

RIPM Annual Report
IAML 2008
(Naples)

RIPM in Print, Online and on CD-ROM: New Titles

Over the past twelve months twelve volumes dealing with the following music periodicals have been published: *The Musical Gazette* (New York, 1854-1855); *La Renaissance musicale* (Paris, 1881-1883); *The New Music Review and Church Music Review* (New York, 1901-1935); *L'Année musicale* (1911-1913); *La Critica musicale* (Florence, 1918-1923); and *Il Pensiero musicale* (Bologna, 1921-1929). In addition the following titles were published in electronic formats only (online and on CD-ROM): *Le Novateur: Écho des arts* (Antwerp, 1838-1839); *Iberia Musical* (Madrid, 1842); *Semanario Musical* (Santiago, 1852); *The Arion* (Toronto, 1880-1881); *Revista musical de México* (Mexico City, 1919-1920); *Gaceta Musical* (Paris, 1928-1929); and *Cultura Musical* (Mexico City, 1936-1937). In all thirteen titles were added to RIPM during the past year and over 20,000 new annotated records to RIPM Online and RIPM on CD-ROM.

RIPM Online Archive of Music Periodicals (*full-text*)

The forthcoming RIPM Online Archive was presented at two sessions of the Congress. The first installment of the Archive—which will contain thirty-five journals—searchable and browsable through RIPM Online—will be released in 2009. Beta testing will begin well before the end of 2008. Shortly thereafter, promotion will follow, a sample of the Archive will be available at the RIPM website (www.ripm.org), and subscriptions will be accepted.

RIPM Full-Text Supplement

The RIPM Full-Text Supplement was presented for the first time at two Congress sessions. Approximately 4500 specialized music journals, according to the New Grove, were published between 1800 and 1950 in the countries wherein RIPM functions. If some 500 are judged to be essential for musicological research and for preserving our musical patrimony, RIPM has, in the past twenty-one years, treated just over twenty percent of them. Thus, it would require another eighty years for RIPM to create annotated indexes for the remaining “essential core” music periodicals. And certainly, as this corpus of literature becomes more familiar, additional titles will be added to the “essential core” category. Thus, in order to treat in a reasonable amount of time a number of journals (i) that have been selected for priority treatment by RIPM’s national groups, and (ii) that contain many pages of miscellaneous news and information reports, and are thus quite time-consuming to index, a new system, using OCR technology and containing several innovative features has been developed. Titles are currently being scanned for inclusion in the RIPM Full-Text Supplement which will be available in 2010, approximately one year after the appearance of the RIPM Online Archive of Music Periodicals. The creation of the RIPM Full-Text Supplement, will, in no way, inhibit the ongoing annotated indexing for RIPM’s principal publications.

RIPM’s Americas Initiative

RIPM’s Americas Initiative has two goals: (i) to extend RIPM activities to Latin America, and (ii) to expand RIPM’s treatment of U.S. music journals (including those focusing on jazz). Within this context Mary Wallace Davison coordinates North American RIPM activities and Esperanza Berrocal those of Latin America. To date a number of new American (North and Latin) titles have recently been added to RIPM, and many others are in preparation.

OTHER NEWS

(i) New RIPM Groups

Four new RIPM groups have been created, three in Latin America—in Argentina (Instituto de Investigación Musicológica "Carlos Vega," Pontificia Universidad Católica Argentina de Buenos Aires,

under the direction of Diana Fernández Calvo); Brazil (Programa de Pós-Graduação "Música em Contexto," Universidade de Brasília, under the direction of Dr. Maria Alice Volpe); Chile (Pontifícia Universidad Católica de Valparaíso, under the direction of Nelson Niño)—and in Greece (National and Kapodistrian University of Athens, under the direction of Dr. Katy Romanou).

(ii) **Grants**

RIPM has received a second grant from the National Endowment for the Humanities for the continuing development of the RIPM Online Archive, and a grant from the Andrew W. Mellon Foundation for work on twentieth-century British journals.

(iii) **Scanning Laboratory**

A professional scanning laboratory for print and microform has been set up at the RIPM International Center. All scanning is done to preservation standards. To date over 700,000 pages have been scanned. RIPM's preservation print capture system is based on (i) two recently-released 21 megapixel Canon EOS-1Ds Mark III digital SLR cameras, with a Canon EF 24-70mm f/2.8L zoom lens—which captures images at a true 400 dpi, (ii) a specially designed book cradle with an operator-controlled electric glass platen; and (iii) cool fluorescent lighting. A Widetek High Speed A3 is used for flatbed scanning; and microfilms are scanned on Wicks and Wilson RS 200. A microfiche scanner will be purchased in the near future.

(iv) **Partner and Participating Libraries**

While the RIPM Archive contains a large number of the journals, a limited number of RIPM's microforms cannot, for various reasons, be reproduced on the Internet, and, in addition, there are of course many important journals not in the Archive. Thus, creating a relationship with major libraries whose collections are rich in specialized music journals is quite important for the success of the RIPM Online Archive.

Participating Libraries are those that on occasion arrange to ship an important journal to RIPM for scanning. Partner Libraries are those that collaborate by permitting RIPM to scan either at the RIPM International Center or on location, a large number of pertinent journals. In return for the privilege to do so RIPM: (i) provides the Partner or Participating Library with an archival copy (400 dpi grayscale) and a derivative copy of all documents scanned by RIPM; the derivative copy for use by patrons, the archival copy for storage in an appropriate environment; (ii) identifies in appropriate publications and on RIPM's website the Participating or Partner Library that collaborates in the creation of the RIPM Online Archive; (iii) offers the Libraries a reduction in subscription fee to the RIPM Online Archive of Music Periodicals; and (iv) contractually restricts reproduction of documents in the RIPM Online Archive, to the principles of Fair Use (as defined by United States law) and Fair Dealing (as defined by United Kingdom law). Those wishing to reproduce materials that extend beyond these principles will be obliged to contact the copyright holder and RIPM for permission to do so or to contact RIPM for materials no longer in copyright.

(v) **RIPM Website**

Visits to the RIPM website (www.ripm.org) have increased substantially since April 2008. In addition to containing all IAML and IMS Reports and all issues of *Periodica Musica* in a searchable PDF format, a downloadable file entitled "Features" offers an overview of the User Interface and functionality of the forthcoming RIPM Online Archive of Music Periodicals. The website will offer a model of the RIPM Online Archive of Music Periodicals (full-text) before the end of 2008.

H. Robert Cohen
Founder and Director, RIPM