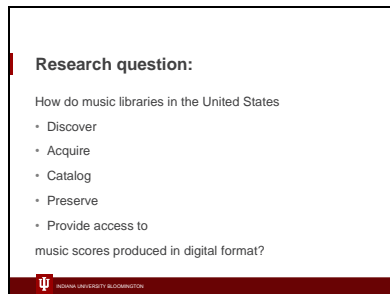


Slide 1



Hello. My name is Chuck Peters, and I am the Head of Music Cataloging at Indiana University in Bloomington, Indiana. My topic today is “Acquiring new music from unconventional sources: PDF copies in the library.

Slide 2



Research statement

My research project is to study how music libraries in the United States discover, acquire, catalog, preserve, and provide access to music scores that are produced in digital format—mainly PDF.

[From the abstract]: Music libraries are accustomed to doing business with traditional vendors to acquire printed scores from well-known publishers. But now they are receiving scores in PDF or other digital files more frequently than ever before. Much of this music is available in file format only, and is requested and supplied directly from the composer.

Slide 3

SECTION TITLE GOES HERE IF NECESSARY

PDF scores have an impact on:

- Acquisitions
- Cataloging
- Archiving
- Patron use

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While each library's experience can be different, digital scores are outside the routine workflows for acquiring and processing music. Non-print scores can represent a significant percentage of new music to be acquired; therefore, the format cannot be ignored by libraries. Producing and distributing scores in digital format has an impact on every aspect of the library process. Acquisitions, cataloging, archiving and patron use all are affected.

Slide 4

SECTION TITLE GOES HERE IF NECESSARY

Composer expectations

- One-time use
- Circulating print copy
- PDF accessible for print on demand

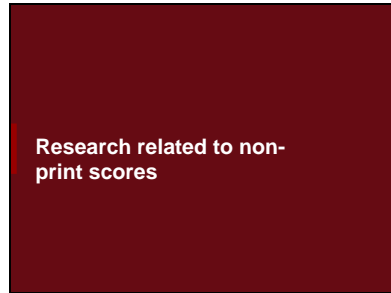
Library concerns:

- Copyright, fair use, first sale doctrine

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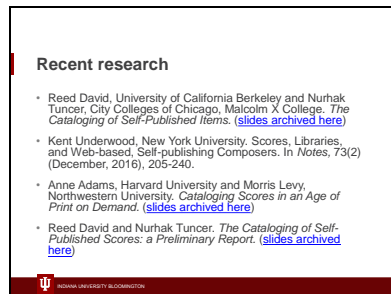
Composers who provide these scores to libraries have differing points of view about patron access. The approach to, and use of non-print scores can be very different from the way printed music is treated. For example, some composers provide the PDF to be printed one time only. Others expect the library to create a print copy to circulate. Still others want the PDF to be posted so that patrons may print on demand. The library attempts to accommodate composers' wishes, while operating within the laws that govern copyright, fair use and first sale doctrine.

Slide 5



There has been recent research that leads up to my topic: For the most part, these projects focus on the self-published aspect of the music, but not on the format.

Slide 6



Here is a sample of recent research:

Reed David, University of California Berkeley and Nurhak Tuncer, City Colleges of Chicago, Malcolm X College. *The Cataloging of Self-Published Items*. Music OCLC Users Group annual meeting, 2016 (<http://musicoclcusers.org/meetings/2016-presentations/>)

–looked at challenges to the cataloger (how to identify the publisher, when to input a new record, etc.)

Kent Underwood, New York University. Scores, Libraries, and Web-based, Self-publishing Composers. In *Notes*, 73(2) (December, 2016), 205-240.

–His work was to measure the self-publishing activity of composers from their websites, and to look at the impact on libraries.

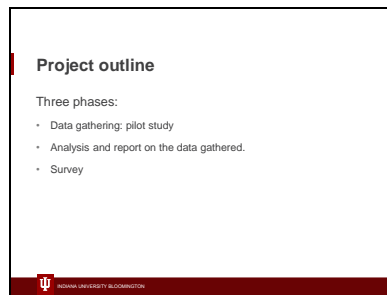
Anne Adams, Harvard University and Morris Levy, Northwestern University. *Cataloging Scores in an Age of Print on Demand*. Music OCLC Users Group annual meeting, 2017 (<http://musicoclcusers.org/meetings/2017-presentations/>)

–studied the print on demand aspect of self publishing, and its challenges to catalogers.

