



Cambridge, IAML, Tuesday 1. August 2023 - Libraries in Music Teaching Institutions Section



LIBRARIES IN MUSIC TEACHING INSTITUTIONS IN ITALY AND SPAIN: A DIALOGUE

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Before reading each slide, read the comment in the upper left corner

UNIVERSITY or ACADEMIC LIBRARIES: ALA and IFLA DEFINITIONS

Libraries in Universities (ALA)

A library (or system of libraries) established, maintained and administered by a university to meet the information needs of its students and to support its educational, research and other services programmes.

Academic libraries (IFLA)

Academic libraries are libraries whose primary function is to meet the information needs for learning and research. This includes libraries of higher education institutions and general research libraries.





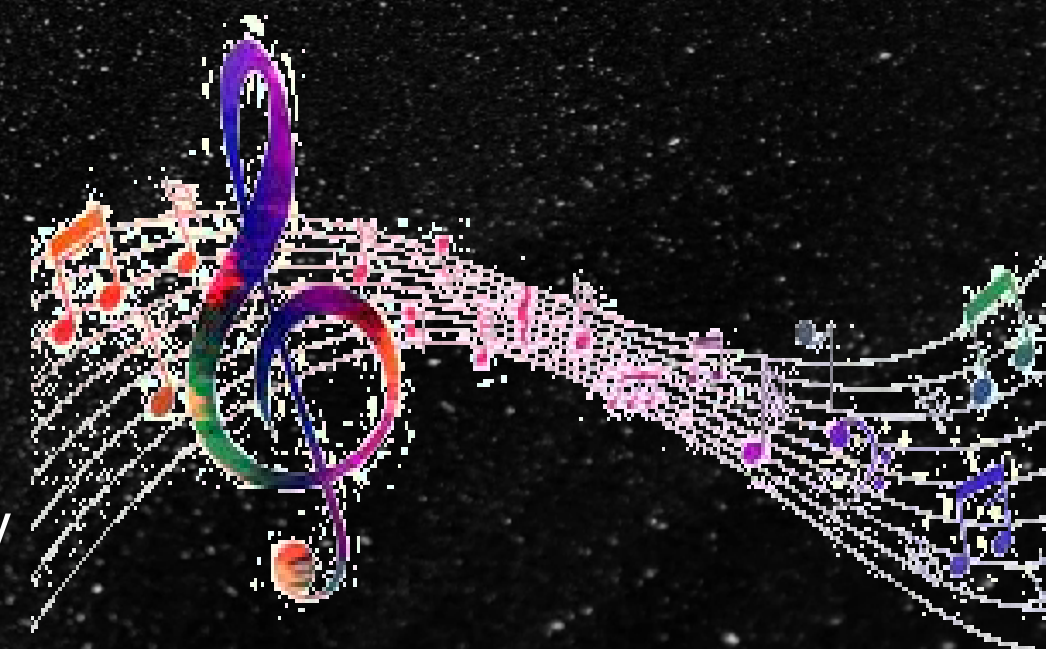
CONSERVATORY LIBRARIES



Spain: R.D. 21/2015 says that the higher degrees in artistic education will be equivalent to a university degree.

Italy: Law 508/1999 changed Conservatories' legal status, administration, organization to let them be part of higher education system, as Universities. Research becomes an institutional aim. Jazz and pop music are added. Courses and degrees are restructured (3 +2) by decree 142/2006 and following.

- If a higher conservatoire is, according to the laws of education, equivalent to a university centre for all purposes, the library of a higher conservatoire should respond with the same utilities as a university library.
- Therefore a music conservatoire should have its own library and, of course, it should have the best possible collection, offering as many services as possible. Unfortunately this is often not the case in Italy as well as in Spain.



WHY ARE WE TALKING ABOUT THIS?



In both, Spain & Italy, professional literature on music libraries is scarce, but relevant studies have been recently published in both countries. The idea of a four-hand paper for the IAML congress came thanks to contacts developed in preparing issue 25/2021 of *Boletín DM* AEDOM devoted to Conservatory libraries.

