



IAML Electronic Newsletter

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Music in libraries

Virtuoso Skills Goes Global: Delivering Music Reference Sources Training Abroad

*By Amelie Roper, Assistant Librarian,
Royal College of Music (London)*

In November 2009, I travelled to Gothenburg with Rupert Ridgewell (Curator, Music Collections, British Library) to deliver the IAML (UK & Ireland) course Virtuoso Skills for Music Enquiries for the Swedish IAML branch. This article explains how the event came about, and describes the preparation for delivering music reference sources training abroad. Key factors that made the venture a success are identified with a view to promoting further international training collaboration.

The course

Virtuoso Skills for Music Enquiries is one of four courses run by the Courses and Education Committee of the IAML (UK & Ireland) branch.¹ It was formed in 2002 from the amalgamation of two independent courses – Advanced Music Reference Sources, dealing with printed sources, and Notes from Cyberspace, covering online sources – and is updated regularly. Its aim is to provide an in-depth introduction to music reference sources for those working with music in libraries, with particular reference to western classical music.

The course consists of a series of interactive presentations covering different areas of the music reference apparatus

¹ The remaining three courses are Music for the Terrified, Success with Music Interlibrary Loans, and Managing Music Collections. For further information on branch training, see the IAML (UK & Irl) website at <http://www.iaml.info/iaml-uk-irl/training.html>. There are plans to launch a further course on music cataloguing in 2010.

A note from the editor

Greetings from your new IAML Newsletter Editor! The past few months have given me a chance to get a handle of these new duties and connect with colleagues around the world as I've gathered the content and assembled it into the pre-existing template. I look forward to the challenge of giving voice to the many activities of our Association.

This is a double issue, in part due to the delay in its release while I found my feet in the role of editor. But I hope the length and content justify the doubling up as well. The "lead story" highlights the UK-Ireland and Sweden branch collaboration in music librarian training. Other features report on activities in Australia, China, Poland, and Tunisia, among others. You'll also find information about the upcoming Moscow conference.

I wish to thank Martie Severt, Jutta Lambrecht, and the other members of the IAML Board for their confidence in me as I assume these new duties. I must admit it is a daunting challenge to take over the reins from such an able predecessor as Michael Fingerhut. I thank him for his generosity in sharing his experience, advice, and templates with me!

Finally, thank you to the many contributors who submitted ideas and reports. My aim is to produce a newsletter that reflects its membership. Without your participation, there would be no newsletter. This issue is "live"; the hunt is on for fresh content for the next! Please send your news to newsletter@iaml.info.

Brian McMillan, Editor, IAML Newsletter

(guides to reference sources, dictionaries and encyclopaedias, abstracting and indexing tools and so on). These are complemented by “hands on” sessions, in which participants practise using the resources discussed, ideally using both printed and online tools.



Delegates taking part in “hands on” sessions



The idea

Virtuoso Skills for Music Enquiries runs in the UK approximately every two years (more frequently if required). However, in 2007, a planned UK course was cancelled due to lack of demand. One of the people who had hoped to attend was Pia Shekhter, Head Librarian at the Academy of Music and Drama, Gothenburg, and former president of the Swedish IAML branch. Such was her determination both to attend the course and to share the experience with others that she decided to investigate whether it would be possible for IAML (UK & Ireland) to hold the course in Sweden. About two-and-a-half years (and many emails!) later, her idea was realised in the delivery of the course at Artisten, Gothenburg, home of the Academy of Music and Drama and venue of the joint IAML-IAMIC-IMS conference in 2006.

Demand was so great that it ran on two consecutive days, allowing us to train around 25 librarians from across Sweden.



Entrance to Artisten, home of the Academy of Music and Drama, Gothenburg

Our visit to Gothenburg in November 2009 was not without precedent. Back in 2003, John Wagstaff, then Librarian at the Music Faculty in Oxford, and Angela Escoff, Orchestral and Choral Librarian at the Royal College of Music, gave presentations on reference sources as part of the Nordic Music Librarians’ Conference at the Ingesund College of Music, Arvika. However, to my knowledge, Virtuoso Skills at Artisten in 2009 was the first time a full UK course had been delivered abroad.

Making it work

Alongside energy, enthusiasm and a common commitment to making the event work, five key factors made the delivery of the course in Sweden a success:

1. Definition of clear objectives

Pia had already identified the training need and potential market for the course. For us, then, the most important question was whether we could meet the training need successfully. This involved showing Pia the standard materials for the course, in particular the course outline, lists of resources and sample exercises for the “hands on” sessions, so that she would have a clear idea of what could (and could not) be done.