Reed David and Nurhak Tuncer. *The Cataloging of Self-Published Scores: a Preliminary Report*. Music OCLC Users Group annual meeting, 2017 (<http://musicoclcusers.org/meetings/2017-presentations/>)

–This project is ongoing, and it counts how many self-publishing composers and their works are making it into OCLC and the National Authority file.

Slide 7



The slide is titled "Project outline" and lists three phases: "Data gathering: pilot study", "Analysis and report on the data gathered.", and "Survey". The slide has a red header and footer with the Indiana University logo.

Project outline

Three phases:

- Data gathering: pilot study
- Analysis and report on the data gathered.
- Survey

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Project outline

My part in the overall research is to determine how libraries acquire, process and preserve the non-print scores that have been produced and distributed outside of the usual access provided to them by publishers and vendors.

I have divided my work into three parts:

Data gathering from music librarians in the form of a pilot study. I knew the details of our experience at Indiana University, but I needed to determine the most relevant topics overall to enhance the value of my project. Analysis and report on the data gathered. This report is a part of that step. This will allow me to make decisions about the focus and perspective of part three of the project, which is


To conduct a formal survey


Slide 8

Indiana University policies

Most printed scores are bound

- Single signature = pamphlet bound
- Scores with parts = commercially bound



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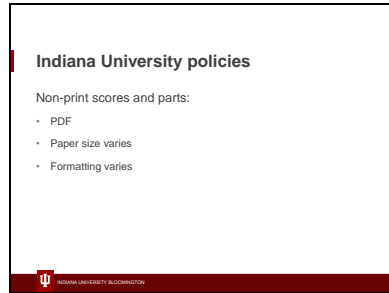
Details of IU procedures

I will begin with a description of the pilot study. However, to provide a point of reference, allow me to describe the process we have put into place in the IU Music Library:

First, there are the bindery and preservation issues. Our institution has an agreement with a commercial bindery for printed books and scores. Of all the library branches within Indiana University, the Music Library is one of the largest consumers of bindery services. In the Music Library, paper scores and parts usually arrive from the publisher unbound. They are printed in various sizes, frequently not 8.5 x 11 in. (in the U.S., that is the standard copy machine size). Finally, they are produced on a variety of paper stock.

Currently, we bind most scores and parts: If it is a single signature it will be pamphlet bound, or pam bound, in house (a simple sew-through the fold process). Scores with parts are sent to the commercial bindery to be bound in a hard cover, with the parts bound in gray paper and placed in a pocket. These multi-part items are accompanied by a bindery slip that we create, containing detailed instructions. That is a summary of the procedures we follow when processing printed scores and parts.

Slide 9



Now, here are some elements to consider for scores and parts received as PDFs and in other formats; PDF is the most common: Most of them are sent to us formatted in 8.5 x 11 in. (as mentioned above, for a copy machine); however, we have received a variety of sizes, including non-US formatting. Although 8.5 x 11 in. is the size of copy paper, it is not a good size for many scores. Additionally, copy paper is not ideal: not only is the size of the paper a problem, the quality is low, and for us at least, black and white are the only color choices. Additionally, pagination of the PDF can be a problem, since it may or may not be arranged in pamphlet order, meaning that printing results will differ. Reformatting might be necessary before the PDF can be printed from a computer or on a copy machine.

With permission for use, composers who supply PDF scores have various expectations, as I have mentioned before: some give unlimited use, intending for the PDF to be made publicly available and printed on demand. Others grant a one time (one copy) printing and this is what we frequently encounter when downloading music for purchase from a website. However, other self-publishers have not considered the question of use, especially concerning libraries.

Slide 10

Indiana University policies

PDF score processing:

- PDF transferred to commercial bindery via FTP
- Bindery instructions included
- Bindery prints and binds
- Bindery can provide formatting
- Cost is comparable to commercially-printed scores and parts

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PDF scores and parts are usually received by the library as email attachments. The PDFs are transferred by FTP to an IU Music Library folder at the bindery. A bindery slip of instructions is filled out and sent by email or included with the FTP. The bindery prints them out, and the bound scores and parts are then returned with the regular bindery shipment.

For PDFs needing formatting: Minor formatting changes can be made in the Music Library (for example, a change in page size). More complicated tasks are done by the bindery. These would include fitting the music to the page; non-standard page size; or rearrangement of page order. Color printing is also possible.