Spain: The *Boletín DM*, published by the Spanish Association of Musical Documentation AEDOM, promotes studies on music libraries with articles on specific topics and some general reports. Its Commission on Conservatory Libraries worked on the report *Aproximación a la situación de las bibliotecas de los conservatorios superiores de música en España* published by José Luis Melendo (Aragón), *Boletín DM* AEDOM, 25/2021, pp. 8-20.

Italy: Iaml-Italia cooperated to the first scientific research project on Italian Conservatory Libraries, promoted by the Università di Salerno (2017-2020: lasting 36 months). Results were first presented at IAML Krakow 2019 by Anna Bilotta - Maria Senatore Polisetti and then published as *Le biblioteche dell'Alta formazione musicale*, ed. by Giovanni Di Domenico - Anna Bilotta - Maria Senatore Polisetti, Milano, Ledizioni, 2020.

In this paper we compare the results of the Spanish report with those of the Italian research, referring to the Spanish report as basis of the comparison. We aim:

- to describe current major topics of music Conservatory libraries in Spain and in Italy
- to focus organisational and management issues
- to contribute to the development of strategies to support music libraries at an international level

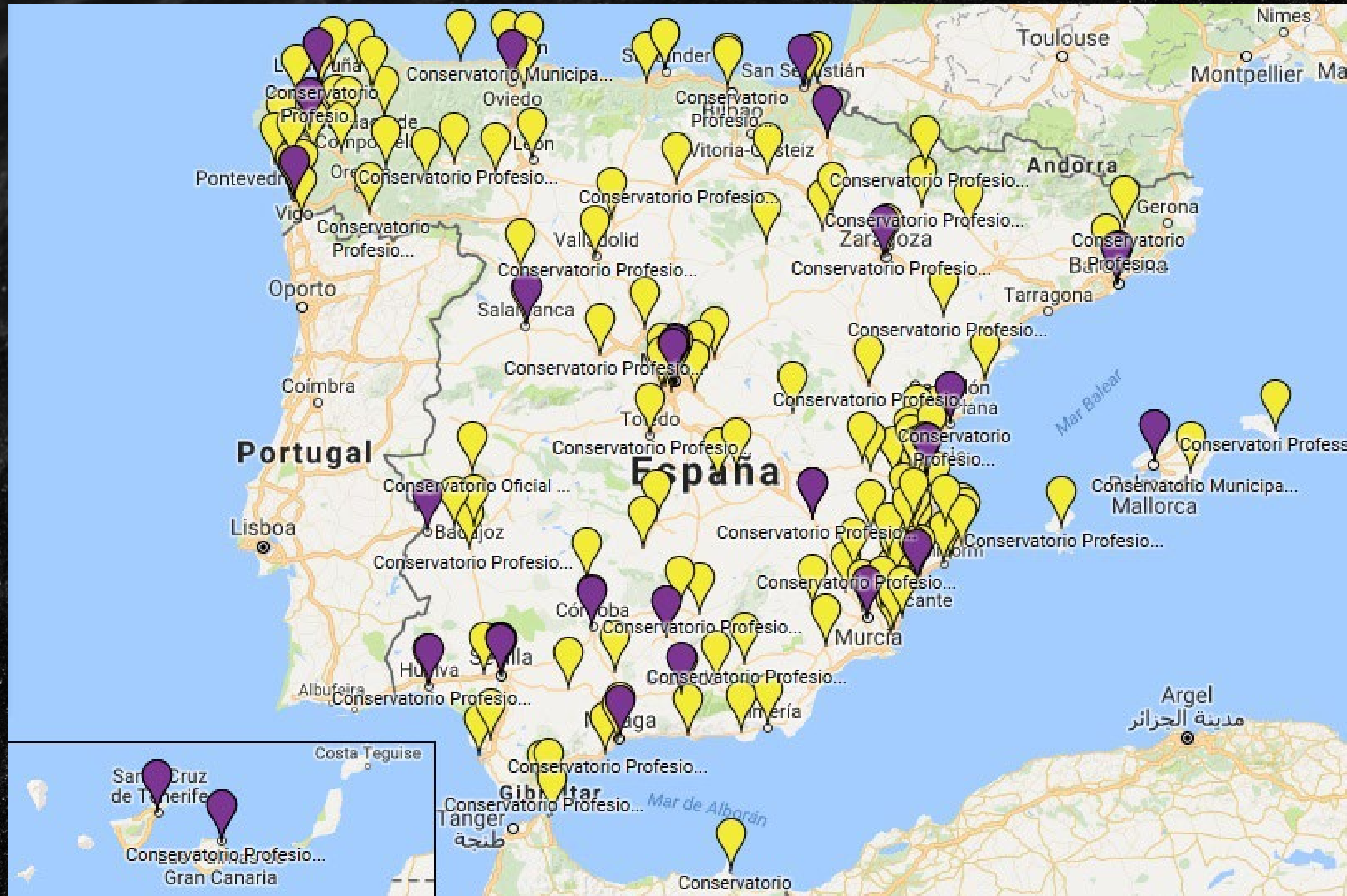
HISTORY OF CONSERVATORIES OF MUSIC IN SPAIN



