Gaining a Competitive Edge through Library Promotion and Fundraising

Peter Munstedt, MIT
NEMLA meeting – March 18, 2011
Overview of Talk

1. Introduction
2. Role of service, promotion, and fundraising
3. Examples from the MIT Lewis Music Library
4. Summary
5. Questions

Sunday, March 13, 2011
Introduction

Music libraries face many challenges today

- Budget reductions
- Layoffs
- Library reorganizations
- Changing landscape of libraries

We need to stay competitive

- Create new services, projects, collections, etc.
- This often takes money to accomplish

How do we obtain more money?

- Ask your library administrators
- Fundraising
Service

• Good service is essential for a library’s existence
• Library’s goal is to meet users’ needs
• Users appreciate good service
Service

Fundraising  ⏭  Promotion
Promotion

• Important to show the value of your library’s services

• Engage a wide audience – students, faculty, staff, alumni

• Promotion occurs naturally with good service

• Users remember this service over the years

• Library might utilize more active promotion – Newsletters, blogs, articles, videos, instruction, events, etc.
Service

Fundraising

Promotion
“Fund raising is like sex between your parents. You know it goes on, but you don’t want to know the details.” (David L. Lundberg)
Fundraising

• Check with your Development Office first -- get permission
• Grants / individual donors (today’s topic)
• Appeal mostly to alumni
• Passive fundraising is effective
• Giving should be a positive experience for both donor and library
• Long-term process -- be patient
MIT Music Library Newsletter
No. 1 Fall 1990

Please note that all articles and announcements are contributed by staff members and are subject to approval by the General Editor.

MIT Music Library Newsletter
No. 2 Ltrs Winter 1990

PERIODICALS

Library users are often unaware that resources for the Humanities Library are available in periodicals. Periodicals are an excellent source of information on current events and developments in the Humanities. The following are some of the periodicals available in the library:

1. *The Humanist*
2. *The Humanities Review*
3. *The Journal of the History of Ideas*
4. *The Journal of Modern History*
5. *The Journal of the History of Society*
6. *The Journal of Social History*

IAP CONCERTS

During the April 1990 IAP Concerts, the MIT Music Library hosted a series of four afternoon concerts sponsored by the Department of Music and the School of Architecture and Planning. The concerts featured music by 20th-century composers, including John Cage, Karlheinz Stockhausen, and Pierre Boulez.

BUDGET STRAINS

Because of the strains on our budget, we have had to cut back on our purchase of new periodicals. This has affected the availability of some important journals. However, we are still able to provide access to most of the journals we had before. We encourage you to use our periodical database to search for specific articles.

MIT Music Library
General Editor: Nicholas Allen
No. 3 Winter 1990

MIT Music Library Newsletter
General Editor: Nick Allen
No. 4 Winter 1990

MIT Music Library Newsletter
General Editor: Nick Allen
No. 5 Winter 1990

MIT Music Library Newsletter
General Editor: Nick Allen
No. 6 Winter 1990
WHAT'S THE SCORE?

Fall 2007
Newsletter of the Lewis Music Library
Massachusetts Institute of Technology

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LP Phonograph Records Sent to Storage

The library's 33 1/3 rpm phonograph records, otherwise known as LPs (those of you over 40 years old will know what we are talking about) have been moved from the library to storage. The CD and DVD collections have been growing at such a rapid rate that there was no room to house the LPs in the library. It will be surprising to us that our LP collection has received the amount of use we have received in recent years. As a sign of the times, students are sometimes wearied by the effort of finding a disc that is out-of-print and the machines that play them.

Although this may be an out-dated format, the library has no intention of discarding its LPs. We own many wonderful recordings on LP that are unavailable on CD. LPs may be recalled from storage through your Account and delivered to the library by the next business day. We hope that our users will continue “listening” vinyl and take advantage of the rich LP collection that the library accumulated over the years.

Dr. Richard Breed Donation Materials Arrive

In recent weeks, we have received a donation from Dr. Richard Breed '73 (Courant), a former Music Library student assistant, had made a generous donation to the library in memory of his mother, Mrs. Ruth Caryl Breed Light.

A medieval and Renaissance music enthusiast, Dr. Breed asked that the library purchase scores, books, and recordings of music from these historic periods. So far, 50 titles have been obtained through this funding, including several exquisite color facsimiles. The music faculty is especially excited about taking these materials to classes to enrich and enhance their discussions of early music.