For the cost of handling PDFs, we are charged regular binding charges, plus a small charge for paper. 8.5 x 11 is three cents per sheet, and 11 x 17 is six cents per sheet. Formatting changes are priced on a case-by-case basis.

Slide 11

Indiana University policies

PDF storage and circulation:

- PDF stored in a non-public file
- One copy is printed and bound
- Circulates same as other scores and parts
- Bibliographic records in IUCAT and OCLC

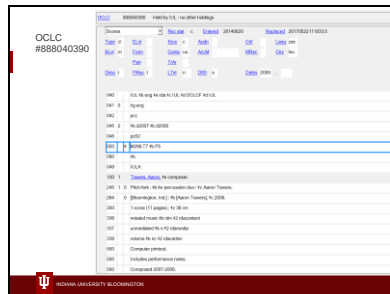


Our policy for PDF storage is to keep them in a folder on the Music Library server, where they are not made public.

Since we always print a copy to circulate, that printout is what we catalog and we contribute the cataloging to OCLC.

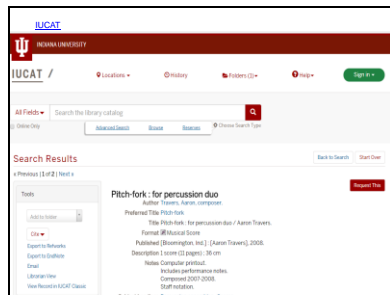
Bibliographic records for the printed copies can be found in IUCAT, our local catalog, or OCLC (WorldCat)

Slide 12



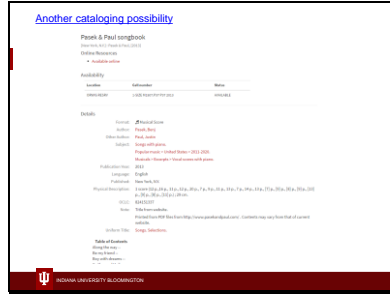
Here is an example of an OCLC record. We cataloged the printout of the PDF (see the 500 note: "Computer printout"). It was treated as unpublished.

Slide 13



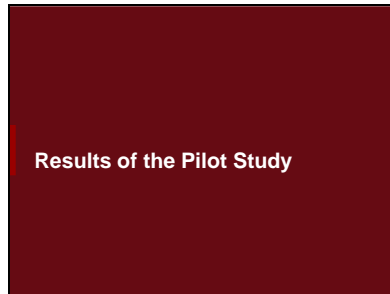
And here is the same record in our database. [Use link to see the record in IUCAT]

Slide 14



This is an example from another institution, showing a bibliographic record for a score that was purchased as a download from a website, at a patron's request. The cataloging concern here was the stability of the content (See the note in the record). The example is from Brown University.

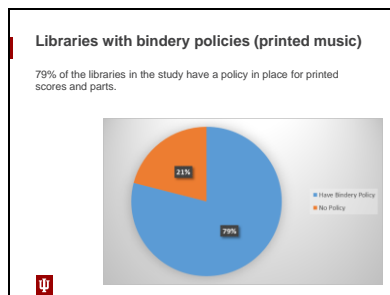
Slide 15



Results of the pilot study

For the pilot study, I talked to approximately two dozen music librarians. The libraries all serve music teaching institutions (rather than public libraries). This was the fact-finding stage of my project, so I used the results from the 14 libraries that provided the most complete informations. For context, I first asked about the library's bindery policy for printed scores and parts.

Slide 16




Do you have a formal policy for binding printed scores and parts? 79% of the libraries have bindery policies in place for commercially printed scores and parts.

Slide 17

Commercial binding vs in-house

- Combination of commercial and pamphlet binding: 79%
- No binding: one library
- Commercial binding only: no libraries

Trend: bindery budgets reduced or eliminated

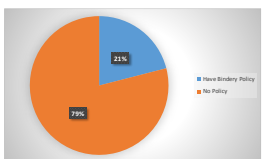


I asked about libraries that use an outside commercial binding service, as opposed to in-house binding, which is usually pam binding (sewn through the fold, as mentioned above). 79% of libraries use a combination of commercial and pam binding. One library does not bind anything, and no libraries use only commercial binding. I included this last category because my own library, until recently, sent all scores and parts to the commercial bindery for treatment. Recently we have begun to provide our own pam binding in-house, to control costs. Every library I talked to said that bindery budgets have been reduced or eliminated in recent years.


