



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Public Libraries branch

Activities, 2009

The Public Libraries branch (PLB) organized two sessions in Amsterdam and one joint session with the Libraries in Music teaching Institutes branch.

The number of attendees at the IAML/IMS conference was 520 and about 10% was working in Public Libraries.

On our special request the Commission on Service and Training did pay attention to the education of colleagues working with music, but who have no knowledge of music to speak of. This resulted in two fine sessions with good examples from the Netherlands, Germany, America and Hong Kong.

At the first session of the PLB we did present 3 papers on Public library issues, for about 60 attendees.

Belgium developments on the net

Zoeken.bibliotheek.be is a next generation OPAC for the six greatest Public Libraries in Flanders (Belgium)

by Johan Mijs (Teamleader Internet applications-Emerging Technologies at Bibnet, Flanders; johan.mijs@bibnet.be)

Bibnet works closely together with the Dutch organisation Medialab and Centrale Discotheek Rotterdam (CDR), Bibnet configured an Aquabrowser which meets the requirements of many music lovers.

They introduced FRBR-concepts (Functional Requirements of Bibliographic Records) and faceted search. FRBR shows cataloguing from a different angle, conceptualizing 4 layers, centralizing the work/composition instead of the record of printed version.

Cataloguing more than 300.000 CD's and 3,5 million tracks, finally shows return on investment. As third web service CD and Book covers were made available.

The Dutch Wikipedia was loaded into the Aquabrowser and Last.fm was added as a recommendation engine, MyDiscoveries as a 2.0 statement and DigiLeen as a service, it makes both professional librarians and library patrons eager to listen to more and other music.

Not only music, that is ... unlike many other environments, music in the search engine is fully integrated with other public library materials.

As a last service they have also implemented an RSS feed to every search result.



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Future plans are:

- Dynamic author visualisations: a dynamic page for every author in the catalogue
- Digileen new release: Streaming
- Bib.fm pilot (2010): Innovative listen and discovery tool for your music library collection on Aquabrowser
- Zoeken.bibliotheek.be library portals for all 300 public libraries in Flanders (2012)

Future of music in Public Libraries:

- Music shows the way for all library materials
- The Library as a democratic guide for search and discovery of both physical and online collections (everywhere)
- Bring the outside in and bring the inside out
- Metadata is King (keep control)
- Better than free (Librariansmatter.com)

AI coda?

The Dutch librarians vision on the future of music collections in public libraries

Speakers: Hanneke van der Veen (student) & Frank Huysmans (researcher at the University of Amsterdam)

As a consequence of the digital revolution in the last decade, getting access to music and sheet music has changed dramatically.

Musicians (both professional and amateur) and music lovers alike have started to legally and illegally access digital sources of (sheet) music. Peer-to-peer distribution of mp3 files, sales through services like Apple's iTunes, and free access sheet music databases have negatively affected the number of library loans of both music CD's and sheet music book.

What perspectives do music librarians see for the future of the public library's music collections? What can, in their view, be done to counter or at least mitigate the falling trend?

To answer these questions, a web survey was conducted in May/June 2008 among representatives of 30 music departments of public library organizations in the Netherlands. Among other things the result shows that Digital service provision is seen as a promising alternative to physical collections, but only a small minority of libraries has started experimenting in the digital realm.



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Digital lending of music, the next chapter

An update and further developments in the field of digital offers for Public Libraries in Denmark, in cooperation with friends from Belgium and the Netherlands.

by Ole Bisbjerg (Head of Music and Media department- State – and Univ. Library, Denmark)

What started as a traditional library service in a new digital form, has challenged our perception of what we do and how we do it.

Acquisition, cataloguing, presentation and of course circulation must all be approached in a new way, and we must relate to new partners in order to create and maintain the service.

The situation in the Nordic countries varies. In Denmark the service has developed in cooperation with the Music Industry (IFPI), Danish Copyright Organisations; The State- and University Library as project manager in a consortium and all Danish libraries participate; The Department of cultural affairs. Basepoint Media is <http://www.netmusik.dk>

The Swedish situation is different: The largest libraries do not participate. Basepoint Media is <http://www.musikwebb.se>

In Norway/Finland there is no recent library initiative with online music distribution.

The long term perspectives might be:

- Audio books and even Video
- Only a few patrons use the service extensively
- In Denmark new promotion will take place in the fall

The presentation ended with these questions:

- Which business model will be the best for libraries?
- How to get the content owners to the table?
- Will services like Sportify (<http://www.spotify.com/>) and TDC (<http://musik.tdconline.dk/servlets/2452306090224Dispatch/19/jspinclude?file=./index.jsp>) play survive?

