

# HARVARD MUSICAL ASSOCIATION



## LIBRARY AND ARCHIVE POLICIES AND REGULATIONS

JULY 2005  
(updated August 2021)

57A Chestnut Street  
Boston, Massachusetts 02108  
Telephone 617-523-2897  
Email [info@hmaboston.org](mailto:info@hmaboston.org)

LIBRARY COMMITTEE

2004–2005

John B. Little, *Chairman*

Joseph Harold Bowlds

Samuel B. Ellenport

Thomas S. Hansen

Stephen K. Krause

Richard Porter

Fredric Woodbridge Wilson

Natalie Palme, *Staff Librarian*

LIBRARY COMMITTEE

2020–2021

F. Lee Eiseman, *Chairman and Librarian*

Thomas Ginnel Boss

George C. Brown

Terry Catchpole

Diane C. d'Almeida

Allen Liberman

Anne C. Peters

Jim McDonald, *ex-officio*

Jared Rex, *ex-officio*

Friend of the Committee:  
the late James F. “Jim” Whipple

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### GUIDING PRINCIPLES

In assuming responsibility for the administration of the library and archive of the Harvard Musical Association, the Library Committee recognizes that the Association's library and archive both include material that is valuable, fragile, rare, and in many cases irreplaceable. The importance of this material is related both to the content of the books, music, and documents and to those items as historical physical objects or artifacts. In this respect the collection is considered to be—employing the terminology of the library field—a special collection. This designation implies that special restrictions on handling and access are appropriate. It also suggests a sense of responsibility on the part of the Association to provide some form of access to unique material in the collection to qualified users beyond the Association's membership.

The most important principle by which the Librarian and the Library Committee are to be guided is the permanent and safe protection and preservation of the collection. To the extent that other considerations do not compromise the collection's safekeeping and integrity, the collection is intended to be made available for the use, enjoyment, and instruction of its members, and also to non-members who are serious researchers or performers.

## SERVICES TO MEMBERS AND NONMEMBERS

The library may be used by members during regularly appointed hours. Use of the library in person by non-members is permitted by appointment, at the discretion and convenience of the Librarian, or by direction of the Library Committee.

Books and editions of music *that can be readily replaced in the same edition and in acceptable condition* may be lent to members, on a short-term basis. The Librarian will keep accurate records of any such loans and will make a report on loans at the request of the Library Committee. Loans to members are to be for a definite period but may be recalled at any time.

Borrowing privileges are not extended to non-members. Manuscripts, original documents, archival material, or other original items related to the history of the Association may not be removed from the premises, by members or non-members, and may be studied only under the supervision of the Librarian.

Performance material (scores and sets of parts) that can be readily replaced in the same edition may be borrowed by performing ensembles that include at least one member of the Association, but a member representative of the ensemble must take personal responsibility for the safe and prompt return of all material. Rehearsal markings may be made on copies only, never on original scores, and must be carefully erased before their return to the library. Performance material that cannot be replaced by the same edition, or which bears annotations by original owners or performers, may not be lent. In such cases copies must be made instead, subject to the Association's policies regarding copying.

Rare or fragile printed music or books in the library should be used on the premises under the supervision of the Librarian. In exceptional circumstances, such material may be lent for short terms to members, subject to the approval of the Chairman of the Library Committee or a member of the committee designated by the Chairman.

The failure to return any material from the Association's library by the appointed date or upon recall may incur charges for replacement, and possibly censure by the Board of Directors and the forfeit of borrowing privileges.

## MANUSCRIPTS, LETTERS, AND ARCHIVAL MATERIAL

Requests for the use of manuscripts, letters, archival material, visual material, and original material of other kinds, require prior approval by the Library Committee or a representative of the committee designated by the Chairman. Such requests will be recorded by the Librarian and submitted in advance to the committee. Insofar as possible, requests should include information about the credentials of the person making the inquiry, the proposed use of that material, and the types of reproductions that may be requested in the course of that use. The Chairman or designated representative shall determine whether any request ought to be considered by the entire Library Committee.

The privilege of access to manuscript or archival material, or the possession of photographs or other copies, does not in any way imply that permission will necessarily be granted to reproduce, publish, or quote from those documents. Explicit permission must be requested in advance from the Librarian, and permission will be granted only in writing by the Chairman of the Library Committee or a designated representative.

The privilege of receiving access to or copies of material in the Harvard Musical Association's collection obliges the researcher to abide by the policies and regulations set forth in this statement.

## PROPER HANDLING OF COLLECTION MATERIAL

Researchers and other users of the library and archive must exercise more than usual care in the handling and treatment of library material. Books or documents must never be marked or defaced. Only erasable black pencil may be used when the user is taking notes. Loose material must remain in its original arrangement. Food or beverages must never be brought near collection material. Personal belongings are subject to inspection at any time.