From this discussion, two issues emerged that were fundamental to the smooth running of the course: **language** and **availability of resources**. This led us to agree that all training and training materials would be delivered in English and that the host institution would need to make available as many printed and electronic music reference sources from our resource lists as possible. Extracts from any essential printed resources that could not be provided could be scanned and inserted into presentations. Similarly, trial subscriptions could be set up for electronic resources that could not otherwise be accessed. The existence of resource lists for the UK course made it easy to identify any “problem” resources in good time, so that we could adapt our training as appropriate.

2. Agreement of cost, date and venue

Having decided that the event was feasible in principle, we needed to work out the cost of the course to determine whether it would be affordable for the Swedish IAML branch. In the UK, we currently charge a flat rate for a course delivered “in house” – that is, a course delivered for a specific organisation. The host takes responsibility for the venue and other practical arrangements, and training is provided by IAML (UK & Ireland) for a negotiated fee. The fee is modest as it only aims to cover costs, and presenters teach voluntarily. To this figure we added basic travel, accommodation, and subsistence costs.

With these details fixed, we were free to discuss the other key area: the venue. We needed to be sure that we would have access to printed and electronic resources, and that delegates would have their own computers to work on in order to be able to undertake practical activities. With this in mind, we were able to point Pia to the information for organisers of the course on the IAML (UK & Ireland) website, which sets out the venue requirements. All of our needs could be accommodated at Artisten, which, with its well equipped computer

lab, communal areas for refreshment breaks, and excellent reference sources collection, was an ideal venue for the course. All that remained was to determine the date.



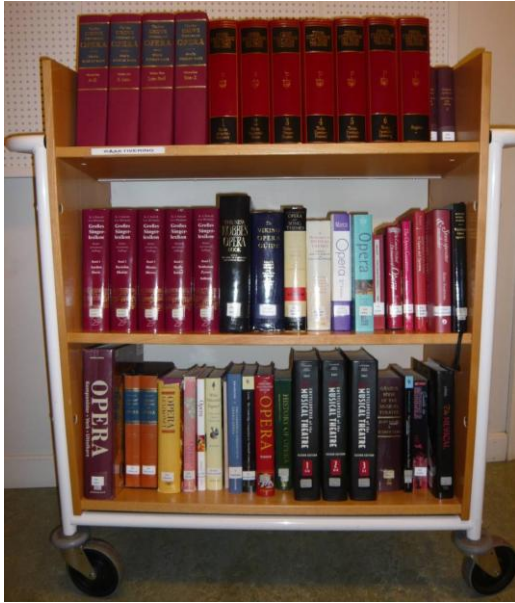
Training suite at Artisten, Gothenburg

3. Definition of roles

When running a course, it is important to define responsibilities at an early stage. Again, we were able to refer to the information for organisers on the IAML (UK & Ireland) website as a starting point for negotiation. We were very fortunate in that Pia took care of all the local arrangements very professionally. This included advertising, bookings, photocopying, arranging technology access, catering and all the other practical considerations that are essential to the smooth-running of any event. This left Rupert and me free to concentrate on how to adapt the content of the UK course for delivery in Sweden. Early on in the planning stages, we met to discuss how to divide the training and to agree on the content of our sessions to avoid duplication. This involved checking currency of links and printed editions, adding details of any new resources and ensuring adequate coverage of non-English language reference tools.

4. Preparation

Preparation is key to the successful delivery of training of any kind, and even more crucial when teaching in unfamiliar territory. As well as setting deadlines for the



A small selection of the printed reference sources needed for Virtuoso Skills for Music Enquiries

completion of various presentations and exercises, we prepared by testing out training materials on colleagues. Handouts and resource lists were emailed to Pia in advance to enable her to prepare delegate packs and assemble trolleys of printed resources for use during the course, trial subscriptions were arranged with database providers and backups of presentations were saved in various places in case of technical failure!

Once we got to Artisten, we had allocated time for a “technical test” in advance of delivering the training. This allowed us to familiarise ourselves with the training room and technology, check that we had access to all of the printed and electronic reference sources we would need and to test our presentations.

5. Communication

Although most of the negotiations for the course took place by email, it was very helpful that Pia attended a short placement at the Royal College of Music Library in 2008, and then went on to be a delegate at the IAML (UK & Ireland) Annual Study Weekend in Canterbury immediately afterwards. This allowed us to get to know one another, and to resolve various practi-

cal issues face-to-face. After that, we kept in contact regularly by email and were open in discussing potential problems and setting deadlines. The combination of a single face-to-face meeting and regular email correspondence worked very well.

