaureate, master's and, if offered, doctoral levels.

3. How consistent has the music unit been with respect to (a) its overall mission and goal, and (b) its size and scope? What is the probability that these will remain constant? What are the primary conditions that could alter them?

4. To what extent are goals and objectives guiding daily operational decisions as well as planning decisions?

5. To what extent can the music unit carry out its stated mission, goals, and objectives under current conditions?

6. What forces can generate the necessity for review of the music programs, and to what extent are the goals and needs represented by these forces consonant with those of the music unit?

7. To what extent must governance, and therefore determination of goals and objectives, be shared with other units of the institution?

8. To what extent are there ongoing procedures and mechanisms for review? Are these mandated in legal organizational documents of the institution or by some higher authority? Are they ad hoc? Who determines the procedures? Who has oversight responsibilities?

9. To what extent is there an organized process, either continuous or ad hoc, for developing goals and objectives for music programs and specific elements thereof? What office or mechanism has primary responsibility for leading the development process? What elements of the music library are involved in the process? How and to what degree is the music librarian involved?

10. What strategic issues have been identified as possibilities for future development? What are the implications for the music unit and the music library?

11. What provisions exist that would enable the institution to capitalize on opportunities arising from a changing environment outside the context of strategic or long-range plans?

12. What is the present and potential impact of distance learning on the music unit?

D. The Music Library

While dependent upon the mission, goals, and objectives of the music unit, the music library usually functions as an entity within both the music unit and, where applicable, the institutional library system. This dual alliance requires clear understanding and communication of the goals and needs of both constituencies.

1. How are the goals and needs of the music curricula and faculty supported by library resources? What is the mechanism for coordinating the goals and needs of the music unit with the resources of the music library? What changes in the music curricula may cause these goals and needs to change?

2. What are the goals and objectives that seem to be guiding the music unit and the music library? Special attention should be given to these at the baccalaureate, master's and, if offered, doctoral levels.

3. How consistent are the overall mission and goals of the music library with those of the music unit?

4. How consistent have the music unit and the music library been with respect to their overall mission and goals? What is the probability that these will remain constant? What are the primary conditions that could alter them?

5. How are mission and goals related to size and scope of the music unit and the music library? How is this relationship expected to evolve?

6. To what extent are goals and objectives guiding daily operational decisions as well as planning decisions?

7. To what extent can the music library carry out its stated mission, goals, and objectives under current conditions?

8. What forces can generate the necessity for review, both of the library and the music unit, and to what extent are the goals and needs represented by these forces consonant with those of the music library and the music unit?

9. To what extent must governance, and therefore determination of goals and objectives, be shared with other units of the institution?

10. To what extent are there ongoing procedures and mechanisms for review? Are these mandated in legal organization documents of the institution or by some higher authority? Are they ad hoc? Who determines the procedures? Who has oversight responsibilities?

11. To what extent is there an organized process, either continuous or ad hoc, for developing goals and objectives of the music library and specific elements thereof? What office or mechanism has primary responsibility for leading the development process? What elements of the music unit and music library are involved in the process? How and to what degree is the music librarian involved?

12. What strategic issues have been identified as possibilities for future development? What are the implications for acquisitions and funding of the music library?

13. What provisions exist that enable the music library to capitalize on ideas and opportunities that arise from a changing environment that may be outside the context of strategic and/or long-range planning?

14. What is the present and potential impact of distance learning on the music unit and the music library?

II. ELEMENTS

Many elements are involved in the operation of a music library. While each may be considered individually, all relate to one another, and all are affected by the issues that concern many aspects of intellectual work. The individual elements will be considered in this section; Section III, Issues, and Section IV, Correlations and Synergies, are concerned with multiple connections.

A. Governance

The functional position of the music library within the total library structure and with reference to other units within the institution must be clearly identified, and the responsibilities and authority of the individual in charge of the music library must be defined. There should be a close administrative relationship among all libraries within the institution so that music students and faculty may make the best use of library resources.

1. How is the functional position of the music library identified? Is this position understood by all constituents of the library? What is the process for defining this position?

2. What is the relationship between the music library and other libraries within the institution? What are the possibilities for administrative cooperation and/or complications? Which policies are consistent throughout the library system and which are not? What are the means for addressing these concerns?