Early Lute Tablatures in Facsimile:
(MITLL.SP.003 Special Collections)

5th Annual Prokofiev
Concert Held April 27

The fifth annual Prokofiev concert was held in the library on April 27 and was attended by an enthusiastic standing-room-only audience. MIT students Vincent Chu and Xuan Chai performed works by Prokofiev and had accompaniment by pianist Olei Kozlov. The music of the evening was chosen from the more than 2,000 violin scores given to the library in 2001 by Mr. Prokofiev's widow, Lise. Craig. This donation covers a wide range of violin compositions.
What’s the Score?
NEWSLETTER OF THE LEWIS MUSIC LIBRARY

FALL 2009

libraries.mit.edu/music

Class of 1982 Revitalizes Library Space

When the library was renovated in 1996, its large audio carrels on the second floor provided a state-of-the-art listening facility. Students flocked to the library for this equipment. It was often the only way that students could listen to music, especially for class assignments. In recent years, however, students traded in CD players and turntables for iPods and laptops. In response to their needs, the library removed several listening carrels and replaced them with four attractive tables. These tables, which feature maple veneer to match the tables on the library’s first floor, were generously funded by members of the Class of 1982. Architect Melanie Brothers, who designed the library in 1996, returned to oversee the table and space design.

To enhance these tables, the Music and Theater Arts Section provided two iMacs computers with Finale music notation software. Additional music software, including Transcribe! and MacGamut Ear Training, will be added soon. It did not take students long to discover these tables and take advantage of them as a comfortable place to study. Once more, the library’s second floor is an active and thriving location. Thanks to the Class of 1982 for making this revitalization possible.
Donors Visit Library

The Lewis Music Library is supported by many faithful and generous donors. A few of them visited recently:

Vilma and Lionel Kinney

This September, we welcomed Vilma and Lionel Kinney ’33 back to MIT and the Lewis Music Library. The Kinneys have been major supporters of our library over the years by establishing a collections endowment fund and by providing substantial funding for the Music at MIT Oral History Project.

Michael Good

We were pleased to see Michael Good who visited the library this past May. Here is Michael with a few of the books, scores, CDs and DVDs purchased on the Michael D. Good (1979) and JoAnn P. Close (1982) Music Library Fund.

Oral History Update

Any history of music at MIT includes the important role played by the Music Library. In documenting this history, Deucha Weisekopf, MIT’s first Music Librarian from 1949-1954, returned to the library for an interview in May 2009 (see libraries.mit.edu/music/news/pos/home.html#oralhist). Linda Solow Blommer, who was MIT Music Librarian from 1972-1984, also came back for an interview on May 17, 2010. She left a significant legacy in developing the Music Library collection to meet the needs of MIT’s growing music program. Linda took special care to build the chamber music scores, scholarly editions of scores, and books for research. She was editor of the Boston Composers Project (1985), an extensive bibliography of contemporary music by Boston-area composers. Nationally, she is active in the Music Library Association, and served as editor of its journal Notes. From 1987-2007, she was head of Allen Memorial Library, The Hark School at the University of Hartford. At the beginning of June, Deucha, Linda, and Nina Davis-Mills (MIT Music Librarian 1985-1993) gathered for a lunch attended by four MIT Music Librarians, representing the past 60 years.

There are MIT faculty who do not teach music, but who have contributed to the musical life of the Institute and are well regarded as musicians beyond MIT. One such professor is Samuel Jay Keyser, MIT Professor Emeritus, Department of Linguistics and Philosophy. A port and well-repected jazz trombonist, Professor Keyser was interviewed on September 22, 2010. Well-known within the MIT community, he has often played Bostonjazz at MIT post-Commencement celebrations. Professor Keyser currently plays with the Aardvark Jazz Orchestra, the New Liberty Jazz Band, and the Dave Whitney Orchestra. He also performed with the late MIT Professor Roy Lamsco, a jazz clarinetist. In the interview, Professor Keyser talks about his musical experiences from childhood through his college years. He also discusses how the field of linguistics has become a scientific discipline, due in large part to his colleague Noam Chomsky.

The interview with Professor Keyser was the Music at MIT Oral History Project’s first video interview. In this new format, a running transcript will appear on the screen along with the interview. It will also be possible to search for terms and names. The library hopes to make these video interviews available for viewing on the internet.

