



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)

Australia, report 2012

Raising the Standards, our 2011 Conference

Our conference in October last year in partnership with the Australian Sound Recordings Association (ASRA) and the Performing Arts Special Interest Group of Museums Australia (PASIG) was a great success, with over 100 delegates travelling to Canberra for 3 days of sessions focussed on *Raising the Standards*. A joint conference offered many benefits – appealing to a wider audience and attracting more delegates, attracting a wider range of speakers and topics for discussion, increased networking opportunities and more. The conference was given a great deal of support by the host venue, the National Library of Australia, demonstrating a real value of the work of its music collections staff and that of music librarians across the country. The conference also provided IAML Australia with our annual opportunity to review our progress and goals for the coming year at our AGM.

Highlights of the conference sessions included an introduction to the University of Melbourne's in-house music streaming service using the open source software Subsonic and their work on embedded scholarly literacy at the Victorian College of the Arts. We spent an extremely useful session exploring the Future of IAML to feed back to the international discussion and we even found time to explore some best practice in music cataloguing where some of our expert members shared their knowledge and skills. Conference delegates were treated to a sneak preview of the NLA's *Handwritten* exhibition showcasing original manuscripts from Berlin State Library.

Administration

The President is Julia Mitford, Australian Institute of Music, the Vice-President is Denise Tobin, Elder Music Library, University of Adelaide, the Secretary is Sarah Evans, University of Queensland and the Treasurer is Erin Gallant, Australian National University. One of our key tasks in 2012 has been to get our house in order following a long period without a Treasurer and with a relatively new Executive in place. Our Treasurer worked extremely hard to ensure we met our 2012 deadline for submitting membership data. She is now working retrospectively to fill the gaps in our 2011 data and is maintaining an accurate electronic database which our Executive and state representatives can all access. We have been working hard to create a manual for the Executive to ensure a more effective and clear handover process to ensure we're meeting our international deadlines as well as our constitutional requirements. We have centralised our electronic filing using Dropbox allowing all committee members real-time access to all of our files which has proven invaluable.

As part of our communications strategy, we commissioned a new logo via Designcrowd.com, a competition-based site for designers which was a worthwhile experience. We also ensured we contributed to the 'Recent Publications in Music' column in *Fontes Artis Musicae*, which we have not been able to do for some time (this is now in our manual!). We are in discussions with



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ALIA, the Australian Library and Information Association, to generate a memorandum of understanding allowing us to promote our events and activities to their members. At our last AGM we agreed on a budget for our web development project and we are now in the tender process. We officially ceased publication of our journal *Continuo* in favour of adhoc online publications in a knowledge bank on our newly designed site. We created a Facebook page (www.facebook.com/iamlaustralia) and a Twitter account <http://twitter.com/iamlaustralia> and although the Facebook page is generating little interest, as with our blog www.iamlaustralia.org, we feel it is good to maintain a presence. Our Twitter account however is having a little more success with now 67 followers – mostly made up of non-members and with an international scope, and thus we hope raising our profile across the music and library sector.

Value for money in memberships

Following the cessation of our journal we needed to clarify for our members what value their annual fee represents, as a number of members only subscribed to receive the journal. In reality, the cost of producing the journal was simply not covered by membership income, which was a key factor in its cessation. We felt our focus needed to be on providing value for the individuals and organisations that make valued contributions to IAML and the sector in their day-to-day work. Access to *Fontes Artis Musicae* obviously remains a key benefit to our members as publication in a professional journal is so important, as do opportunities to network. As part of our changes, we've reviewed what else we can do to provide value to our members. To this end, we're hoping to explore a mentoring programme and formal music librarianship training. Inspired by our colleagues in the UK and the course offered at Aberystwyth University, we've begun discussions with an Australian university to offer music librarianship modules as part of their degree programme and in the future possibly their graduate programme.