The second session was completely dedicated to popular music. The wish for popular music issues was discussed in the IAML Working meeting of the branch in 2008 and we would like to continue with these papers in the coming years. The session was attended by 69 participants. A first contribution came from the Netherlands and was originally a presentation of the national Pop - encyclopaedia. The English version of this popular Dutch encyclopaedia is not yet available, we will publish the link as soon as possible.



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

From Dutch Punk to Ethiopian funk

The Ex in the collection of the Music Information Center and abroad

*by Ditmer Weertman (Project manager at the Music Center The Netherlands;
dweertman@mcn.nl)*

The Ex is one of Hollands most unique rock groups: started as a punk band in 1979 and lately touring around the world with the famous Ethiopian saxophone player Getatchew Mekuria. The Ex leads us around the collection of the Music Information Centre of which the online Music Encyclopaedia is a very useful research tool about Dutch pop and rock music.

Also see: www.theex.nl, www.mcn.nl

The second paper introduced us to the history and development of Turkish popular music. Especially for those countries in Western Europe with large populations of Turkish people, this was a very welcome contribution, which will help our colleagues with the acquisition of Turkish popular music.

Turkish Popular Music: from Light Western to Pop

by Tijen Gencaslan (User Services Manager Bilkent University, Ankara)

The history of western music in Turkey goes back to the time of the Ottoman Empire. In 1826, during a period known as the 'age of renewal', a reform of the army resulted also in the search for a new musical style. A new Orchestra was formed, Muzika-yi Humanun, now one of the oldest orchestras in the world. Donizetti was invited to compose anthems for brass.

The people of Istanbul became more familiar with European music and at the beginning of the 20th century a new genre Kanto (singing), was born that is now known as the first example of popular western music. Kanto performed with instruments like the violin, trumpet and drums and it also brought the first (also moslim) women onto the stage.

Many kantos were transformed into the Operetta form.

At the beginning of the twentieth century, which resembles the final years of the Ottoman empire, Jazz was introduced in Turkije.

Turkish pop music began in the late 1950s. At that time, popular styles, such as rock and roll and jazz, were named "hafif bati" (light-western)music.

During the 1960s, some artists composed Turkish lyrics for certain well-known western songs and this approach was termed "arajman".

In the 1970s Turkish popular music began to develop its own style and started to occupy an important place in public life. With the advent of multi-channel TV in the '80s, pop music became an important sector in its own right.



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Today, there are many different kinds of popular music in Turkey, each with a different influence on public life, and the social aspects of these styles are continually increasing.

Pop Music in the British Library Sound Archive

by Andy Linehan (Curator of Popular Music, British Library Sound archive; <http://sounds.bl.uk/>)

This presentation gave us an overview of the popular music collection at the British Library's Sound Archive, describing how recordings are acquired from commercial sources (record companies) and non-commercial sources.

Our guest did address how the 'traditional' methods of collecting sound recordings for the archive are likely to have to adapt to reflect changes in technology and in the structure of the music industry.

He gave us some examples of how the processes of collecting methods were already changing, without the possibility for the institute, in this case the British Library Sound Archive, to influence this process.

During the last 40 years the Archive would be able to catalogue many copies of popular music, they even often received from the record companies for free.

Thus they could start archiving and maintaining huge collections as part of the (inter)national cultural heritage.

This is still the case by copies of CD and DVD, but, as it turned out, it's a completely different matter if it concerns digital recorded titles.

You can't own a digitized copy, in the same legal way you can own a CD or DVD. That is now being a problem for the British Library Sound Archive.

Oh yes, one can have a license on digital files, even as Archive. But that may well end the Archiving completely, because no one will be able to afford to pay endlessly for the same file.

Another change in popular music land will be the ownership of music in general.

Because of technological developments musicians from all over the world can cooperate in making a musical performance, so how do we define the origins of a product that is born on the internet? Who's is the music, what nation does it belong to in the light of maintaining national musical heritage?

The joint session with the Libraries in Music Teaching institutes was attended by 54 participants. The papers were of interest for both branches.



Music Library and Access Facilities for Amateur musicians in The Netherlands

by Tom de Rooij (Director of the Music department for amateur musicians in the Netherlands)

Tom de Rooij did reflect on innovative ways of repertoire development as implemented by Kunstfactor, (<http://www.kunstfactor.nl/>) on information needs of amateur musicians in general and on the ways in which these can be served by public and specialized institutions, helped by new media.

His plea is to focus our attention on amateur musicians, as is also shown on a European level, the number of amateur musicians is much larger than that of professional musicians.

Not only is this target group important for you, but you are also very important for the target group.

I am convinced that together you will be able to form an alliance which will enable the amateur arts to develop in terms of quality and will turn your music libraries into a vital link in the world of amateur music.

For several decades, the Dutch government facilitated a Repertoire Information Centre dedicated to the amateur music sector.

By the end of the last century the centre was integrated in a larger Music Information Centre serving both professionals and amateurs, and closely connected to the publishers of new music.