3. To what extent must governance of the music library be shared with other elements of the institutional library system? How does this affect the ability of the music library to provide the resources needed by the music unit?

4. To what extent does the physical location of the music library affect issues of governance?

B. Personnel

The music library must be staffed by qualified personnel sufficient to meet the various needs of the music program. The circumstances of each music library, whether it is an independent unit, a semi-autonomous component of an institutional library system, or wholly contained in a central library, will dictate the specific staffing requirements.

1. How will future developments within the music unit and the music library—revisions to curricular programs and new library technology, for example—change the staffing needs of the music library?

2. How will future developments within the music unit and the music library affect individual library staff members? How extensive will changes in duties and responsibilities be? Are there provisions for staff members to learn to use new resources such as electronic networks?

3. To what extent are the music library personnel involved in curriculum development and design?

4. How feasible is it now and will it be in the future to engage specialized personnel and/or retrain existing staff? How is the music library currently staffed? How does current staffing affect development of collections?

5. Where do cataloging and technical services processing take place? How are they funded and administered? What is the impact of this structure on the functioning of the music library?

6. What provisions exist for the professional development of the music librarian and music library staff?

7. To what extent is there access to electronic information services concerned with professional issues? What policies, if any, govern this access? (For example, which staff members have access?)

8. To what extent does the music unit assign and integrate student assistants into the operation of the music library? What are the operational and pedagogical functions of this involvement?

9. To what extent does the physical location of the music library affect personnel issues?

C. Collections and Acquisitions

Institutions must maintain library holdings in music of sufficient size and scope to (a) complement the total instructional programs of the institution, (b) serve performance needs, (c) provide for individual learning, and (d) support research appropriate for its faculty. There must be a systematic acquisitions program compatible with appropriate needs. Materials in all formats required for the study of music—printed scores, books, periodicals, microforms, audio and visual recordings, archival materials, digital and other formats—must be the basis of the acquisitions program. Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.

1. How do current collections and resources support the instructional, performance, and research needs of the music unit?

2. To what extent are the music library personnel involved in curriculum development and design?

3. To what extent are the library's collections integrated into the unit's curriculum? (For example: bibliographic instruction, curriculum development, research and scholarship, and other collaborative efforts.)

4. Does the music library have a written collection development policy? How and by whom is it developed? What forces can generate the necessity for review of this policy, and to what extent are the goals and needs represented by these forces consonant with those of the music library and the music program?

5. To what extent does the physical location of the music library affect collections and acquisitions issues?

6. How will changes in faculty, administration, and curricula affect the nature of the collections and the acquisitions program?

7. How are anticipated curricular changes based, wholly or in part, on the library's collections and acquisitions program?

8. How will the development of technologies and available resources (remote access and electronic journals, for example) affect the nature of the collection and the acquisitions program?

9. How will cooperative arrangements (consortia, for example) affect collection development, remote access, acquisitions programs, and interlibrary loans?

10. How will the evolving balance between ownership and access be maintained in the local context, with reference to both traditional formats and remote electronic access?

11. Given the answers to questions 1-10, what kinds of collection(s) will the music library develop, acquire, or accept?

D. Services and Access

In addition to appropriate hours of operation, a music library needs to provide convenient access to information resources through complete and effective catalogs, indices, instruction, and other appropriate bibliographic tools. There should also be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan. Instruction in the use of the music library should be provided.

1. How are concepts of "services" and "access," both remote and physical, likely to change in the future?

2. What provision does the music library have for keeping abreast of current needs and available resources?

3. What will be the most effective means of providing access to all of the music library's resources and services? To the resources of other institutions? Who will have access to the music library's resources?

4. To what extent does the physical location of the music library affect services and access issues?

5. What provisions exist for meeting any increased demand for reference and circulation services?

6. Is statistical information on collection use maintained and available? How is this information used in determining policies?

7. What is the music library's relationship to national databases and catalogues? What responsibility does the institution accept to contribute information on its holdings to the national bibliographic system?

8. How will the music library instruct its staff and patrons in the use of increasingly sophisticated resources, including technologies?

E. Facilities

Facilities should be as centralized as possible to provide convenient access to all library holdings devoted to the study of music. There must be space allowing reasonable access to library resources, including collections, audio and video equipment, microform readers, and computer terminals.

1. What arrangements are needed to provide adequate space for and convenient access to materials? For example, are recordings and scores easily used in conjunction with one another?

