



Money For The Asking: Fundraising In Music Libraries, By Peter Munstedt (Review)

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Abstract

Why would the Music Library Association (MLA, in conjunction with A-R Editions) produce a volume on fundraising as a part of the Basic Manual Series, the previous topics of which included the care and binding of materials, music classification systems, music library instruction, and audio and video equipment? How dare they elevate fundraising to the level of a basic competency for music librarians? Many in the book's intended audience may be thinking, "I did not become a music librarian so that I could beg people for money! If it must be done, let the development officers do it. Leave me out of it!" The editors of the series make a powerful statement by acknowledging the importance of fundraising in today's library landscape and by publishing this informational guidebook specifically to address the needs of music librarians in academic environments.

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valuable contribution of the entire manual. The chapter also contains a good list of standard archival reading room procedures.

Hooper and Force depart from the sequence of core archival functions with introductions to digitization and funding. Digitization projects are broken down into components, each with its own summary of the most important considerations for a music librarian with little or no experience digitizing archival material. The discussion of funding focuses on external funds through granting agencies. Digitization projects are often funded in this manner, so the chapter on funding is, in many ways, a continuation of the previous chapter on digitization, but the authors make it very clear that any kind of special project could be funded through external grants. Readers seeking more guidance on fundraising should consult volume 7 of the MLA Basic Manual Series (Peter Munstedt, *Money for the Asking: Fundraising in Music Libraries* [Middleton, WI: A-R Editions, 2012]).

The seven appendices contain checklists and worksheets that are useful additions to the manual. The four-page glossary provides definitions of the most important terms and other terms are defined in the comprehensive glossary referenced in the Suggested Readings section, which is freely available online (Richard Pearce-Moses, *A Glossary of Archival and Records Terminology* (Archival Fundamentals Series, II) [Chicago: Society of American Archivists, 2005]). Most chapters have a corresponding assortment of suggested readings. The “Basic Introductory Texts” section in the “Suggested Readings” includes several excellent manuals on archival practice that deliberately introduce the content so as to be useful to anyone seeking information on basic archival concepts. The Australian *Keeping Archives* (ed. Jackie Bettington et al., 3d ed. [Canberra, Australia: Australian Society of Archivists, 2008]) and Laura Millar’s *Archives: Principles and Practices* (New York: Neal-Schuman Publishers, 2010) are the most noteworthy of these texts. Many more resources can be found in the notes for each chapter.

Although the manual at times provides international perspectives, *Keeping Time* focuses on American archival principles and

practices. If the manual is indeed targeted toward “music libraries across North America,” it does not do enough to differentiate between archival theory and practice in the United States and Canada. The authors suggest that “all North American archivists subscribe” to the code of ethics published by the Society for American Archivists (p. 6), but Canadian archivists are more likely to identify with the code of ethics published by the Association of Canadian Archivists. The emphasis on American practice is especially evident in the chapters on arrangement and description. Music librarians outside the United States will certainly benefit from reading this manual, but they should first acquaint themselves with archival theory and practice in their own regions.

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Money for the Asking: Fundraising in Music Libraries. By Peter Munstedt. (Music Library Association Basic Manual Series, no. 7.) Middleton, WI: A-R Editions, 2012. [x, 130 p. ISBN 9780895797346. \$50.] Case studies, bibliography, index.

Why would the Music Library Association (MLA, in conjunction with A-R Editions) produce a volume on fundraising as a part of the Basic Manual Series, the previous topics of which included the care and binding of materials, music classification systems, music library instruction, and audio and video equipment? How dare they elevate fundraising to the level of a basic competency for music librarians? Many in the book’s intended audience may be thinking, “I did not become a music librarian so that I could beg people for money! If it must be done, let the development officers do it. Leave me out of it!” The editors of the series make a powerful statement by acknowledging the importance of fundraising in today’s library landscape and by publishing this informational guidebook specifically to address the needs of music librarians in academic environments.

Just as librarians know that someone has to change the toner cartridges and add paper to printers, we also know that someone

has to ask for financial support. In *Money for the Asking: Fundraising in Music Libraries*, Peter Munstedt, Music Librarian in the Rosalind Denny Lewis Music Library at the Massachusetts Institute of Technology, speaks directly to academic music librarians about asking for the money that will support their libraries. Munstedt approaches the topic based on a wealth of experience, and much of the content in the thin volume is based on descriptions of his successes and (a few) failures. In an authoritative yet empathetic voice, Munstedt explains the obvious and not-so-obvious challenges and opportunities involved in fundraising activities in an academic environment. Full of caveats and encouragement, this handy volume of six chapters tells the music librarian: how to get started with fundraising, the four steps in working with individual donors, describes types of donations, fundraising events applicable to music libraries, grant opportunities, and political and ethical considerations.

In 1971, Andrew Eaton found that university librarians considered fundraising to be none of their business (Andrew J. Eaton, "Fund Raising for University Libraries," *College and Research Libraries* 32, no. 5 [September 1971]: 351–61). Decades later, not much had changed in the field (Victoria Steele and Stephen D. Elder, *Becoming a Fundraiser: The Principles and Practice of Library Development*, 2d ed. [Chicago: American Library Association, 2000]. Since then, however, the situation has become much more desperate: recessions, housing bubbles, and other financial crises have caused economic upheaval in institutions in the United States since 2000, significantly changing the funding landscape and the budgeting models. Research and project grants and private gifts support daily operations and basic collections. Many libraries require these external funds simply in order to keep their doors open. Somebody has to go out and ask for this money.