19th century :
foudation of the
first centers of
organised and
officialised musical
education.

20th century:
the number of
institutions
increases

2023: 26
Institutions
(violet)





METHODOLOGY

- The data about Spain are the result of a report prepared by José Luis Melendo for AEDOM with collaboration of the Libraries of Conservatories Commission.
- A questionnaire was sent to the heads of the libraries or to the directors of the 26 conservatories or higher music schools but only 21 answered [80,76%].
- The period for answering the survey was from 22 January to 4 February 2021.

Conservatorio Superior de Música Óscar Esplá de Alicante

Conservatorio Superior de Música Bonifacio Gil de Badajoz

Conservatorio Superior de Música del Liceo

Escuela Superior de Música de Cataluña

Conservatorio Superior de Música de Castellón

Conservatorio Superior Rafael Orozco de Córdoba

Real Conservatorio Superior de Música Victoria Eugenia de Granada

Conservatorio Superior de Música de Jaén

Conservatorio Superior de Música de La Coruña

Conservatorio Superior de Música de Canarias (Sede Las Palmas de Gran Canaria)

Escuela Superior de Música Reina Sofía

Centro Superior de Enseñanza Musical Katarina Gurska

Real Conservatorio Superior de Música de Madrid

Conservatorio Superior de Música de Málaga

Conservatorio Superior de Música de Murcia

Conservatorio Superior de Música Eduardo Martínez Torner de Oviedo

Conservatori Superior de Música de les Illes Balears

Conservatorio Superior de Música de Navarra

Conservatorio Superior de Música de Castilla y León

Centro Superior de Música del País Vasco Musikene

Conservatorio Superior de Música de Canarias (Sede Tenerife)