2. What arrangements are needed to provide appropriate locations for materials? What is the impact of collection location on curricula, reference services, and other resources of the library? This issue is particularly applicable when collections are physically divided—for example, where there are divisions between central and music libraries.

3. To what extent does the music library subscribe to national library norms for collections growth space and user spaces?

4. What facilities will the institution's library system be able to offer patrons in the future? What facilities may be offered by the music library itself? In conjunction with other libraries in the system? What modifications will be required?

5. What are the space needs of the music library for installation of computer hardware?

6. What provisions does the music library have for storing materials in new formats?

7. To what extent is the music library technologically current? How is "technologically current" defined?

8. How does the music library allow for deterioration and obsolescence of technological equipment? What are the effects on purchase, maintenance, and replacement policies?

9. What will be the effect of developments such as electronic access to catalogs, indices, and databases on facilities and resources needed to accommodate and maintain them?

10. What is necessary to ensure that facilities comply with evolving state and federal regulations?

F. Finances

Budgetary support must be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered. Although fiscal policies may vary among institutions, it is desirable that the allocation for the music library be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person. An organized system of involvement by music faculty and students should exist to advise the librarian in planning short-and long-range fiscal needs most effectively.

The relationship of the music library budget to the music unit's budget may be a critical factor, especially since technology in libraries requires a continual commitment to equipment, software upgrades, staff retraining, and user education.

1. What contributions of resources does the music library receive from various units of the institution—the music unit, the general library, and the computing center, for example? How do these contributions influence the decision-making process with regard to issues such as curriculum and approaches to technology?

2. Is there a clear delineation of responsibility for how decisions are made regarding specific elements of the music library?

3. How will future trends in the information industry affect budgets of the music unit and the music library and their relationships to the budgets of the computing center, the facilities maintenance department, and other institutional units?

4. How and under what criteria will decisions be made regarding the proportions of funds used for collection and for access?

5. To what extent might reciprocal participation in local consortia and the sharing of resources beyond the institution's region have financial advantages?

6. Given the answers to questions in sections A, B, C, D, E, and F, what are the implications for music library financial policies including the purchase, maintenance, and replacement of equipment, and the proportions of funding used for collections and remote access? To what extent do these policies reflect the priorities of the music unit and the music library?

III. ISSUES

A. Values and Purposes

There is a fundamental difference between what is possible and what is needed. Music libraries must evaluate their collections and services with respect to the mission, goals, and objectives of the music unit that they serve.

1. What values and purposes seem to be driving decision-making in and for the music library?

2. What forces and change agents seem to influence the evolution of values concerning the future of the music library?

3. To what extent are the values and purposes identified consistent with applicable missions, goals, and objectives?

4. How do the collections and services of the music library relate to pedagogical values? How is the music library staff involved in the development of those values?

5. How do the values systems of the institution, the music unit, and the music library deal with the distinction between information and ideas, or between technological means and artistic/scholarly ends?

B. Technology

Technological advances will impact virtually every aspect of a library's structure—budget, acquisitions, services, staffing, and facilities. The abundance of technical options requires careful decision-making. Since technology expands what can be done, questions about what should be done become increasingly critical. Decisions regarding technology for the music library must be made with reference to the mission, goals, and objectives of both the music unit and the institution. It must also be remembered that new technologies, however impressive, will not correlate, integrate, or synthesize in the manner of an expert individual, nor will they solve all problems.

1. What means does the music library have of learning about technological advances and evaluating their appropriateness in given contexts?

2. Is the investment of time in planning and prioritizing commensurate with contemplated investments of resources in technology?

3. Technology is constantly evolving; systems rapidly become outmoded. Given the short useful life of many technologies, what means are there for evaluating present use and future needs when making acquisition decisions?

4. To what extent are new generic library technologies appropriate to the music library?

5. To what extent might the cost and use of technology be shared by other constituencies within or beyond the institution? How might this sharing be conceived and coordinated?

6. What responsibilities does the institution have for involvement in projects such as cataloging and the development of national data banks? To what extent are such projects based on reciprocity?

7. What other resources will be required to accommodate new technology—space, facilities, and staff updates, for example? Are these resources available?

8. How will the allocation of resources to acquire and maintain technology affect other aspects of the library's operation—acquisition of materials in traditional formats; catalog maintenance; and staff requirements, qualifications, and assignments, for example?