To conclude, delivering Virtuoso Skills for Music Enquiries in Sweden was an extremely rewarding and enjoyable experience, which I would wholeheartedly recommend to other branches. It was an excellent opportunity to share good practice with colleagues and to learn about unfamiliar reference sources. Feedback from attendees was both encouraging and complimentary, and I hope this will be one of many similar events to come!

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Photos of IAML-Amsterdam



Ria Warmerdam writes:

The Dutch branch of IAML is reflecting on a wonderful conference. It was very rewarding for us, and we hope it was equally rewarding for the participants. Our website www.iamlconference2009.nl is still up. There you'll find a large selection of photos of the week that was. Be sure to check them out.

News from the branches

Australia

Perhaps you have not heard too much from IAML Australia of late – that is because we are radically overhauling our Communications and Publications strategy. With some vibrant young members taking

new initiative, we are moving from print to electronic this year, embracing a Web 2.0 strategy, online newsletter and blogs, an online Journal format with occasional papers, and an online approach to networking. This is an essential shift in a country with vastly dispersed members who also live far 'down-under' from our international colleagues. This strategy is our main initiative in 2010; without external funding or resources, we have only our own wit, time, and skills to achieve this, so you may have to be patient with us. But you will hear a lot more from us when implemented!

Meetings

Face-to-face discussion, though, remains important and we are holding our National Conference at the Queensland Conservatorium of Music in Brisbane this year on September 1-2. Our Queensland members are busy at work, planning a special focus on Community Music, Music Education, and Digital Discovery. In 2009 The University of Sydney hosted a national meeting in October, led by outgoing President Jonathon Wood. The best part of our forums is always the exciting and provocative sharing of ideas; full reports from each state and major institution are available. A new Executive was elected, with Robyn Holmes, Curator of Music at the National Library of Australia, taking over the presidency supported by three vice-presidents, Pauline McNee and Sarah Evans (whom some of you met in Amsterdam), and Julia Mitford (Thanks, UK, for exporting her to us!), Secretary Christine Vincent, and Treasurer Bligh Glass.

Inspired by the Young Professionals Forum we included in the Sydney Conference, we also introduced an 'Under 35' two-year free membership category to attract young staff into our professional network. While this is expensive for our IAML chapter to maintain, this incentive aims to activate our emerging young professionals and sustain our work-force and professional association into the future. We

would be interested in some international support for this initiative – any ideas?

2009 highlights

The public perception of our work was highlighted by two remarkably successful events, broadcast nationally, celebrating major collection items. Firstly, the [Rimini Antiphonal manuscript](#) at the State Library of New South Wales and, at the National Library, a [celebration](#) of 50 years of artistic work inspired by the Australian Nobel Laureate Patrick White's novel *Voss*. This featured a retrospective of the opera created by composer Richard Meale, who died in November 2009, and librettist David Malouf. The archives of our Australian composers, performers, broadcasters, entrepreneurs and publishers continue to grow abundantly in our research libraries – creating a remarkable array of national collections of past and living musicians. We are also implementing new approaches to cataloguing and making collections accessible with diminishing resources. Amalgamations within the University / Conservatorium sector continue to pose challenges for music libraries, most recently at the Victorian College of the Arts and The University of Melbourne (successfully steered by Georgina Binns and Evelyn Portek). Australia was also delighted in 2009 to play host to Almut Boehme, Head of Music at the National Library of Scotland, who enlivened our perspective on Scottish music abroad.

IAML has also been working closely too with the Music Council of Australia, advocating the role of music libraries and archives in all sorts of key items on the national agenda, especially music education, digital business models and community projects.

Thanks to Amsterdam!

Finally, a delightful word of thanks to Amsterdam. It is hard for many of us to attend the international conferences but one Public Librarian working in Western Australia, Linda Papa, was persuaded to

attend by that clogs key ring handed out at the closing of the Sydney conference in 2007! She described her week in Amsterdam as “thoroughly engaging and thought-provoking” and she “met some beautiful, clever people.” Linda shared with Australian members some of the “fantastic ideas and music” heard in various wonderful venues and on library tours. Thanks, and good luck for Moscow from your Australian colleagues who know what international conference planning feels like! We wish more of us could see you all more often.

Robyn Holmes, President, IAML Australia.

Read more about 2 Australian web project developments on page 11.

New Music Library Association Established in China

On November 25-27, 2009, the 5th National Conference of University Music Libraries took place at the Tianjin Conservatory of Music. Held every two years, this conference is an important event for all music libraries in China. This year, over 60 librarians from the major music conservatories, arts institutes, and universities in mainland China and Hong Kong, as well as such publishers as People’s Music Publishing House, ProQuest, and Kuke attended the conference.