The MIT Oral History Project libraries.mit.edu/music/OralHistory is made possible through the generous funding of Lionel Kinney.
Donations (April-October 2010)

Donations to the Library help us grow in so many ways. The Lewis Music Library is grateful for the generosity of our donors:

Donations:
Molly G. Bright, Carol Choi, Dr. Sara P. Gaucher, David G. Greenhouse, Dr. Robert Grill, Dr. Morton Grosser, Dr. John G. King, Justin H. Lo, Isabel P. Mattos, Michael R. Miller, Claudvick T. Masser, Jocelyn Neo and Chien-Ning Yu, Thomas J. Nesbitt, Dr. John F. Olson, Beth Opishinski, and Jos Waxarchs, Mrs. Aparna Rolle, David M. J. Sadows, Dr. C. Robert Sprinth, Dr. Alfred C. Swinden, Dr. Bonnie Van Der Pers.

Donations to the Michael D. Good (1979) and JoAnn P. Close (1982) Music Library Fund:
Michael D. Good and JoAnn P. Close.

Donations to the John N. Pierce (1934) Memorial Fund:
Dr. Julian J. Bussgang, Arnold S. and Margaret B. Orange, Daniel L. Orange, Mrs. John N. Pierce.

Donations to the Class of 1982 Music Library Fund:
Dr. Hugh A. Barton, Bruce Kiernan, Roger J. Pellegrini, Kimberly A. Vermeer, Jason Weller.

Gifts in Kind:
Fred Harris, Lowell Lindgren, Martin Marks, Teresa Neff, Michele Oshima, Robert M. Randolp, George Buerker, Smithsonian Chamber Music Society, Jacob A. Strauss, Irina Voro, Pamela Wood.

Many Thanks!
If we have inadvertently omitted your name from this list, please contact us!

E-Reserves Use Increases

Reserves for music classes continue to expand beyond physical reserves (books, scores, CDs and DVDs) in the library to include more electronic reserves. Last year, Cate Gallivan uploaded 1,950 audio files, scanned music scores, liner notes, articles, and chapters from books to Stellar, MIT’s e-reserves system. In two semesters, students in music classes logged into Stellar to access those items an astounding 49,000 times!

Library Tours Available

Library tours are available to alumni/ae visiting the campus. Contact Peter Musstedt who will be happy to show you the library’s facilities and collections. If you have not visited the library since its renovation in 1996, you will be surprised to see the library’s transformation.
Oori and KIOKU Perform in Library

On March 5, the Lewis Music Library opened its doors on a Friday night for a special concert by Oori and KIOKU. An enthusiastic audience enjoyed a high-energy concert.

MIT's pungmul group, Oori, opened the concert. This MIT student group performs traditional Korean music with high precision drumming and percussion. Employing jang-goo (an hour-glass shaped drum), kwaeng-ga-ri, (a small gong), jing (a larger gong), and buk (a barrel drum), Oori brilliantly performed musical traditions from earlier eras.
LEWIS MUSIC LIBRARY

Class of 1982 Library Fund

In 1992, the Class of 1982 designated the Lewis Music Library as a recipient for their ten-year gift. A fund was established to help the Lewis Music Library obtain services or materials not otherwise available. This fund has been of great benefit to the library over the years. In almost every corner of the library, the positive influence of the Class of 1982 touches our users and enhances their library experience.

Projects and purchases:
- iPad
- Mezzanine Study Tables
- Peak LEGO Audio Software
- Filming of Library Event
- Carl Nielsen Works
- LP Shelving Conversion
- Tech Shows
- iPods
- LCD Flat Screen
- Music at MIT Oral History
- Banana Club Picture
- Viewing Room

2010: iPad

In May 2010, an iPad was purchased and loaded with over 85 music apps along with the iTunes library holding over 3,000 sample tracks and video clips from the library's recently-received CDs and DVDs. It circulates for 4 hours to MIT faculty, students and staff.

2009: Mezzanine Study Tables

Four listening carrels were removed from the mezzanine and four 4' x 8' study tables were installed in summer 2009. iMacs computers and software such as Sibelius 6, Finale 2008, and Max/MSP were provided by Music and Theater Arts. Reported in Fall 2009 newsletter.
2009: Peak LE6 Audio Software

Peak LE6 audio software was installed on a workstation in the library so that MIT community users can convert LP records or cassette tapes to digital format. Reported in Spring 2009 newsletter.