Slide 18

Libraries with bindery policies (non-print)

21% of the libraries in the study have a policy in place for non-print scores and parts.

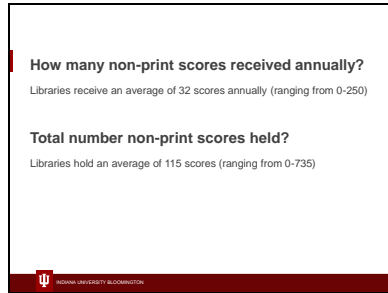


Policy Status	Percentage
Have Bindery Policy	21%
No Policy	79%



The remainder of the questions were concerned with non-print scores and parts. 21% of the libraries have developed policies and practices for non-print scores and parts

Slide 19



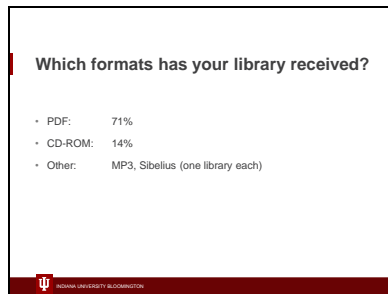
How many non-print scores received annually?
Libraries receive an average of 32 scores annually (ranging from 0-250)

Total number non-print scores held?
Libraries hold an average of 115 scores (ranging from 0-735)

Libraries receive an average of 32 non-print scores annually. The number at each library ranged from no scores to 250 scores.

Libraries hold 115 non-print scores on average, ranging from 0-735.

Slide 20

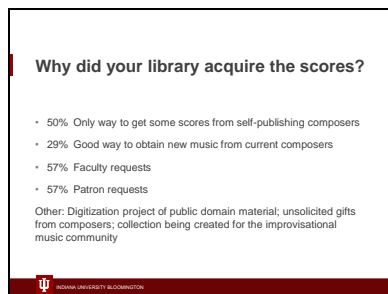


Which formats has your library received?

- PDF: 71%
- CD-ROM: 14%
- Other: MP3, Sibelius (one library each)

Format of the digital scores: 71% of the libraries have received PDF scores as an email attachment or a download from a website. 14% have received scores on CD-ROM. One library received an MP3 score, and one received a score in a Sibelius file.

Slide 21



Why did your library acquire the scores?

- 50% Only way to get some scores from self-publishing composers
- 29% Good way to obtain new music from current composers
- 57% Faculty requests
- 57% Patron requests

Other: Digitization project of public domain material; unsolicited gifts from composers; collection being created for the improvisational music community

The next few questions pertain to acquiring the non-print scores:

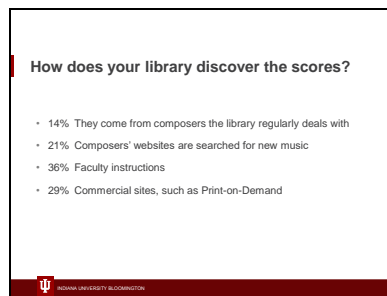
First, why the library acquired non-print scores?

- 50% Only way to get scores from self-publishing composers
- 29% Good way to obtain new music from current composers
- 57% Faculty requests
- 57% Patron requests

Other: Digitization project of public domain material; unsolicited gifts from composers; collection being

created for the improvisational music community. One library said: “We would pay extra to get a printed version of the score if possible”

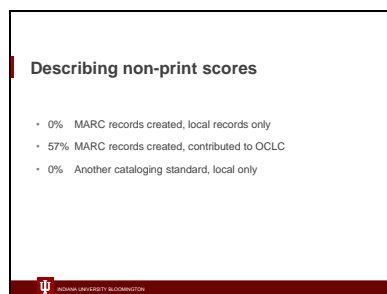
Slide 22



How does your library discover the non-print scores?

14% They come from composers the library regularly deals with
21% Composers' websites are searched for new music
36% Faculty instructions
29% Commercial sites, such as Print-on-Demand

Slide 23



The next few questions were about cataloging, preservation and providing access to the non-print scores.