## COPYING AND PHOTOGRAPHY

It should be appreciated that the repetitive act of copying the pages of a book or score may stress, loosen, or break its binding or damage the edges of its pages. In order to prevent such damage to the library material,

some requests for photocopies, microfilms, photographs, or digital scans may not be approved. Any copies will be made by the Librarian, or by a professional service under the supervision of the Librarian.

In general, the Library will not copy and/or digitize materials that have been digitized elsewhere (e.g. other libraries, Internet Archive, Digital Commonwealth, IMSLP, etc.) unless HMA's copy possesses special attributes or elements of intrinsic value (i.e. annotations, emendations, etc.). Exceptions to this policy are at the discretion of the Library Committee.

The expense of making any reproductions, copies, microfilms, or photographs of collection material shall be reimbursed by the party requesting those copies. At the discretion of the Librarian, payment may be required in advance. The charges may include shipping costs, the provision of a file copy for the library, and service charges that represent the time required to handle and fulfill the request. All payments are to be recorded by the Librarian and deposited into a library fund, to be used for library purposes.

Researchers may not use their own cameras, scanners, or other recording or imaging devices to make copies of material in the library or archive. All copies and photographs will be stamped to show that the original is owned by the Harvard Musical Association.

Ordinarily, material still protected by copyright will not be copied. This includes modern editions of works whose original editions are in the public domain.

Copies of manuscript or archival material from the Harvard Musical Association will not be provided for the permanent collections of other institutions or libraries, but only to individual researchers who demonstrate an immediate research need for specific documents.

At the discretion of the Library Committee, the ownership of any copies or photographs may be reserved by the Association, and those reproductions may be reclaimed upon completion of the designated use.

## PRESERVATION POLICIES

With a collection in which approximately 8,000 of our 20,000 editions are held by few if no other libraries, we have determined that for the most part the rare material can safely reside on our shelves and in our archival cabinets. Most of our material is tightly bound in mid-

nineteenth-century albums on good to excellent paper. And while many of our editions are rare, the content is for the most part available elsewhere in some form: other libraries, IMSLP, the MA Digital Commonwealth, and Google Books. Thus it is our policy to archivally copy material on a basis of need. For instance, we believed that the Bulletins of the HMA Library deserved scanning and publication and we made them available on our website. When we have built programs for Social Evenings around rare scores, we obtained high quality scans, and uploaded same to IMSLP. We arranged for the scanning of our catalog cards and unique ephemera items via monochrome microfilm some decades ago and are contemplating asking the MA Digital Commonwealth to rescan and host the items in high quality color TIFF files. Based both on demand and preservations protocols, it is not in the best interest of our collection to contemplate any systematic digitization. We have neither staff nor space for such an undertaking, nor do we want to be the rare-score supplier of first recourse. Thus we have been adhering to a policy creating and providing copies upon request.

## PUBLICATION AND REPRODUCTION

Most research libraries and museums charge permission fees (in addition to the cost of making reproductions) for the publication or reproduction of images from their collections, but not, generally, for permission to quote from original documents. The Library Committee may assess reasonable fees for these uses of the Association's library or archive, and will determine a scale of charges that may be applied by the Librarian or by the committee in connection with requests of this kind. All fees received will be deposited into a library fund, to be used for library purposes.

No permission from the Harvard Musical Association is required to quote from printed sources found in the Association's collections, except for publications of the Association whose copyright is held by the Association. This does not relieve the patron of the responsibility to secure permission from the copyright owner prior to publication.

The Library Committee shall reserve the right to deny permission to quote from or reproduce manuscript or archival documents which, in its view or that of the Board of Directors, ought not to be published.

## INTERLIBRARY LOANS

Original printed material from the library or archive of the Harvard Musical Association will not be lent to other libraries. Only photocopies, microfilms, photographs, or digital scans may be provided, subject to the condition of the original material and other restrictions placed upon the material in question. Where interlibrary loan requests are approved, the borrowing institution will be responsible for all costs associated with making the copies.

In general, the Association's library should be considered by non-member researchers and performers, and by other libraries, to be a special collection of last resort for printed material. Wherever possible, researchers should be referred to major public or institutional research libraries that have more extensive collections, resources, and staff to respond efficiently to requests from outside researchers.

Manuscripts, original documents, works of art, or archival material will not be reproduced for the purposes of interlibrary loan. The Harvard Musical Association does not, as a rule, request material from other institutions as interlibrary loans.