9. How will the music library address the diversity of attitudes toward technology held by staff, faculty, and students?

10. How does the institution define what technological skills are considered necessary for students, faculty, and staff? What are the appropriate means of teaching these skills? What role does the music library have in such instruction?

11. How can the music library be involved in the development of means for bringing technologies and users together? (For example: software and hardware choices, catalog protocols)

12. How will the music library bring technological issues, needs, or problems to the attention of decision-makers who may not be directly involved or interested in technological concerns?

13. What are the implications of distance education on remote access capabilities? How will the music library address questions of finance, tuition, licensing, technical support, instruction, and evaluation that come with the individualization of access?

14. What are the institution's attitudes toward and policies for providing subsidized access to information for various constituents and communities, within and beyond the institution?

15. Given all the issues above, what approaches, issues, procedures, and evaluation mechanisms should be included in planning for acquisition and use of technology?

C. Consortia and Networks

As information resources expand, institutions must consider what resources need to be physically present and which ones can be accessed via electronic means, interlibrary loans, or other methods.

Libraries of all sizes must realize that decisions made by consortia, networks, national and international standards organizations, national libraries, and large research libraries do affect the entire library community. For example, the establishment of national standards and a database for cataloging required all libraries to conform if they wished to act in a cost-effective manner. At the same time, all institutions must realize that participation in networks and consortia implies reciprocity, and that all members have a responsibility to contribute to the resources and maintenance of such systems. It is important that all kinds and sizes of libraries have input on major decisions.

1. How does participation in consortia and networks affect the work of the music library as it supports the goals and objectives of the music unit? (For example: resource allocation, collection development, facilities use.)

2. How are the needs and responsibilities of all members of a consortium to be met? Are the interests of both large and small institutions served, for example?

3. How are the legal and ethical issues associated with networks to be anticipated and handled? For example, how are laws and regulations interpreted by the institution to protect intellectual property when scores, sound materials, and other information are transmitted electronically? Is the concept of "fair use" understood by all parties? How are user fees and site licenses negotiated? In what ways will pricing structures encourage or impede free flow of information, access, and scholarship?

D. Future of Research, Scholarship, and Performance

1. How do technology and the proliferation of information affect the way that research, scholarship, and performance are carried forth and supported?

2. How are research and the availability of library resources integrated in course work? What attention is being paid to this integration at the undergraduate and graduate levels? What types of cooperation between faculty and library professionals will be needed to develop the research, scholarly, and performance capabilities of students served by the music unit?

3. To what extent is faculty research integrated into the instructional setting? Do faculty (a) model research and scholarship for students; (b) involve students in applications of research to course work and performance; (c) involve students in applications of technology to research? How do library services relate to the answers to these questions?

E. Information Competencies and Knowledge of Information Systems

Rapid changes in the range and means by which information is accessed create a need to restudy the balance between skills development and conceptual understanding in many aspects of the curriculum. Learning how to work with something is different than learning how it works. Technical facility is not the same as information competence; search logic, strategies, and evaluation become increasingly important.

1. How do these changes in means of access impact the specific programs of the music unit and the music library?

2. How are the necessary changes in approach, as well as the information competencies, to be taught?

3. To what extent is bibliographic instruction to be achieved through specialized courses in bibliography and/or through the integration of library use in music history, literature, theory, performance, performance practice, and pedagogy courses?

4. What will be the pedagogical role of the library and its staff?

5. How will the information competencies of faculty be kept current? Many students feel more comfortable with new technology than their elders, a situation that produces concern in many faculty members.

F. The Preparation of Future Music Librarians

While degree programs in music librarianship are at the graduate level, preparation can begin during the undergraduate years. As the field of music librarianship becomes increasingly complex, the competencies required for successful music librarianship and for the professional and pre-professional preparation of future music librarians continue to evolve. Institutions concerned with this issue may wish to consider the following:

1. What are the competencies currently needed in the music library profession? How are these likely to change over the short- and long-term?

2. How can these competencies be addressed in the course of various liberal arts and professional degrees?

3. What preparation does a student need before reaching a professional librarianship program? What undergraduate preparation is appropriate?

4. What aptitudes and inclinations in a student signal a potential for music librarianship?

5. What experiences and guidance are available to undergraduates that enable prospective music librarians to consider this career path?

