Public Libraries branch

Branch report, 2007

IAML conference "Down under" Sydney, Australia

This year the IAML conference was organised by the Australian colleagues the first time.
Location was the Conservatorium of Sydney, situated in the beautiful "Botanic Garden" of the 4-million city.
The conference was well attended with 140 attendees.
Patron of the conference was the Australian born composer Peter Sculthorpe and with that the musical tone was set. We enjoyed a great musical variety at different occasions during the conference, from modern to traditional performances.
A string quartet of Peter Sculthorpe was performed with a special part added for the Didgeridoo. This well known Australian instrument, made from a hollow branch of the Eucalyptus tree, was performed by composer and virtuous musician William Barton. He is a member of the Waangie tribe, located in the Northern territory near Mount Isa.

At the moment new laws make it possible for Aboriginal people of the different tribes to get influence over their land. Aboriginals did not know right of possession, did not know script. Now it is possible by law to use in evidence the tales from their heritage ('Dreamland'), music and text from ceremonies and so be able to identify their rights. Of course a lot of their heritage has already disappeared, many languages and knowledge about their ceremonies lost, but everyone is making great efforts to register and store up all knowledge that is still there. The information from all these interactive projects is shared by internet and people can participate. This way of co-operation also has a positive side effect and the projects proved to be valuable in more than one way.
There is much poverty and social neglect among the Aboriginal community. The projects help young people find the way to communicate with their elders by showing them how the computer works, while the elders tell their stories and can tell facts with the many pictures on the project. Many young Aboriginals are now taking part in locale projects or even take initiatives themselves to start their own project.They meet in local meeting centres and libraries. It has become popular to send in your private collections and photo archives in order to get them digitised.
Everyone can look for his family and some will see a picture of an old relative for the first time. There are now about 40.000 items in 12 databases, among them many music projects.
Copyright is only necessary by external use. See http://www.dev-zone.org/knowledge/Society_and_Culture/Indigenous_Peoples/Indigenous_Knowledge/index.php and http://www.aboriginalartists.com.au/NRP_people.htm

During the conference speakers said thank for your hospitality to the Cadigal people, the original inhabitants of the Sydney area, regularly.

Developments in the Music library world

At the conference we paid attention to the words of Pam Thompson (England), former President of IAML, who spoke about certain developments in the music library world that should concern us all. "Libraries seem more and more to loose track when it concerns their core business, which is about forming a music collection, cataloguing, presenting, preserving collections and inform their users about it.

Just now, at a time when developments with the 'Googles' in our world make it possible for users to become a sort of generalists themselves, libraries should be much more aware of their own values and make better use of their own (human) resources in a more specific way".

We do not want to leave our new colleagues at the information desk empty handed, with no special knowledge to support them while helping users in their search for information.

Libraries should invest a lot in keeping up their own (human) resources to the required level and give this long term investments a very special place in future developments.

The result of present changes in library policy is in fact that we often neglect our oldest and most faithful customers since a long time, the active amateur musicians. By doing so we are also reducing our future users to passive listeners of music only.

Malcolm Gillies (Professor and currently Vice-President of the Australian National University), in his "Keynote address: from pencil to podcast: maximizing musical resources", asked himself this question:

Why do we need specialist librarians when an increasing percentage of once disparate materials have been reduced to apparent similarities of digital format?

We need specialist librarians more than ever because:

- they understand the intrinsically aural nature of music and how best it can be made available to a range of public;
- who know how to listen to, read, and appreciate the written trace of music;
- who appreciate the nature and history of music's many sub-disciplines, and the educational, therapeutic and social manifestations of the art;
- who have that sense of excitement about discovery of new information, new sounds and new artistic expressions, and can encourage that excitement in others.

Despite all the technological change and the opportunities opened up by it, the world still needs its music information specialists as much as ever.In keeping librarians knowledgeable, they will keep on being able to assist new groups of customers and help them find their way in search of collections and information.

Libraries should not throw away their own capital, on the contrary, make better use of it and build on it, make it into a new variation of a well proved theme.

The Public Library

In Sydney you will find 8 large Public Libraries, there is no central library.
There is a very large and much used State Library, which does not lend, anyone can be a member.
You will also find the Conservatorium library within walking distance. This library has different regulations for different users, so also a non-student can be a member.