Conservatorio Superior de Música Manuel Castillo de Sevilla

Conservatorio Superior de Música Joaquín Rodrigo de Valencia

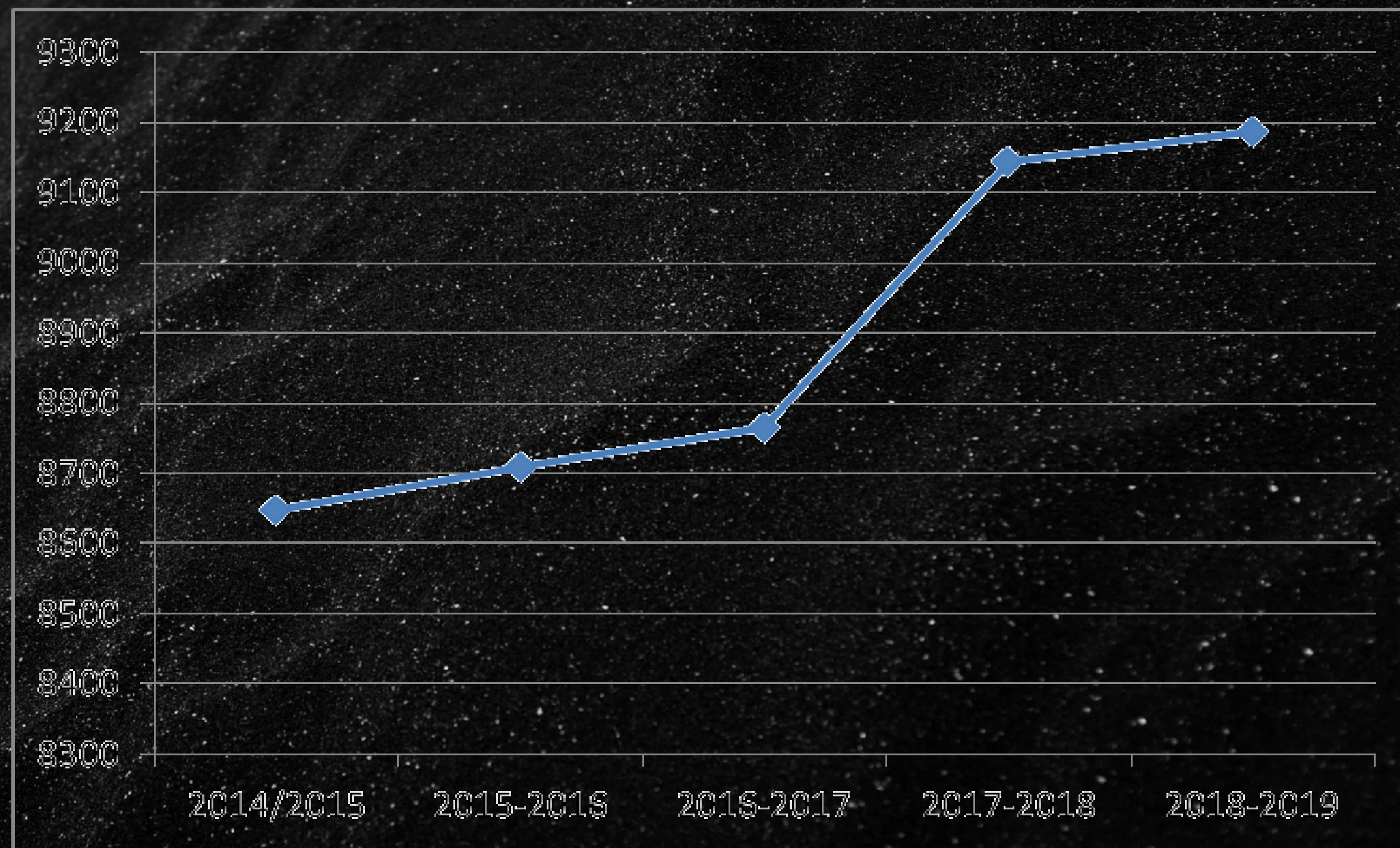
Conservatorio Superior de Música de Vigo

Conservatorio Superior de Música de Aragón



SPAIN: WHERE ARE WE NOW?

- In Spain there are 9.190 students of higher education in Music.
- The average per conservatoire in Spain is 353 students.
- Its increase has been steady over the last decade.
- The crisis of 2008-2014 didn't influence this grown rate.





Students

65 % are concentrated
in four regions:

1.900 (21 %) Andalucía

1.466 (16 %) Valencia

1.432 (16 %) Cataluña

1.118 (12%) Madrid

Music students per 100.000
inhabitants

Navarra: 50,2

Valencia: 29,3

Murcia: 27,1

Aragón: 24.,2

Asturias: 23,8

Comunidad	Total alumnos en enseñanzas de Música	Alumnos en enseñanzas musicales cada 100 000 habitantes	Alumnos en enseñanzas superiores de Música cada 100 000 habitantes	Conservatorios en la comunidad autónoma	Media por Conservatorio en la CCAA
Andalucía	28 139	332,6	22,5	5	380
Aragón	3321	249,9	24,2	1	321
Asturias	2210	216,9	23,8	1	242
Balears (Illes)	2186	186,7	15,7	1	184
Canarias	2115	97,2	14,2	2	155
Cantabria	1474	252,9	0	0	0
Castilla y León	5744	239,8	11,3	1	270
Castilla-La Mancha	4429	216,6	9,4	1	193
Cataluña	5234	67,8	18,5	2	716
Ceuta	242	287,4	0	0	0
Comunitat Valenciana	18 597	372,0	29,3	3	489
Extremadura	2060	193,7	13,2	1	140
Galicia	8474	313,8	20,3	2	274
Madrid (Comunidad de)	7925	116,9	16,5	3	373
Melilla	300	355,1	0	0	0
Murcia (Región de)	3550	235,0	27,1	1	410
Navarra (C. Foral de)	978	148	50,2	1	332
País Vasco	2621	119,2	14,8	1	325
Rioja (La)	1007	317,9	0,0	0	0
TOTAL	100 606	212,6	19,4	26	353