Note: for further information, see Music Library Association, *Music Librarianship: Is It For You?* in the bibliography.

G. Preservation

Preservation is an important issue for every library. Not everyone will be able to preserve everything; decisions must be made as to who preserves what. Awareness of constituent need in such areas as performance and scholarship is important in determining preservation formats. From a wider perspective, it is important to remember that libraries have the responsibility to preserve evidence of cultural history, especially that of the local, regional, and national culture of which they are a part.

1. Does the institution have a preservation policy in place? How and by whom it is funded?

2. How does this preservation policy integrate with the national preservation agenda?

3. How does the preservation policy take advantage of new technologies?

H. Library Resources, Curricula, and Instruction

The opportunities to expand the connections among library resources, curricula, and instruction are legion. Taking advantage of these opportunities will require new levels of communication, collaboration, and cooperation among faculty, library personnel, and administrators.

1. How do the institution's policies for curricular planning support connections among program content, the implications of that content, and the availability of information systems, technologies, and resources?

2. What are the relationships among curricular objectives, content, and means with regard to teaching and assigned work? If one of these elements changes, what are the implications for the others? For example, what is the impact of interactive technology on teaching?

3. With respect to use of library resources and information systems, what differences in approach and emphasis are needed among various curricula and course objectives at the undergraduate and graduate levels? How does the institution address these needs?

4. In particular courses, programs, and curricula, and in general, to what extent (a) is technology being taught, or (b) is technology being used to teach? How does the institution address the use and evaluation of technology in instructional settings?

5. What do the answers to questions 1-4 above reveal concerning study assignments; artistic, intellectual, and technical competencies expected; and the weights given to different competencies in different courses and curricula?

6. Does the institution have a mechanism for supporting communication, collaboration, and cooperation in the development and implementation of curricula?

7. What competencies will be needed to work in the music fields of the future? How are these competencies to be anticipated and accounted for in the curricula, the library, and the relationship between the two?

8. To what extent is there a mechanism for reviewing new technological capabilities in light of current and evolving curricular goals and instructional techniques?

IV. CORRELATIONS AND SYNERGIES

There are multiple interrelationships among contexts, elements, and issues. Although some of these correlations will be found in almost every instance (the impact of technology on services and personnel, for example) many will be unique in local contexts. For this reason, it is important that decision-makers identify all the elements of the specific, local situation, and consider the many ways that these elements relate and interact. It may be useful to consider the following examples:

1. To what degree can the music unit and the music library carry out their stated mission, goals, and objectives under current and projected conditions?

2. How does the answer to question 1 relate to the functioning of the music library within the music unit, institution, and broader contexts? To what extent are there synergies among the elements of the composite music library operation? What elements need the most attention?

3. How might future trends in funding—at the federal, state, institutional, and music unit levels— affect the overall operation of the music library?

4. How might developments in curricula at nearby institutions affect the music unit and the music library? What decisions can be made with regard to competition and/or consortia?

5. How might changes in institution-wide policies and national trends regarding promotion and tenure affect faculty scholarship, and thereby the budgets and collections of libraries?

6. How can the music collection (a) address/service local and regional needs; (b) develop area-specific collections; (c) devise area-specific strategies for incorporating public schools into research activities?

7. What are the primary futures issues (such as evolution, radical changes, risks, opportunities) facing the music library, including, but not limited to, finances? What are the primary analysis and planning questions associated with these issues?

LOOKING AHEAD

Although most music libraries will face many of the same changes and developments in the future, each will ultimately make decisions based on its own situation and the mission, goals, and objectives of the institution and local situation it serves. Although decisions made at one institution may or may not be applicable at another, libraries of all sizes should be aware of and offer input to national or regional projects so that the needs of their particular populations will be represented. There is a need to look comprehensively at the context of each music library within and beyond the institution it serves.

Comprehensive planning that encourages flexibility and awareness of opportunities will be critical as libraries, and indeed all institutions, look to the future. In current circumstances, knowing the best questions is often more important than having specific answers. A primary challenge is to help each other think comprehensively.

Although change in some contexts is inevitable, there are values that remain timeless. The ideals of artistic excellence and scholarly growth will continue to be the basis for considerations of the capabilities, possibilities, and purposes of music libraries.

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