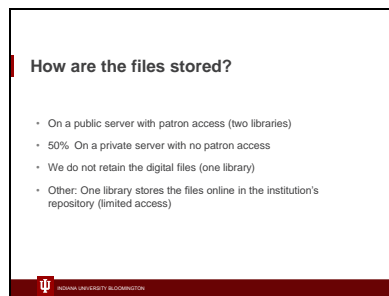
Of those libraries that catalog the scores,

0% MARC records created, local records only
57% MARC records created, contributed to OCLC
0% Another cataloging standard, local only

A large part of the remaining 43% does not catalog the non-print scores.

However, I wonder if I'm also not getting at something else that they're doing. For example, I didn't ask about copy cataloging. I will need to reconsider how to ask about the cataloging.

Slide 24



How are the files stored?

- On a public server with patron access (two libraries)
- 50% On a private server with no patron access
- We do not retain the digital files (one library)
- Other: One library stores the files online in the institution's repository (limited access)

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Storing the files:

How are the digital files stored?

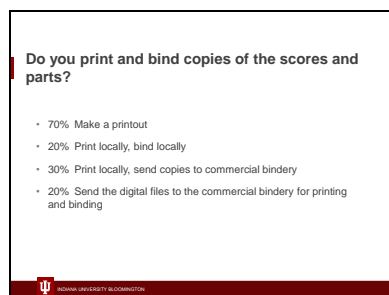
On a public server with patron access (two libraries)

50% On a private server with no patron access

We do not retain the digital files (one library)

Other: One library stores the files online in the institution's repository (limited access)

Slide 25



Do you print and bind copies of the scores and parts?

- 70% Make a printout
- 20% Print locally, bind locally
- 30% Print locally, send copies to commercial bindery
- 20% Send the digital files to the commercial bindery for printing and binding

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If you make printed copies, what are the procedures?

Overall, 70% of the libraries make a printout of the digital file for circulation to patrons

70% Make a printout

20% Print locally, bind locally

30% Print locally, send copies to commercial bindery

20% Send the digital files to the commercial bindery for printing and binding


Slide 26

Have you analyzed the cost of purchasing, cataloging and retaining non-print scores?

- Only one library has analyzed the cost

Do you have an annual budget for non-print scores?

- All libraries reported that the costs must come from their regular budgets for acquisitions and processing



Costs:


When asked if libraries have analyzed the cost of purchasing, cataloging and retaining non-print scores, only one library had done so.

All libraries said that money for purchasing and handling non-print scores must come from their regular acquisitions, bindery and processing budgets.

Slide 27

Circulation policies

- 57% Circulate printouts of digital scores
- Libraries that make printouts circulate them with same loan policies as commercially-published scores




Circulation:

57% of the libraries circulate a printout of the digital file, the same as a printed score. None of the libraries interviewed makes the digital file available for regular circulation.

Slide 28

Permission for use from composers

- 60% Seek permission for use from composers
- Library practices vary widely
- Few libraries have posted Acquisitions, Cataloging and Licensing policies online. Cornell University is one example:
[Digital Files: Acquiring/Cataloging/Local Archiving](#)
[Licensing Principles for Hosting Digital Content](#)



Is permission of use obtained from the composer?



60% of the libraries seek permission for use from composers, but library practices vary widely. Few libraries have posted Acquisitions, Cataloging and Licensing policies online. Cornell University is one example:

[Digital Files: Acquiring/Cataloging/Local Archiving](#)
[Licensing Principles for Hosting Digital Content](#)

Slide 29

Next steps

- Analyze data from pilot
- Design survey; include
 - Composers
 - Vendors
 - Publishers
- Final report

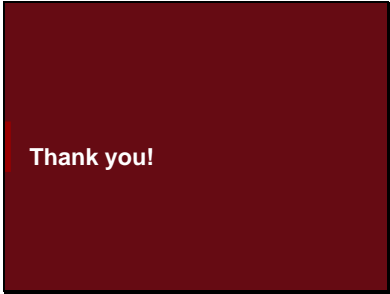


Next I need to analyze the data I have gathered from the pilot study. Conversations I had with other librarians revealed that some of my questions were redundant or less important than I had predicted, while at the same time I may not have explored other areas in enough detail. One example of that would be the topic of permission of use.

In the survey, along with the questions for librarians, I will consider including questions for composers, vendors, and publishers. While there was not time to include information about those groups in today's report, I did speak with all three groups as a part of the pilot study.

And last, there will be a final report, which I hope will be able to provide useful information to libraries that are developing policies and procedures for handling non-print scores.

Slide 30



Thank you!