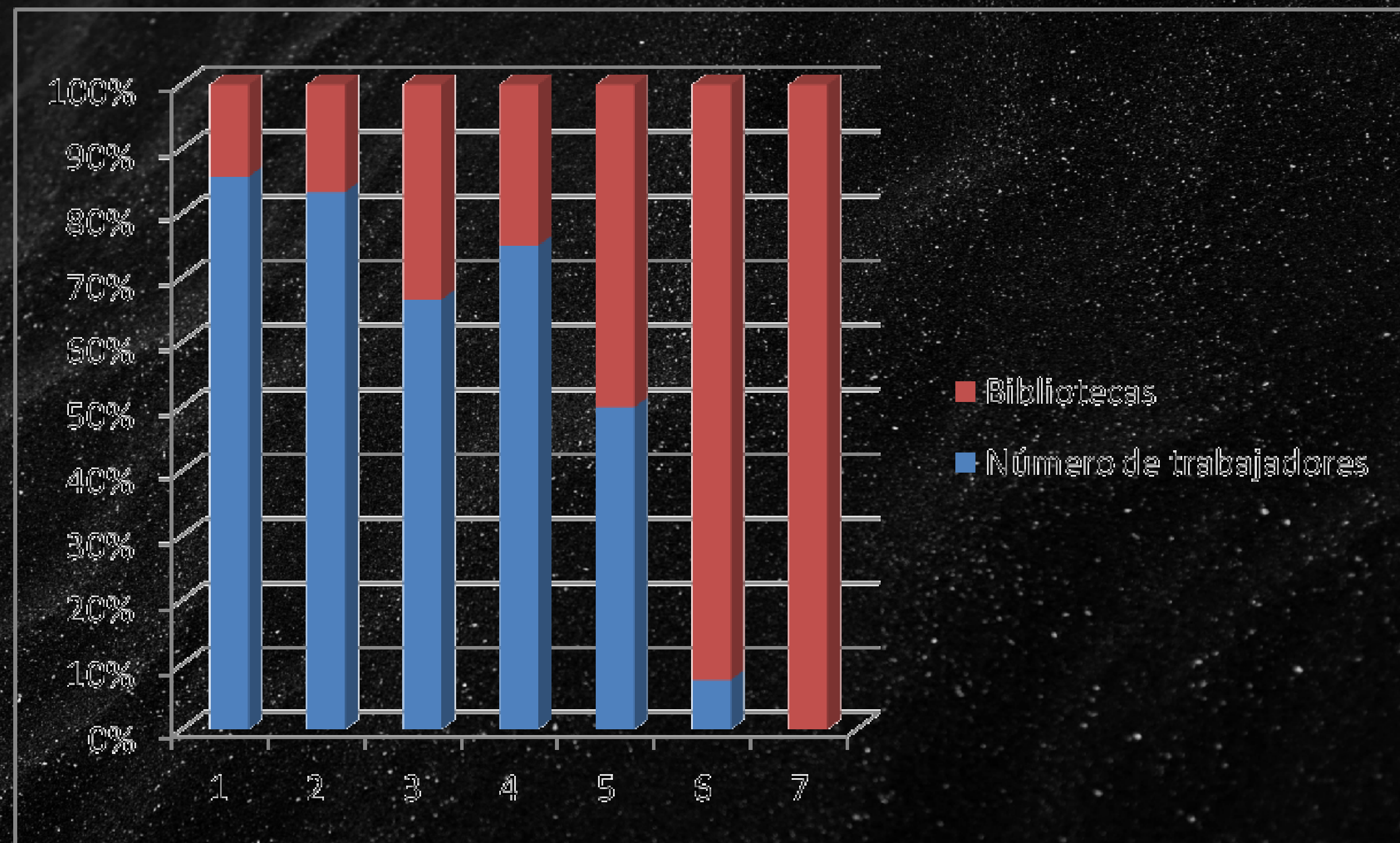
STAFF

86% (18 libraries)
have professional staff

14% (3 libraries)
don't have