Right now you may be thinking, 'I can't ask people to give me money for the library.' 'I don't know how.' 'I don't want to.' 'I am afraid.' (James Swan, *Fundraising for Libraries: 25 Proven Ways to Get More Money for Your Library* [New York: Neal-Schuman Publishers, 2002], 11)

To help motivate prospective music librarian fundraisers and push them beyond their fears, Munstedt begins by asking the reader to consider these questions about the current financial landscape:

- Does the music library receive the funding it needs for materials and operational expenses?
- Is the library's physical space in a condition that properly serves its users?
- Does the collection sufficiently support the music curriculum and the needs of the university community?
- Is there enough staffing to accomplish the work? (p. 2)

And if the reader can answer "yes" to those, the remaining question is:

- Are there special projects that need funding? (p. 2)

Noting that "if you are like most music librarians, adequate funding is not always available to your library" (p. 2), Munstedt suggests that the reader consider fundraising as an option. But do not enter into these activities lightly: fundraising at academic institutions can be a hierarchical cross-campus political minefield, requiring collaboration among professionals with diverse skills and interests. Even if the system is well-coordinated, the music library must compete with the music department, other campus units, and the university development officers for every fundraising dollar. And, if the music librarian is successful at attracting donors and raising funds, that is just the beginning, because now the relationships must be sustained. Does the reader still find the prospect daunting? The concepts, suggestions, and examples supplied in this book help prepare those music librarians who are ready to pursue the fundraising option.

Money for the Asking concisely yet comprehensively addresses the concerns of a music librarian about to embark on fundraising activities for the first time. These brave souls need all the help they can get: the 2009 MLA Survey of Personnel Characteristics indicated that more than 60 percent of respondents have no marketing or fundraising responsibilities, and, despite the fact that fundraising is an increasingly

important competency for librarians to have, it is not a course taught frequently in library school (p. 1). There are many resources available in print, in digital format (and otherwise) on the Internet about fundraising in general and in libraries, and Munstedt includes a relatively extensive bibliography of books, articles, and Web sites. However, the volume under examination is unique in that it specifically addresses the concerns of the academic music library and librarian, and it gives explicit and appropriate examples relevant to music collections, services, and users.

The book provides an excellent introduction to fundraising terminology. No glossary is included (or necessary), as the table of contents presents a clear road map utilizing important terms as an organizational tool, and thorough indexing makes all key terms and concepts easily accessible.

Primarily drawing from his own fundraising experiences, Munstedt makes ample reference to background literature and to information gathered informally from several music librarians in response to a post on the MLA-L electronic mailing list in 2008. Copious notes, which potential readers are encouraged to regularly consult, are peppered throughout the chapters; they are required to interpret much of the main text. For example, we learn via the notes that the terms fundraising and development will be used interchangeably throughout the book.

Munstedt treats several topics extensively: newsletter usefulness and format options, communicating appreciation through formal written thank-you notes and phone calls to donors, the factors to consider when planning a library benefit concert, and information about foundations and grants. In these sections, the author gives statistics, best practices, and specific examples of what to do (and what not to do). I found myself wanting more checklists to enable me to follow the author's advice, but several other resources, such as Swan's *Fundraising for Libraries*, provide such lists. There is also detailed advice regarding gifts and tax laws—Munstedt advises consulting the campus legal experts and he makes appropriate suggestions in order to avoid particular pitfalls.

Two themes provide the connective tissue among the topics in this book: fundrais-

ing must be undertaken with a clear understanding of library goals and priorities; and collaboration among development officers and music librarians is required for successful outcomes. There are hidden costs, institutional politics, and ethical concerns involved with fundraising; these are explored closely in chapter 6 but illustrative scenarios are interwoven throughout the entire volume.

Two appendices provide case studies from the author's own music library and donation information found on selected music library Web sites. The case studies supply broad-ranging examples of fundraising projects, from a library renovation to an oral history project to a violin music donation. It is useful to know of these kinds of opportunities, but the narratives are not as consistently written as the main text nor do they provide enough details to adequately describe the cases. The second appendix consists of poor reproductions of Web pages that are difficult to read; interested readers would likely find simple citations more useful.

Munstedt's narrative reminds us that the development activities of those music librarians who came before us helped secure the endowed funds, capital, collections, buildings, and special projects that many of us utilize daily. Imagine your successors making purchases with endowments that you helped bring to the library or working in a named facility because of the time you invested in fundraising activities. More importantly, think about the improved collections and services (and maybe even staff) that will be available to the next generations of music library users as a result of your spent time creating biennial newsletters, handwriting thank-you notes, and giving tours to donors. If you think it is worth doing, and that fundraising is indeed a basic competency for music librarians, then you will find this volume a useful primer in the world of development for academic music libraries. *Money for the Asking* shows readers how to get started with the fundraising option. There are many things music librarians must learn on the job; well-done guidebooks like this one make on-the-job learning quite a bit easier.

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