On a similar note, prior to our last conference, we identified a lack of clarity as to what is included in Institutional Membership as some individuals maintain a personal membership in addition to their organisation's membership, whereas others are solely members through their organisations. We agreed that an organisational member can nominate any number of employees to be included in our communications and receive member benefits. We accepted that this may lead to loss of some personal memberships, however we felt that increasing the value to organisations offered greater benefits. We are delighted to say that many of our members have continued with their personal memberships demonstrating their support for IAML and its work both nationally and internationally.

Other goals for 2012 are to set up a travel bursary to our members to make attendance at our national conference more attainable. If successful, we hope to extend this in the future to support travel to the international conference. We also hope to work more with public libraries to train none music specialists in the development and maintenance of music collections.

Developments in our libraries and collections



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Projects have been a key area of development across our libraries this year. The State Library of Western Australia is developing a Western Australian New Music Archive (WANMA) to be a digital repository of and interface for new music by WA composers from 1970 to date. The Australian Music Centre's digital lending service continues to thrive with 6,800 scores available and an average of 790 visits per day at www.australianmusiccentre.com.au. The Conservatorium of Music at Sydney University has partnered with Alexander Street Press to offer access to the Australian Composers Online collection via Classical Scores Library. The State Library of New South Wales have catalogued (1,080 items) and digitised (305 items) 19th-century Australian sheet music housed in the Mitchell Library Music File. The NLA have digitized the complete *La Traviata* vocal score used during the 1965 Sutherland Williamson Grand Opera Season <http://nla.gov.au/nla.cat-vn3418731>. As mentioned previously, the University of Melbourne has been piloting a streaming project using open source software Subsconic.

Other projects have included Monash University's Rare Books Exhibition: *Stardust Melodies: Popular Sheet Music* to showcase treasures from their 10,000 strong collection (<http://www.lib.monash.edu.au/exhibitions/stardust>); University of Melbourne's Louise Hanson-Dyer Music library expansion into the Baillieu Library and preparation for self-checkout plus introduction of a cadet librarian role; live performances in City of Sydney Public Libraries; movement of collections at Griffith University Queensland Conservatorium Library following the 2011 floods plus refurbishment; and implementation of ILMS at the ABC libraries consolidating book, journal and sound recording collections on a single system and use of Netia to deliver audio tracks to radio clients.

Recent acquisitions in Australian libraries include:

- Thai popular music 78s from late 1940s to late 1950s – Monash University
- Personal papers of Jazz musician and composer Paul Grabowsky and composer Felix Werdell – NLA

Recent cataloguing projects include:

- 1,000 items collected by Everett Helm comprising rare manuscripts, early editions, and pedagogical works from the 18th to 20th centuries – NLA
- Eugene Goosens and Musica Ausatralis collections containing rare publications and research materials.
- University of Queensland, Architecture and Music Library completion of the work on their LP collection

Our next conference

We are now working hard to plan our next conference on 27-28 September 2012 at the Barr Smith Library in Adelaide. We will again join forces with PASIG and look forward to fruitful networking and cross programming opportunities. We're investigating webinar technologies to



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offer an opportunity for those unable to travel to the conference to connect with the event as a pilot project.

Membership, Welcomes and Farewells

IAML Australia currently has 40 personal members and 20 institutional members. We would like to acknowledge some of our members who have retired this year for their ongoing contribution to music libraries and to IAML. Claire McCoy (Conservatorium of Music Library, University of Sydney) who was most recently the state representative for New South Wales and Jenny Wildy (Senior Music Librarian, University of Western Australia) who has contributed to the IAML Executive in the 90s and took on the role of Treasurer in 2007 when the international conference came to Australia. Linda Papa who represented IAML Australia in Amsterdam will be replacing Jenny at UWA.

A final note on the Future of IAML

In many organisations and institutions across Australia, budget cuts remain a harsh reality, however our members continue to demonstrate the immense value of music librarians and music collections, oozing passion for and commitment to their work. There continue to be areas where specialists are replaced by generalists, which is often a topic for concern on a national as well as global level, and it's my view that it is our role to support those individuals and organisations to properly maintain and promote their collections. We may not be able to change this trend but we absolutely can and should find ways to change with it.

Julia Mitford

President, IAML (Australia)