The theme this year was “Collaboration and Resource Sharing.” In addition to brief reports on recent developments and projects at each library, the founding of the “Library Association for Music Institutes”¹ constituted the highlight of the event and marked a major milestone in the history of Chinese music libraries. The principal aims of the Association are to:

- Encourage scholarly activities;
- Strengthen cooperation and collaboration among music libraries in China and overseas;
- Publish, distribute and promote the

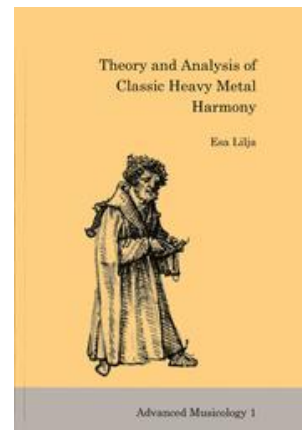
¹ The English name of the music library association is still to be finalized and confirmed.

availability of Chinese publications in library science, musicology and other related areas;

- Provide indicative support for the contribution of the country’s knowledge-based economy development;
- Share and enhance access to music research output in China;
- Foster music librarianship and its continuing professional training;
- Honor librarians who have rendered outstanding service in the profession.

Other matters discussed included consortial purchases and the exploration of a platform to unify and share bibliographic information among Chinese music libraries. The next conference will be held in Nanjin Arts Institute in 2011.

Katie Lai, Hong Kong Baptist University



IAML Finland launches monograph series

The Finnish IAML Branch has launched a new monograph series in English, *Advanced Musicology* (ISSN 1798-3754). The first volume, *Theory and Analysis of Classical Heavy Metal Harmony* by Esa Lilja, is now available from Harrassowitz and will be reviewed by Robert Walser in *Fontes artes musicae* and Jack Sheinbaum in *Notes*.

The Branch has already published more than 100 titles related mostly to music librarianship. We hope that our new English-language series in the field of musicology will give our Branch even more to offer to the global community of music.

Jaakko Tuohiniemi, Chairman, IAML Finland

Conference of Polish Music Librarians

The 11th National Conference of Polish Music Librarians and 3rd National Conference of Sound Archives took place on November 4-6, 2009, in Stanisław Moniuszko Music Academy in Gdańsk, Poland. 60 participants from 31 libraries attended. The 23 reports and papers delivered at the conference sessions fell into three main subject categories: (1) digitalization of musical documents – achievements and perspectives, (2) music sources and collections, and (3) music sound archives.

The conference featured an exhibition of the history of Music Academy Library and a concert played by Hevelius Brass with Monika Kaźmierczak on carillon.

The new Executive Board of the Music Libraries Section – Polish National Branch of IAML was elected: The members are Stanisław Hrabia, Chair; Jolanta Byczkowska-Sztaba and Piotr Maculewicz, Vice-Chairs, Karolina Skalska, Secretary; Andrzej Spóz, Honorary Board Member; Iwona Bias, Ewa Hauptman-Fischer, Andrzej Jazdon, Ewa Kozłowska, Anna Michalska and Magdalena Wiącek, Members-at-Large.

Photos of the conference are posted at http://www.iaml.pl/Photo/Galeria_Gdansk.html.

Stanisław Hrabia, Chair, IAML Poland

Access to Music Archives Project

In late 2009 representatives from major Spanish institutions with holdings of personal or institutional archival music fonds met twice to discuss the development of the AMA project in Spain.

There were presentations of the most successful projects, including *Cecilia*, “the on-line guide to music collections in archives, libraries and museums in the UK

and Ireland”; *Kalliope*, the unified database for all kind of archival fonds in Germany; the *Répertoire des Arts du Spectacle*, the French project for fonds related to the performing arts; and *Domus*, the database of music collections in South Africa.

The goal is to develop a similar project to collect information about music fonds in Spain. The *Centro de Documentación de Música y Danza* of Spanish Department of Culture will host a central database for the Spanish AMA. It expects to develop the database prototype in the first months of this year and to begin inputting information from participating institutions before the summer.

Massimo Gentili-Tedeschi was invited to the November 11th meeting in Barcelona to see the development of the Spanish project and the first draft of the database. A link to this prototype should appear on the IAML [AMA working group web page](#) in the near future.