The Public library in the City centre is the recent reopened "Custom House Library".
The library rents space in this building and shares the 5 floors with a number of facilities.The Hall is supposed to feel like Hotel lobby, the space is divided in different areas: Exhibition-space; Coffee shop, Newspaper-table; Library facilities like the circulation-desk and Ticket shop for the Opera etc.; periodicals, information-service and public computers (2 hours per person, free of charge for members, $1.20 (Aus. dollar for non-members= €0.80).On the other floors you find various parts of the library-collection available (Dewey-system) as well as office space for rent.
There is a large reference room. On the top floor you will find a restaurant. The music collection is presented with all formats integrated in the same space.
We have visited the branch with the largest music collection. A quick count of the shelves shows a collection of about 5000 CD, 3000 scores and 1500 titles of literature on music.
Part of the titles are in stock elsewhere. It can take some days to get hold of them.
Members can ask for available titles by phone and pick it up on the ground floor.
The acquisition of the music collections is done by collection profile and is carried out by a colleague in Brisbane.
This new way of collaboration did not get a good review all together; we were told it has resulted in a loss of variation in the collections, led to unnecessary double titles and a dramatic loss of knowledge on the floor.

The Public Libraries Branch sessions

The Public Libraries Branch (PLB) presented 2 sessions and a working lunch meeting. One joint session with the Branch of Libraries in Music Teaching Institutes.
With a number of 15 colleagues from public libraries (10% of the total), both sessions where well attended by respectively 45/70 colleagues.
Here is the report of our sessions, The presentations will also be available on the Branch pages of the IAML website. Public Libraries Branch session was dedicated to papers about the Southern hemisphere.

Library@esplanade Singapore

Si Wei LOW (Member of the National Library Board, Singapore)

The library@esplanade is Singapore's first dedicated library for the performing arts that offers information and services in the areas of Music, Dance, Theatre and Film.It is one of the few libraries in the world that is co-located within a performing arts complex.With a concentrated collection on the performing arts, regular programmes as well as community collaborations, library@esplanade caters to everyone from the casual browser and the man on the street, to performing arts students, teachers and performers.The Library houses materials on the different performing arts in **four 'villages'**: Music, Dance, Theatre and Film. All other materials are housed in the section 'Arts Central'. The music collection is the largest, partly due to the various formats represented in the collection.There are **services and facilities** like:

- An exhibition space that allows visitors to see the world through the performing arts.
- Open Stage for amateurs and professional alike.*Music Sampling Posts for users to sample the libraries collection of CD's.
- Continuous screening to promote the collection by plasma screens.
- 2 fully equipped Screening rooms to view films from the collection.
- Practice room with both an upright piano and a digital piano.
- Project room for booking for s group discussions.

Programming is essential in attracting visitors and library users for public libraries, especially for a library like library@esplanade.
The programming is presented under certain themes:Taking the Stage every last Saturday of the quarter; Open Mic every 3rd Saturday of the month; Film Saturdays on every 2nd Saturday of the month; Pre-concert/music appreciation by the Singapore Symphony Orchestra.
The library works with other performing arts. The library hosts **educational services** like: Orientation programmes; Library workshops;Library tours for individual visitors;Special Art-school outreach activities that include registration of new members and borrowing library materials.

Other partners in order to supplement the collection and services:

- Dance on Demand, a German contemporary database on Dance
- The American embassy donates American books and AV-materials
- The Singapore Film Commission and Asian Film Archive help build up a collection of unpublished film made by Singaporean and Asian film makers, in order to preserve and make them accessible.

The first **aim of the library** was to be a lending library and reaching a broad based audience. A review was done in 2005 and the collection was expanded to scale up into a reference cum lending library.

The library end-state capacity was expanded from 65.000 to 90.000. This improved collection aims to further strengthen the identity of the library in the community, allowing it to evolve and become a one-stop resource centre for the performing arts, and to better delight users looking for range, depth and diversity.25% of the collection is reference materials.
Other facilities are:

- Research viewing centre with a collection of 9000 DVD's, at least 20% restricted titles (film, research, journalism and industrial professionals).
- Ask! Performing arts, Ask a librarian in Singapore! The service was launched in 2005 and had an increase of 189% in the number of reference and research inquiries.