Nine years later, we are looking at a completely new situation, with a strong focus on online access, closer cooperation with specialized institutions inside and outside of the Netherlands, and a potentially more important role for (public) music libraries.

Kunstfactor is the national institute for the amateur arts sector in the Netherlands.

In the Netherlands (15 million inhabitants) 8.7 million are actively involved in the arts in their leisure time and 5.4 million Dutch people spend more than 50 minutes per week of their time on art.

We divide the participation in the amateur arts into disciplines, music comes in second place.

- Visual Arts: 4.500.000
- Music: 3.750.000

We have also looked at certain age groups:

- In music, in the age group 6 - 11 years old, there are 515.000 children active, of whom 400.000 make music for more than 50 minutes per week. This group has grown considerably in recent years.
- In the age group 12 - 19 years old there are 625.000 amateur musicians of whom 470.000 actively participate in music for more than 50 minutes per week.



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

If we look at your target groups with Amateur Musicians we can make the following division:

- Amateur musicians who take lessons. In the Netherlands this is estimated to be 400.000 people. These amateur musicians play in orchestras, pop bands or ensembles, and let's not forget the large number of choir singers.
- In addition, many people are active on an individual basis, some as part of a course. These are the ones who frequently use your collection and I believe this is a larger target group than the professionals in music. Not only sheet music is important to them, but also the audio and visual media.

From i-MAESTRO to Mesic; from R&D to design

by Gerard van Wolferen (Course leader, Utrecht School of Music and Technology; Researcher Utrecht Research Institute for Digital Cultures)

Recent innovations resulting from the development of computer and information technologies, have the potential to change the way we learn and play music.

Some years ago we presented The I-MAESTRO project, a European project that develops tools that allow students to use interactive scores and collaborate online with other students and their teacher.

In this presentation we will learn more about the MESIC project in comparison to I-MAESTRO.

MESIC (Music Education for Sight Impaired Children) is a Music education project that let's children have musical experience just by doing it. A new approach to music education that is useful for us all, including sight impaired children. You can use MESIC online with the help of a special browser you can download, like Firefox. Here are some specifics:

- hyper-interactive musical interfaces (that behave like musicians)
- useful for all, beginner to professional student can join
- MESIC can be used in all types of schools or libraries
- MESIC will build and give access to repositories
- MESIC can be used in any type of school at any level
- the users are the developers and any knowledge can be put in by any teacher
- from singing or playing to notation (Braille, TalkingMusic, staff notation)
- special interest groups on any musical topic
- students find or meet teachers and vice versa



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAMLC)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

MESIC: Music is for the ears; not for the eyes! Why MESIC?

- to offer a new approach to music education based on hyper interactive interfaces that behave like another musician
- to make the study of music accessible for all, including the sight impaired children
- to exchange written and non written music between students of music including sight impaired students of music (TalkingMusic)
- to build and access repositories (libraries, databases)

No real alternatives:

- will need lots of websites with all kinds of music theory
- have little connection to practice
- do not educate but offer only information and tests
- are not accessible to sight impaired people

One World, Many Musics - A interactive multimedia DVD Rom project of the Rotterdam Conservatorium

by Henrice Vonck (Staff member for educational development at Codarts)

With study possibilities like the Argentine Tango, Indian music, Latin/Latin jazz/Brazilian jazz, Flamenco and Turkish Music The Rotterdam Academy for World Music – as part of the Rotterdam Conservatorium – is unique in the World.

As is the series DVD-Rom ‘One World, Many Musics’, a product of Codarts Research, the Research department of Codarts, Highschool for the Arts.

The DVD Rom series One World, Many Musics is an interactive multimedia publication in the area of world music. It is a guide to sixteen major musical genres and the modern reference work for listeners, students and teachers.

The series was developed for Self study purposes for the course ‘Music Worldwide’, which is obligatory knowledge for all students at the Conservatorium.

The idea to make One World, Many Musics was born out of the unsatisfactory situation of the existing editorial books. Books are based on text, the series is based on music.

One World, Many Musics puts both music and musicians centre stage. Internationally acclaimed artists lead you into their worlds of music.

Central to each musical genre is an audiovisual recording, which is used as the basis for elucidating all aspects of the music. Each performance is analyzed in real time.



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAMLC)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

On another level, a concise music theory explains the music from a musician's point of view. An interactive timeline takes you through the history of the music, presenting musical works, famous musicians, historical recordings and recent developments.

Other chapters feature the main instruments and biographies of prominent artists backed up by interviews. Each page gives access to a glossary of musical terms. All the entries are richly illustrated with musical examples, notations and relevant pictures.

The complete production covers nine regions on nine DVD ROMs. The CDs will be available in combination with a small booklet with short articles introducing the main artists, musical genres and styles.