Jon Bagues and Inger Enquist, Co-Chairs, Working Group on the Access to Music Archives Project

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3 New Masterclass Media Foundation DVDs now available

The Masterclass Media Foundation attended IAML-IMS conference in Amsterdam in 2009 and thoroughly enjoyed the opportunity to meet librarians and musicians during that time. The catalogue has increased since then and now includes 2 new DVDs of masterclasses with pianist Stephen Kovacevich: (1) Schubert's Op.90 *Impromptus*, no. 1 and 3 and (2) Beethoven piano sonatas no. 21 ("The Waldstein") and no. 31, Op 110. Another piano masterclass DVD will debut at the end of February. It features Emanuel Ax, who works on Beethoven Sonatas and the 32 Variations in C minor (woo 80).

The Foundation looks forward to meeting IAML members at the March meeting of MLA in San Diego.

Joanna Pearson, Administrator, [Master-class Media Foundation](#)

Croce quartercentenary edition

The works of Giovanni Croce, *maestro di cappella* at St Mark's in Venice from 1603–1609, are the subject of Michael Procter's ongoing complete works edition, the [Croce Quartercentenary Editions](#) (14 volumes). Volumes I and II are already available. The next 3 volumes, containing (X) the first book of double-choir motets, (VIII) the five-voice Sacrae Cantiones and (XIII) the Italian texted pieces (including the *Sette Sonetti* in the Italian, English and Latin versions) and a number of sacred madrigals, are due for publication early in 2010.

The 400th anniversary of the composer's death was commemorated with various musical events in 2009. An [international conference](#) devoted to Croce and Giammatteo Asola will take place in Venice in May 2010.

Michael Procter, [Edition Michael Procter](#)

RIPM adds new journals

As of January 2010, [RIPM](#) (Répertoire international de la presse musicale) had indexed 7 new periodical titles. Meanwhile, its online full-text archive now provides access to 61 titles.

New Collections

Barry Tuckwell Collection acquired by University of Melbourne

By Evelyn Portek, Music Librarian
Louise Hanson-Dyer Music Library

The Louise Hanson-Dyer Music Library of the University of Melbourne (Australia) has recently acquired a substantial collection of materials belonging to the eminent French horn player and conductor Barry Tuckwell. Tuckwell is widely recognized both as the foremost horn player of his generation and for extending the instrument's technical possibilities. The collection was acquired with the generous assistance of a grant from the Ian Potter Foundation to support the linking of education and the arts. The Ian Potter Foundation is one of Australia's leading private philanthropic organisations. The university would not have been able to acquire this outstanding collection without the financial assistance from the Foundation.

Barry Tuckwell's multi-faceted career in music spans more than sixty years. During this time he has performed throughout the world as soloist, chamber musician and conductor; he is also a highly regarded teacher. Born in Melbourne in 1931, he joined the Melbourne Symphony Orchestra at 15 and the Sydney Symphony Orchestra a year later before leaving for England at age 19. After playing with the Hallé, Scottish National, and Bournemouth Symphony orchestras, Tuckwell was appointed Prin-

principal Horn with the London Symphony Orchestra. During his 13 years with the orchestra, he was elected to the Board of Directors and was Chairman of the Board for 6 years.

Resigning from the LSO in 1968 to pursue a career as soloist and conductor, Tuckwell was chief conductor of the Tasmanian Symphony Orchestra for four years, and founding Conductor and Music Director of the Maryland Symphony Orchestra for 16. He has made over 50 commercial recordings as a horn soloist and conductor and has received 3 Grammy Nominations. He continues to have an active career throughout the world guest conducting and broadcasting, as well as giving lectures and master classes.

Tuckwell currently holds the position of Professorial Fellow at the University of Melbourne and Honorary Patron of the Melbourne International Festival of Brass. Among the many awards he has received are the Companion of the Order of Australia, Officer of the Order of the British Empire, Honorary Doctor of Music from the University of Sydney, Fellow of the Royal College of Music, Fellow of the Royal Society of Arts, the George Peabody Medal for Outstanding Contributions to Music in America and the Andrew White Medal from Loyola College. He is also an honorary member of both the Royal Academy of Music and the Guildhall School of Music in London.

The Barry Tuckwell Collection includes his own library of music scores, concert programmes, press reviews, sound recordings, promotional posters and photographs, engagement diaries and some business papers and personal correspondence. Notable amongst the music scores are works composed especially for Tuckwell by Gunther Schuller, Alun Hoddinott, Don

Banks, Thea Musgrave, Oliver Knussen and Richard Rodney Bennett. Unique items in the collection include scores and parts in manuscript, often heavily annotated by Tuckwell, and accompanied by correspondence with the composer which serves to illuminate the process of composition. These items are being catalogued as a priority. Other documents chart Tuckwell's study of horn repertoire by Mozart and Richard Strauss in particular.