Since the opening in 2002 the library has evolved to meet the information needs of its users.

In order to continue to attract and retain library users, there is a need to continually re-invent the library and its services, collections.

Music Information Services at Public Libraries in Japan

Mari Itoh (Dept. of Library & Information Science, Aichi Shukutoku Univ.), Ryuichiro Matsumori (The Art Library, Aichi Prefectural Arts Promotion Service)

The population of amateur musicians is large in Japan.
The Ministry of Education, Culture, Sports, Science and Technology (MEXT) reported in 2004 that the cost of post school activities constantly increases.
The survey by Meitetsu Agency in 2003 showed that elementary and junior high school children liked to learn the piano best. Chorus groups are so active that one of Japanese chorus groups won the first prize at an international competition in Italy in 2006.
The study by the Music Library Association of Japan (1990) pointed out that people including music researchers, music educators, music business, and professional and amateur musicians, felt music stores more convenient than music libraries.
The researchers and educators recognized the importance of reference services provided by academic libraries.
How do amateur and professional musicians and educators who do not belong to academic institutions obtain useful music information?

During the presentation of this very comprehensive research a number of questions where posed:

1. Who want music information?
2. Where are music materials available?
3. What are general user's needs?
4. What do public libraries do?
5. What should we examine?

For the future two recommendations where given:

- Analyses of Reference Data Base: User's needs for classical music information were unclear
- Reassessment of collection policy may satisfy needs of potential users
- Usage pattern: Tends to concentrate in a few special libraries
- Need to examine what local public libraries can do

The Public Libraries Branch has offered Mari Itoh support and will co-operate with her in her research of music-librarianship education.
See the Branchpages on the IAML website: Toolbox/projects

Digitization at Lincoln City Libraries

Carolyn Dow (Polley Music Library, Lincoln City Libraries Lincoln, Nebraska USA)

The Polley Music Library has been leading the way for digitization projects at Lincoln City Libraries. The first grant, received in 2004, was for the digitization of unique local sheet music, to be mounted on the library web site with historical context and lesson plans, as The Music of Old Nebraska project.
During the course of that project, the Polley Library was asked by the Nebraska [State] Library Commission to be the pilot project for the commission's state-wide digital library project, using CONTENTdm.
A supplemental grant for the creation of sound files of a few of the pieces of sheet music followed. In 2005, a grant was awarded for the digitization of archival materials (scrap books, concert programs, letters, photographs, etc.) left by the library's benefactor Lillian Helms Polley, with most of the materials going to the state's Nebraska Memories digital library, but with an expanded essay about Lillian Polley on the library web site.
See http://www.lcl.lib.ne.us/depts/polley/front.htm

A grant in 2006 allowed for the digitization of additional Nebraska sheet music and archival materials related to local music and musicians.

Tips:
these projects required planning, grant writing, training, qualified staff, access to equipment and server space, research, cooperation, web design skills, and creation of metadata, among other things.Carolyn Dow and her colleague also added a more personal note to the project by performing a number of the songs from the project for voice and piano, and also made a CD with it.
A very good idea and very well done too, that the public will certainly appreciate very much too.
See http://www.lcl.lib.ne.us/depts/polley/Sound%20Files%20Catalog.htm

The joint session with the Branch of Libraries in Music Teaching Institutes

We organised this joint session to continue our search for the different faces of the Public Library and learn from the collaborations with other institutes.

The public side of the conservatoire libraries

Johan Eeckeloo (Koninklijk Conservatorium, Brussels)

The importance of the historical music collections housed in Conservatoire libraries is well known, as well as their attempts to organize the needed public access to their source material in one way or another. In several Conservatoires the public access is not limited to the historical material, but they offer the same service as a Public library by lending music material from the recent collection to the general public. This 'Public side' serves the needs of the society. As social services are an important issue in the field of the European higher education, this looks positive enough, but is there another side to the picture?