## EXHIBITION LOANS

Exhibition loans from the library or archive will be considered by the Library Committee as a whole, and an appropriate recommendation will be made to the Board of Directors for action. Loan requests will be considered only from recognized libraries or museums, and the normal factors regarding library or museum exhibitions, such as security, environment, professional installation services, and public access, will be considered. All expenses connected with such loans, including insurance, preparation (e.g., matting, framing, and conservation), archival photography, packing, transportation, and, where necessary, courier travel costs and staff time, will be paid by the borrowing institution, unless the Board of Directors, on the recommendation of the Library Committee, shall allow an exception under which certain expenses related to an exhibition loan will be subsidized by the Association.

## THE CATALOGUE

It is the intention of the Harvard Musical Association to make the complete catalogue of the Association's library and archive freely available worldwide, by means of a shared on-line catalogue service. The contents of the catalogue are being entered into the OCLC database and can be searched using the WorldCat web site.

The Librarian, under the administration of the Library Committee, will take necessary steps to bring the on-line catalogue to completion, to make the on-line and card catalogues consistent and correct, and to add information to the catalogue entries that will make them more accurate and informative, for the benefit of members, researchers, and other potential users of the collection.

A digital copy of the card catalogue and a microfilm reproduction of the major portion of the archive have been placed on deposit in the Music Department of the Boston Public Library. All policies or rules governing the use of original manuscripts and documents will also apply to the use of these or any other copies that may be produced. The Boston Public Library is not authorized to act on behalf of the Association with regard to permissions to publish or reproduce material from these digital copies or microfilms, or from other material provided by the Harvard Musical Association.

The Chairman of the Library Committee will designate one or more committee members to act as liaison to the provider of on-line catalogue services, to cataloguers, and to the Librarian of the Association with respect to the cataloguing and arrangement of the library and archive.

## ARCHIVAL RECORDINGS

The Harvard Musical Association maintains an archive of recordings as a documentary record of its past performances and programs. These recordings may be played, using the library's facilities, by appointment with the Librarian. They may not be removed from the premises.

The Association's recordings were made for archival purposes and are not intended for public or commercial use. They may not be copied without the explicit written permission of the Library Committee, the performing artists, and, in the case of compositions still protected by copyright, the composer or publisher.

The Association also maintains a collection of long-playing records, mostly from the nineteen-fifties. These may be played on the facilities available in the Guild Room, or lent subject to the same regulations as books and musical scores.

#### ADDITIONS TO AND SUBTRACTIONS FROM THE LIBRARY

Members and other interested persons or institutions are invited to contribute to the Association's archive programs, photographs, correspondence, manuscripts, articles and clippings, and other memorabilia relevant to the Association's history and position in Boston's cultural history, or the early history of music in New England. Gifts are accepted by the Library Committee and are acknowledged in writing by the Chairman of the Library Committee or by a designated member.

Owing to constraints of space and budget, and the desire to maintain a focus to the collections, additions to the library are necessarily limited; suggestions from members for purchases or offers of gifts are welcomed, and will be given due consideration by the Librarian, and, when appropriate, the Library Committee. In particular, contributions are solicited of the works of past or present members who are authors or composers.

The Librarian may from time to time suggest to the Library Committee titles of books or musical scores that could be constructively removed from the Association's collection. In making such recommendations, particular consideration should be given to the provenance of the copies and the significance and rarity of the titles. No material is to be removed from the collection except upon the decision of the committee.

#### OTHER RESOURCES

Information and documentation concerning the Harvard Musical Association may also be found in institutional collections other than the Association's library and archive. For example, an extensive series of its nineteenth-century programs can be found in the Harvard Theatre Collection. Material related to the Association and other organizations and individuals connected with its early history may also be found there, and

in the Eda Kuhn Loeb Music Library at Harvard University, the Harvard University Archive, the Boston Public Library, the Boston Symphony Orchestra Archive, the Boston Athenaeum, the Massachusetts Historical Society, the New England Conservatory Library, and other collections. The Librarian of the Harvard Musical Association will be able to assist researchers to make contact with these collections.

#### FURTHER INFORMATION

Further information about the Harvard Musical Association can be obtained from the Librarian or from the Association's web site, <http://www.hmaboston.org>. A sesquicentennial history of the Association, *Pro Bono Artium Musicarum: The Harvard Musical Association, 1837—1987*, by Arthur W Hepner (Cambridge, Mass., 1987), and a study by Michael Broyles, *Music of the Highest Class: Elitism and Populism in Antebellum Boston* (New Haven, Conn., 1992), can be readily obtained from second-hand sources such as <http://www.abebooks.com>.

Draft submitted May 2005

Revised and approved July 2005

Further revisions approved August 2021