The concert programs in the collection span Tuckwell's career from the mid 1940s until his retirement as a performer. A large proportion feature performing groups with which Tuckwell was associated, such as the London Symphony Orchestra, the

Tuckwell Wind Quintet and the Jones, Tuckwell and Langbein Trio. Tuckwell's international solo career is also fully documented. A program listing is currently underway.

Some of Tuckwell's more notable correspondents include Leonard Bernstein, Benjamin Britten, John Culshaw, Benny Goodman, Norman Lebrecht, André Previn, Leopold Stokowski and Alice Strauss, daughter of Richard Strauss.

As the collection is catalogued and listed, conservation measures are taken to improve its physical condition and ensure its longevity for future research. Tuckwell sorted much of the correspondence and concert programs into chronological order. These collections are described according to archival practices, while the manuscript scores and published music are catalogued in the library catalogue (see an [example](#)).

The Barry Tuckwell Collection is a significant and comprehensive resource for anyone researching any aspect of Tuckwell's professional career and for those interested more generally in 20th-century horn repertoire or performance practice.



Awards

Norway Music Information Centre receives IMC commendation

Martie Severt writes:

On October 18, 2009, the Board of the International Music Council announced the winners of the inaugural IMC Musical Rights Awards. One of 6 special commendations went to the library part of the Norway/Vietnam project “**Transposition**,” which was nominated for the honour by IAML. The Music Information Centre Norway (coordinated by **Hilde Holbæk-Hanssen**) is responsible for this part of the project. Some of you may remember Hilde’s presentation in Naples in 2008.

The awards were distributed to the winners during the 3rd World Forum on Music and 33rd General Assembly of the IMC, held in Tunis. The jury praised *Transposition* as an exemplary cooperative project between music institutions in Norway and Vietnam to provide musical scores and recordings to Vietnam and expand the opportunities for music education and participation. Since the project partners were in Vietnam for meetings, I accepted the award on Hilde’s behalf. In the 2 minutes I got to say a few words about the project, I also included a few words about IAML’s outreach work and I expressed my hope that this project would inspire many IAML members.

You can read more about *Transposition* on the [Norway Music Information Centre website](#).

The Norwegian Ministry of Foreign Affairs has renewed funding to the project for another three-year term.

German Composer York Höller receives 2009 Grawemeyer Award

Jutta Lambrecht writes:

The 2010 recipient of the annual Grawemeyer Award for Musical Composition is German composer York Höller for his recent orchestral cycle *Sphären*. Höller joins an impressive list of Grawemeyer laureates, including Witold Lutoslawski, Kaija Saariaho, Pierre Boulez, and Tan Dun, who have received the honour since its founding in 1984.

Höller is professor emeritus of music composition at the Kölner Musikhochschule and was the Artistic Director of the Westdeutscher Rundfunk’s Electronic Music Studios from 1990 to 1999.

Sphären, a 40-minute 6-movement work, was premiered in April 2008 by the Sinfonieorchester des WDR (Köln) under Semyon Bychkov.

A sample of the work may be streamed from the [Grawemeyer website](#). The composer’s notes on *Sphären* may be read at [Boosey & Hawkes online](#).



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Haitian Relief

In the wake of the January 12, 2010, earthquake that devastated Haiti, several library and music organizations have coordinated relief efforts to support the recovery and future vitality of Haitian culture. Support may be directed through the following library organizations among others:

[ALA Haiti Library Relief](#)
[Libraries Without Borders](#)
[Bibliothèques sans frontières](#)

New digital resources

Robyn Holmes writes:

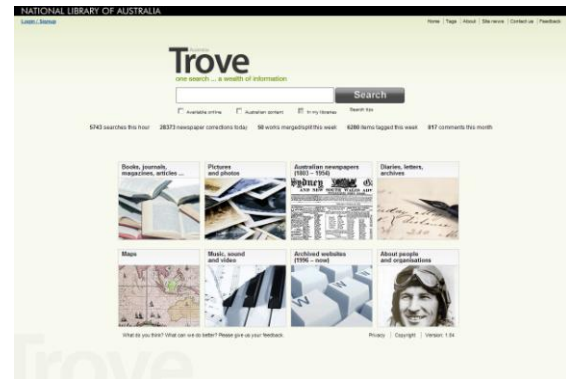
Two wonderful breakthrough Australian initiatives are really worth checking out! The [Australian Music Centre](http://www.australianmusiccentre.com.au) launched its long-awaited new web development.



<http://www.australianmusiccentre.com.au/>

This site holistically integrates all the Centre's functions on the web for the user: documentation of the musical landscape, access to resources, Australian music events and publications. Additionally, there is an interface for composers to deposit and upload their data, scores, and biographical information, and an e-commerce capability for users, increasingly populated with digital content. Customers from anywhere in the world can now order online and get resources digitally. Most notably for IAML, this integration is wholly driven 'behind the scenes' by the adoption of an FRBR data model, adapted by the AMC to encompass musical, research and cultural documentation across formats; commercial perspectives; and the user access requirements of each.