The organisation of the 'Public side' takes up a lot of energy from the institution. So how does this compare with the organisation of the local Public Library? Is there a relation with their 'Public' Music department? Do they offer an identical service for an identical group of users? The presentation will show the conclusions of an inquiry about this area of tension between the mission, the means and the needs of several institutions.
Conclusion: There is no balance between the cost and benefits. How can the benefits be increased?

1. By attracting more members of the public which will creates more work.
2. By reducing the costs. By limiting the service by fewer opening hours, by creating a user-friendly catalogue and give open access to the materials.
3. By collaboration with other institutes.

It still seems unlikely that the wish for open access to the public will stop, as it is a criteria in quality control. Management will not reduce public services.
The possibilities for public use of service are often limited, especially regarding access to the electronic learning environment.Overlap exists between the Public Library and Conservatorium library in services like lending scores, CD/DVD's.
The target public is partly different.
The public Library often has a more general orientated collection, with more popular music in the collection; The conservatorium library is more specialised, with more classical music in the collection.
There are more ways for collaboration like:
Inter Library Loan; special projects like exhibitions, concerts, preserving materials.
With an example from the Antwerp situation a picture is painted of how such a collaboration could get shape.
These is no standard recipe but benchmarking can help in finding realistic and fresh idea.

Web 2.0: a worldwide challenge to libraries?

Michele Huston (Director of Web Services, National Library of Australia) piloting several projects to test Web 2.0 approaches and applications within the national services that the Library hosts.

In August 2006 the Observer published a list of fifteen websites that changed the world, including sites such as Google, eBay, Wikipedia, Blogger, Amazon and Napster.
Such sites exemplify the **Web 2.0** concept:
they let **people collaborate and share information** in previously unimaginable ways, are interactive and easy to use and, through new licensing models, allow large data sets to be replicated, used or shared for new and unexpected purposes.

People of all ages are now coming to expect a degree of inclusiveness, interactivity and access from websites that they use on a daily basis.
Yet these principles are not generally reflected in Library services. The rapid uptake of such models for sharing music and music information makes it imperative that music librarians grapple with the challenges the Web 2.0 poses for collecting, archiving, and disseminating music and music information.
How might Libraries develop new models for enhancing our services and sharing our data?
What do such services tell us about our music users? What opportunities are there to explore new ways of collecting material and acquiring data from alternative kinds of sources?
How can Libraries participate in these new online communities and enhance our visibility?
This paper will explore these issues by drawing on new applications and examples from the musical world, like:
Pandora http://www.pandora.com . An online radio station with which you can make own radio show. The music comes from official providers or from Pandora people.
Pandora also hands out Webby awards, for instance to The Beastie boys, for their use of MP3 as an official format for their latest release.
Sad to say that for the moment Pandora is not accessible for users outside America.
This open collaboration will change the way we view information. How we will reward creative people, while make digital information available for use and reuse?

Flickr http://www.flickr.com/
An interactive image sharing website, that works with friends.
What makes this website into a Web 2.0 website?

- The interface is from siteowners Yahoo and Storage.
- The content, data and metadata consists of contributing users.
- The reuse of the content allowed (API's)

You get a very nice and different view by using the 'Colour Flickr Service'. You can search the net for images by colour. Use the 'Mapper' for advanced search.

Questions for libraries:

- Can users curate their own collections?
- Do you collect the added value that your users create?
- Can your users share recommendations and insights?
- Are there new ways to build your collection?
- How will your collection be discovered?

The Sound of Libraries

Tony Boston (Assistant Director-General, Resource Sharing, National Library of Australia)

This paper explores the role of *Libraries Australia* in the leadership and national coordination of services to libraries throughout Australia.
Australian libraries contain a wealth of resources across all subject areas and in all formats, including musical scores, sound and related materials.
The federated resource discovery service MusicAustralia functions primarily as a focused subset of the Australian National Bibliographic Database, managed by and accessible through Libraries Australia.
At the same time MusicAustralia is able to aggregate bibliographic descriptions and online resources from a range of diverse non-library organisations with music collections and bring these back into the library sector for use by all public libraries.