Photo: Christie Moore

2009: Filming of March 3 Library Event


Michael Guthbert (left) and Nancy Schrock (right) show an early music manuscript and books to audience members after the lecture. Photos: Christie Moore

2007: Carl Nielsen Works

In summer 2007, the library placed an order for the first 23 available volumes of the complete works of Carl Nielsen which faculty had requested. A standing order was then placed for subsequent volumes published. (Listed with "new standing orders" in Fall 2007 newsletter)

top of page
J.S. Bach, Concerto for Violin and Orchestra in a minor

MIT Symphony Orchestra (MISO)
David Etelamaki, Conductor
Sonya Manevoff, violin
Recorded live at Kresge Auditorium, April 17, 1966
CD available at the Lewis Music Library

Jump to: U.S. Bach, Concerto for Violin and Orchestra in a minor, I Allegro
Jump to: U.S. Bach, Concerto for Violin and Orchestra in a minor, II Andante
Jump to: U.S. Bach, Concerto for Violin and Orchestra in a minor, III Allegro

Comments (0)

It looks like no one has posted a comment yet. You can be the first!

* You need to log in, in order to post comments. If you don’t have an account yet, sign up now!
LEWIS MUSIC LIBRARY

Music at MIT Oral History Project

Overview | Special funding | List of interviews

Project Overview

The Lewis Music Library's *Music at MIT Oral History Project* was established in 1999 to document the history of music at MIT. For over 100 years, music has been a vibrant part of MIT's culture. This history covers a wide variety of genres, including orchestral, chamber, and choral musical groups, as well as jazz, musical theater, popular and world music. Establishment of a formal music program in 1947 met the growing needs for professional leadership in many of the performing groups. Shortly thereafter, an academic course curriculum within the Division of Humanities was created. Over the years, the music faculty and alumni have included many distinguished performers, composers and scholars.

Through in-depth recorded audio interviews with current and retired MIT music faculty, staff, former students, and visiting artists, the *Music at MIT Oral History Project* is preserving this valuable legacy for the historical record. These individuals provide a wealth of information about MIT. Furthermore, their professional lives and activities are often historically important to the world at large.
Oral History Update

During an interview conducted in 2008, Lionel Kinney ('53) mentioned the MIT music librarian, Duscha (Scott) Weisskopf whom he knew as a student. It turns out that Mrs. Weisskopf was the first music librarian at MIT from 1949 to 1952. She worked with MIT’s first music professor, Klaus Liepmann, and other founding members of the music faculty. While verifying the spelling of her name at the MIT Archives, the staff remarked that Mrs. Weisskopf had recently visited there. Much to our delight, Mrs. Weisskopf was contacted and she came to the library for an interview with Forrest Larson. She spoke at length about her work at MIT and the new Music Library. In addition, she discussed her father Wilhelm “Willy” Schmid, an important figure in the early music movement in Germany during the 1920s and 1930s, who played cello and viola da gamba and who founded the Munich Viol Quintet. Mrs. Weisskopf also shared reflections on her husband Victor Weisskopf who was a distinguished physicist and professor at MIT as well as an accomplished pianist. She even recounted Professor Weisskopf’s experiences playing chamber music with fellow physicist and violinist Albert Einstein. It was wonderful to reconnect with Mrs. Weisskopf and to express our appreciation for her role in helping to establish the Music Library.

On May 1, Claude Brenner ('47) returned for a second interview. Among the topics discussed were his work on the Council for the Arts at MIT, serving on the Visiting Committee for the MIT Music and Theater Arts Section, his views on the role of music and the arts at MIT, work with David Epstein on the Board of Directors of the New Orchestra of Boston, and his professional engineering career. Thanks to Mr. Brenner for two far-reaching and enlightening interviews.

In order to assist Forrest Larson in his work, two people joined the oral history project this past year. Lois Beattie was hired to edit written transcripts for interviews conducted 1999-2006. Recently retired, Lois brings a wealth of experience from her many years at the MIT Archives. David Brown, an experienced audio engineer, was hired to assist with processing the original interview recordings and to produce the CDs as well as the audio files which will eventually go into a digital repository.
INTERVIEWER: Sure. Can you tell me when and where you were born?

KEYSER: 1935. That's 75 years ago, if you can believe that. I can't. At Philadelphia, Pennsylvania.

INTERVIEWER: Oh. But then you had grown up in Washington, DC?

KEYSER: Yes. I was born during the Depression, and what had happened was that my father had a pretty good job in a hotel. And my mother and father had a penthouse on the top floor of the hotel, and they actually had an apartment out of town. They were doing very well. And then the depression hit, and the hotel closed. My father lost his job. And so he went to Washington, looking for work. And my mother stayed in Philadelphia, I have only one really sort of Proustian memory of that part of my life, but most of it is just a blank. And then my father got a job, and he rented a room in a rooming house. And my mother and I went down. And I
Summary

• The cycle of service, promotion, and fundraising can improve your library
• This work takes library staff time
• Long-term project
• The results can be well worth the effort
Questions
Questions