The National Library's new discovery service [TROVE Australia](http://trove.nla.gov.au) ("a treasure trove") has just been released. TROVE achieves what Google has not yet: integration of all different kinds of discovery into one single search. You can find music, audio, books, articles, pictures, digitised historic newspapers (fully text searchable), archives, websites, and biographical information all from the one search; get it di-



<http://trove.nla.gov.au>

gitally; or find out where and how. The service harvests relevant data both from across Australia and worldwide. Australia's specialist services, such as Music Australia, will be fully integrated into this service, with a special music subject view, over the next 18 months. In the meantime, www.musicaustralia.org still works! There are web 2.0 features in TROVE as well: people can comment, tag, add, network. The newspaper service alone has generated a whole community of volunteers online who have already corrected millions of lines of OCR'd text!

International Music Council General Assembly 2009

In October 2009 it was my privilege as President of IAML to attend the 33rd General Assembly of the International Music Council (IMC) and the 3rd World Forum on Music, which was organized in conjunction with the Assembly. The IMC is "a global network of expert organisations and individuals working in the field of music. Founded in 1949 by UNESCO, IMC is mandated to promote musical diversity and support cultural rights for all" (<http://www.imc-cim.org/>). IMC has several categories of membership, including National Music Councils and International Music Associations. IAML is one of many international members.

The World Forum on Music sessions dealt with the following themes:

- **Supporting Musical Diversity:** how UNESCO, governments, and music organisations are implementing (or obstructing) the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions.
- **Riding the Digital Tiger:** New developments in digital distribution and their impact on the music industry.
- **The Changing Paradigms of Cultural Policy:** Perspectives from different regions of the world.
- **Music Education from Advocacy to Practice:** The challenge of creating and managing a global network and partnership system.
- **Challenges to Art Music:** In a world overrun by celebrity and superficiality, is there an audience for the disciplines and profound truths of art music?

The Forum sessions were well organized with speakers from all over the world, panel discussions, and open discussions. Although not yet posted, papers presented at the Forum will be made available on IMC's website.

The 3rd World Forum on Music seized the opportunity of being in Tunisia to feature presentations on Tunisian music and music in Tunisia, which offered converging and distinctive aspects of these two terms.

The rich musical diversity present in Tunisia was reflected in the artistic programme offered to Forum participants, ranging from liturgical music to music from the classical modern Tunisian and Arab repertoire; from Bedouin and Sufi chants to contemporary creations.

At the Forum the inaugural IMC Musical Rights Awards were presented to projects and programmes that exemplify one or more of the IMC's five music rights: the rights for all persons to free expression in music, to a music education, and to participation in various forms of music making and listening, and the rights for musical artists to develop and disseminate their art and to receive proper recognition of their

work. Three top winners were celebrated and 6 projects received a Special Commendation, including the Norway Music Information Centre's Transpositions project (see "Awards," p. 10).

The 33rd General Assembly of the International Music Council adopted a series of key decisions that will help the organization and its members to realize its vision of being the world's leading professional organization dedicated to the development and promotion of diverse music.

Drawing on the IMC's mission to provide exceptional value to its members by building knowledge, creating networking opportunities, supporting and enhancing the visibility of projects that help sustain people's participation in musical life, the IMC will continue to carry out its action in accordance with its strategic plan adopted 2 years ago by the 32nd General Assembly. Seven strategic objectives have been translated into action lines for the coming biennium, which will be implemented through advocacy, research, policy formation, and capacity-building.

The General Assembly dealt with the usual business matters, such as new admissions, finance, and budget, and adopted a series of amendments to the Statutes and the Rules of Procedure that aim to increase the efficiency and effectiveness of the organisation's work and *modus operandi*.

Frans de Ruiter (Netherlands) was elected President for a 2-year term. He previously served as President of the IMC from 1997-2001. The General Assembly paid tribute to the outstanding work and dedication of outgoing president Richard Letts (Australia) and elected him with a standing ovation to join the circle of Honorary Members of IMC.

Martie Severt, President, IAML

Conference Survey Update Amsterdam 2009

At the IAML meeting in Amsterdam, it was announced that an online conference survey would be available for delegates to share their comments about the programme and the topics it addresses. The comments would then help the IAML Programme Committee to shape future conferences. Survey results from several conferences will give a clearer picture of what members are seeking in terms of conference structure, sessions offered, and issues addressed.