Libraries Australia, formerly Kinetica, provides access to over 42 million items held in 800 Australian libraries - national, state and territory, university, public, government and special.
Australian libraries have been collaborating for 25 years to provide access to the resources held in their libraries through contributing original catalogue records and/or holdings to the national bibliographic database.
Through Libraries Australia, users can search this database and, at the same time, international databases including the Library of Congress, the British Library and the national union catalogues of New Zealand and Singapore.
The simple Google like interface enables a user to limit their search to a range of formats including printed music and musical sound, and/or limit searches in other ways, e.g. Australian and online.

Historically, this service was used by librarians as a shared cataloguing and interlending facility.
But in February 2006 a free version of Libraries Australia was launched for use by anyone, anywhere, any time.
This has provided to public libraries and to the Australian public a major new resource.
Users of the service can both Find and Get through Libraries Australia. Options include borrowing from a local library, borrowing from another library, purchasing a part of an item and/or buying the item through an online bookshop.

An enhanced or subscription version of Libraries Australia enables libraries to take advantage of the many efficiencies to be gained through cooperative cataloguing and resource sharing as well as offering features which enhance reference and information services to library users. See http://www.musicaustralia.au

WORK meeting PUBLIC LIBRARIES BRANCH

The Branch officers organised a Working lunch meeting in order to decide how we would proceed the development of our Branch and the online collaboration in the IAML Toolbox. This is especially important for us, because public librarians usually are not able to attend the IAML conferences. Our annual workmeeting was attended by almost all our colleagues from Public libraries and guests.

Agenda:

1. Welcome and Bon appétit!
2. Guest at our table: Laurel Dingle (chair of the Australian IAML Branch) told us about an interesting project of her library, the State library in Queens, in collaboration with the conservatorium library. The State Library delivered the scores, these were to be digitised. The 19th century music was performed by students of the Conservatorium and a CD was produced.
3. Results of last years decisions now visible on the IAML website. With an update from the IAML webmaster Gabriele Gamba about new features on the IAML website, like the RSS function; the possibilities of presenting our projects online and the Forum; a manual will be available.
4. Elections for new officers in 2008: feel free to come and ask the officers about standing for officer or try the IAML website.
5. We like to invite everyone to help us look for interesting papers for future conferences.
6. How to proceed with the organisation of our branch and make some progress each year:

Current projects presented in the IAML Toolbox (2006)

- The ***LOOK-a-LIKE-LIBRARY-LOCATOR*** will be ready for use soon and presented in Zip format. An instruction will be attached.
- **Best Practice** - We like to hear about your special projects, new and/or creative solutions for old problems, that we could add to our list.
- **Toolbox favourites** - a list of the first results is now available. We invite all colleagues us the favourites you would like to add to the list.

New proposals we decided to take on and present in the IAML Toolbox (2007)

- **Musiclibrarianship education**
  A Japanese research that involves also a project of learning possibilities for music librarians.
  Mari Itoh would very much like everyone to take part in her research. A questionnaire is

available on the Toolbox/project pages soon. We invite all colleagues to take part and fill out this questionnaire. We will discuss the results during next years work meeting.

- **Project-finder**
  We would like to learn from all your initiatives and hear about projects you undertake. All colleagues are invited to let us know about local/regional/national projects they undertake:
  - for their own library or music department
  - in co-operation with other public libraries
  - in co-operation with other institutes
- **Sound collection-locator**
  We like to present national sound collections and other free music available on the net. We invite everyone to let us know about the available collections in their country.
- **Communication**
  To improve communication throughout the year, we like to present:
  - a list of who's who in our Public Libraries Branch
  - start a PLB- estafette (relay race, relais, Staffellauf). To make better use of our visits in a different country each year, we like to ask our Australian colleagues help build our IAML Toolbox a little further during the following months.
- **Forum** for discussion and contact throughout the year:
  We like everyone to subscribe the IAML Toolbox Forum

!Let's keep in touch!

The next IAML conference will be in Naples, Italy. The Public Libraries Branch will be organising one session and a workmeeting for Public Librarians.

For information about the IAML organisation and the Public Libraries Branch, includie!ng the IAML Toolbox, visit the homepage !

Hanneke Kuiper (chair) Public Library Amsterdam
Kirsten Husted (vicechair) Vejlebibliotek
Corinne Brun (secretary) Cité de la Musique

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