



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)

Libraries in Music Teaching Institutions branch

2000 IAML conference, Edinburgh

Monday August 7, h. 14:15 - 15:45

Session 1: Copyright. A delicate balance

Presented by the Copyright Committee, Chair: Anne Le Lay (Bibliothèque du CNR, Boulogne) and the Libraries in Music Teaching Institutions Branch, Chair: Federica Riva (Conservatorio di Musica "A. Boito", Parma).

Current copyright issues in U.S. Conservatory libraries

Jane Gottlieb (Juilliard School of Music, New York, USA)
(no abstract)

Copyright issues in British conservatoire libraries

Katharine Hogg (Music Libraries Online, London)
(no abstract)

Le droit de copie et les conservatoires en France

Anne Le Lay (Conservatoire National de Région de Boulogne-Billancourt)

Since 1970 access to the musical practice became more democratic and a general teaching of music reform began in 1977, setting up a global training session both for musicians and dancers: reform of musical training directly based on the classical repertory; on the enlargement of the repertory not limited to Europe, nor to the tonal universe; and on the early collective practice development. These teachings require new materials and the editorial production of printed music doesn't seem to have followed through. So the conservatories don't have another solution than to use copies.

Considering the altogether massive using of copies, it has been thought that a specific solution was urgently required: a private contractual agreement.

In 1990, the Société des Editeurs et Auteurs de Musique (SEAM) has drawn up a contractual licence to allow the use of copies, under certain conditions. Another convention has been concluded in 1999 for the high schools, in quite better conditions. By subscribing the agreement, conservatories benefit from a presumption of good will in the respect of the legislation.

In June 1999 the SEAM sent sworn agents to inspect the Conservatoire National de Région de Toulouse which has not subscribed to the agreement, took legal action and the director of the conservatory has been condemned for counterfeiting to a suspended fine: a highly symbolic



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judgment. The courthouse of Toulouse refuted the musical, educational and economic justifications and decided the the SEAM had quality to act in the interest of authors and publishers, even non members one!

Why is the specialized musical teaching as heavily penalized? Authors and music publishers run the risk of losing out, and music so much more. Can't we consider a balanced agreement, taking into account the educational purposes of the use of copies, and above all an international agreement...

Wednesday August 9 h. 11:15 - 12:45

Session 2: Service for students

Presented by the Libraries in Music Teaching Institutions Branch.
Chair: Federica Riva (Conservatorio di Musica "A. Boito", Parma).

The new library of the Estonian Academy of Music

Anneli Sepp (Estonian Academy of Music, Tallinn, Estonia)

Estonian Academy of Music (EAM), established in 1919 is the major music teaching institution in Estonia and its library is clearly specialized library containing publications on the subjects of classical music and theatre, as well as audio and video recordings. In summer 1999 the whole EAM moved into its new premises in the City Centre, which was the most long-expected event. That brought along considerable changes also for the Library and its users. The paper will introduce extension of Library of EAM in the three dimensions of space, transition from reticent traditional library, to open, with automated work-environment research library with connections to regional library consortia and international networks. In the new building the Library

- occupies 15 rooms in 935 m²
- houses collection of 224 000 items
- serves ca 2000 users
- employs the staff of 12 people

Also it was a challenge and opportunity for the Library to change old traditions, workstyle and services for students. In connection with the move into the new building about 1/3 of the Library's collections were left over to the Tallinn Music High School, which remained operating in old premises (up to the move the EAM and the Music High School worked in adjacent buildings and the Library served both institutions).

The major change in work organization was transition to open shelving system. The EAM Library is the first research library in Estonia and also in Baltic region that operates completely in open shelving system. On one hand, the new system makes it considerably easier for the users to find the necessary materials, on the other hand it sets higher requirements to library staff, especially in respect of giving professional consultations and guaranteeing security of library



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materials.

Another considerable improvement is creating modern working environment for library users - now at their disposal there are 22 computer workstations with variety software necessary for music students, 10 of which are with MIDI keyboard. There are also 24 music listening workstations.

In the past 4-5 years, the EAM Library has undergone great changes as far as collection development and implementing of modern work organization is concerned. It has become possible due to the participation in three international projects:

1. In 1995 a three-year project was launched in the framework of the TEMPUS programme. The project focused on the collection development and in the course of it the Library became the owner of a valuable 20th century French music collection (1,500 items altogether - works of more than 100 composers, both recordings and printed music). The partner institution was the Lyon Conservatoire.
2. In 1996-1998, another TEMPUS project, The Development of Library Management of Art and Music Academies was carried out. The aim of the project was to create an IT basis in the libraries of the Estonian Academy of Music and the Estonian Academy of Arts, and provide corresponding training to the staff. The partner institutions were the National Library of Estonia, the Sibelius Academy in Finland, the Utrecht School of the Arts in the Netherlands, the Guildhall School of Music and Drama in UK.
3. In 1998, by the end of that project the Library was ready to join the Estonian Library Network (ELNET) Consortium - network of nine Estonian research libraries.
4. In 1998-1999 - the project Integration of Estonian Academy of Music to the Estonian Research Libraries' Network supported by the Open Estonia Foundation and the Budapest Open Society Institute. In the course of the project licenses of the INNOPAC (common library system of ELNET Consortium), a library security system and bar code technology were acquired, and the project involved also training programme for System Librarians

Future plans:

- conversion of our local ProCite databases into USMARC format in order to download them into INNOPAC;
- systematic user training;
- to develop and introduce several new services, to improve access to the electronic reference materials;
- application of security measures

Organizing services for students in music libraries in Vilnius

Egle Krisciunaite (Lithuanian Academy of Music, Vilnius, Latvia)

The report will overview the services of musical educational organizations as well as other Vilnius Musical libraries for students.

Furthermore it will describe the forms, methods and variety of the services, elucidate the



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significance of introducing new technologies in the libraries that help to meet increasing needs of the students and broaden services to the readers both at present and in the future.

The wind of change: traditions and innovations in service to readers of the Taneyev Research Music Library of the Tchaikovsky Moscow State Conservatory

Emilia Rassina (Tchaikovsky State Conservatory, Moscow, Russia)

The music library is a system with feedbacks. Russian music libraries have been going now through a transition period caused by two factors: 1) changes in music education system and content and 2) global automation.

The paper gives an overview of traditional forms of service in the S.I. Taneyev Library; its current state and prospects of development are described in the context of changes in users' needs, professional demands to the librarian, typology and content of the library holding, know-how and organization of service processes.

From manuscript to music stand, or, Research and performance in a conservatoire library

Peter Horton (Royal College of Music, London)

The aim of this paper is to describe one of the ways in which the Royal College of Music has begun to make more systematic use of the original sources in its reference library in its teaching and performing.

Taking its name from Prince Albert's vision of the potential for fruitful collaboration between disciplines (which lay behind the cultural development of South Kensington in the mid nineteenth century), the Prince Consort Initiative is intended to reinforce the integration of creative and scholarly approaches in the life and work of the College.

This is achieved by bringing together the complementary strands of performance, creativity and scholarship through coordinated concerts, exhibitions and research forums and has hitherto embraced music by Vaughan Williams, Howells, Bridge, Coleridge-Taylor and Walford Davies.