The results of the survey for the Amsterdam conference provide some interesting commentary on this joint meeting with the International Musicological Society (IMS). What follows is a brief analysis of the survey results. A more in-depth reporting of the survey results will be available soon on the [IAML website](#).

Demographics

Fifty-one delegates completed the conference survey. Among these respondents, 31 were female (61%) and 20 were male (39%), and the majority were in the 51 to 60 age range (43%), followed by the 41 to 50 age range (29%). Almost all of the respondents were IAML members (94%), and this conference was not the first one attended by most (82%). Indeed, a majority of respondents have attended the last 10 IAML conferences (24%). The survey indicated that the majority of delegates have been IAML members for almost 30 years (27% joined IAML in 1981–1990). The earliest date of joining IAML was 1978 and the latest, 2009. The majority of responses to the survey came predominately from 3 national branches: Germany, UK/Ireland, and the U.S.

Individual Questions

The survey was designed to ask for input on several topics: what is most relevant in the conference programme, what is least

relevant, how important are various aspects of the conference week to delegates, what topics should the programme address, and what are the strongest aspects of the programme. Suggestions were also sought on how to make the conference better. The answers to these questions are indeed illuminating.

Delegates were pleased with having joint meetings with the IMS, and being able to discuss common goals and interests. The wide array of topics and types of libraries represented was cited as broader than in past conferences, and that this led to a more successful interchange of ideas and sharing of information in both formal and informal settings. Information on Dutch collections and the plenary sessions with Ton Koopman and Louis Andriessen were also highlights for many delegates. The ability to interact and network with colleagues is regularly cited as one of the most relevant aspects of IAML conferences.

For topics in the programme that were not relevant to delegates, many cited the need for more people to be involved in the various IAML groups, in that too many groups are chaired by 1 person. Duplication of information given in several sessions (Council; General Assembly) also was frustrating to delegates, as well as the number of parallel sessions in any given time slot in the programme.

Items of high and low importance produced interesting results. Most important to delegates was the opportunity to network with colleagues, the Wednesday afternoon excursions, and meeting jointly with other organizations. Of less importance to delegates were the National Branch reports session, the Outreach session, and the post-conference tours. Interestingly, the Farewell Banquet also was ranked as of low importance (10th place).

As for what topics the conference programme should address, chief among these were topics of relevance to music libraries, important collections, and updates on the various “R” projects. Preservation of music

materials, other than digitisation, also was of interest, as well as large projects and the ability to fund them, how institutions are coping with the current economic climate, and the standards for music librarian education.

The structure of the meetings was considered one of the strongest aspects of the conference programme, as well as the variety of what is programmed. There seems to be something for everyone in our programme offerings. Delegates also appreciate the pacing of the conference and the high quality of papers presented.

In order to make our conference programme even better, survey respondents suggested more time for discussion of paper topics, publishing of conference papers online via the IAML website, as well as handouts and PowerPoint presentations, more presentations on popular music, and more poster sessions.

While these comments provide only a glimpse of what survey respondents suggested, they are indeed important to the work of the IAML Programme Committee and to the organization as well. Continued use of the survey instrument each year, using the same questions will result in the ability to establish trends, assess impact, and increase the relevance of our annual conferences.

*James P. Cassaro,
Chair, IAML Programme Committee*

Moscow Plenary Session The Future of IAML

In 2011, IAML will celebrate the 60th anniversary of its founding. Such a milestone offers a welcome opportunity to discuss the organization's future. An association of IAML's age and stature should look at itself carefully in order to plan confidently for an unknown future.

Prior to the actual session in Moscow, position papers will be written by several IAML members. These short papers will

present the author's vision of IAML based on where we have come from and what we have accomplished in the past and what will be necessary to keep IAML relevant in the future.

Some of the potential questions that will be addressed in these position papers include:

- Is our present structure, built on branches, subject commissions, and committees, the best way to carry on the work?
- Does our governing structure allow for the best approach to change?
- What hasn't IAML addressed in its work that is crucial to its future success?

Once completed, these position papers will appear on the IAML website, and comments will be solicited on IAML-L, especially from those who will not be attending the Moscow conference.

In Moscow, the plenary session will be interactive, with delegates continuing to suggest what is needed to guide IAML in the future. The result of this work will be the potential creation of a plan that will assist the organization in moving its work forward, and accomplishing its work in a confident manner.

This is an exciting and important time in IAML history. I hope that all IAML members are willing to add to the discussions.

James P. Cassaro, Vice-President, IAML

Contributors

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**[IAML 2010 - Moscow - June 27–July 2](#)
Early registration deadline: April 15**