professional staff

63% are permanent
staff

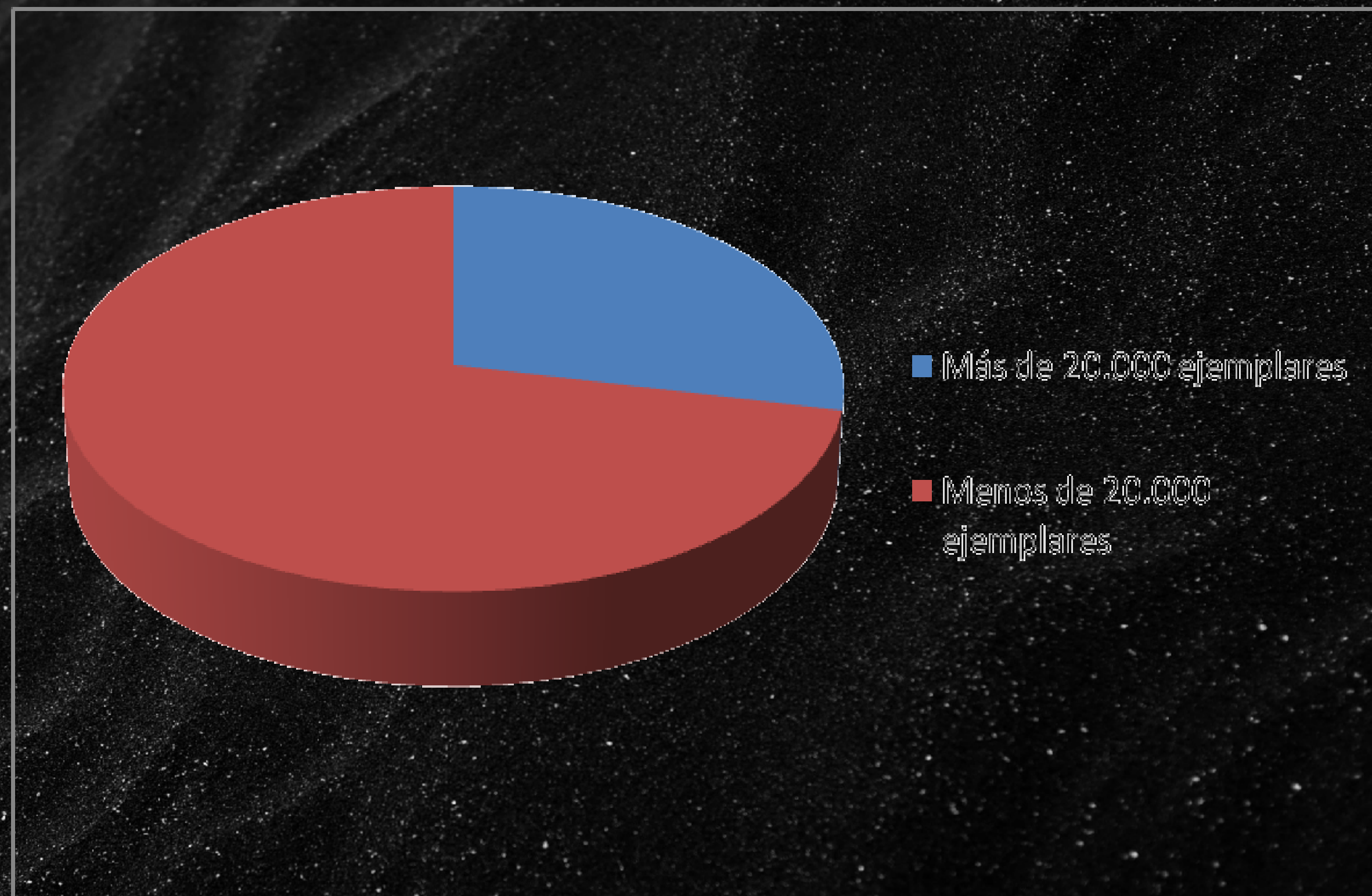
37% are temporary
staff





COLLECTIONS

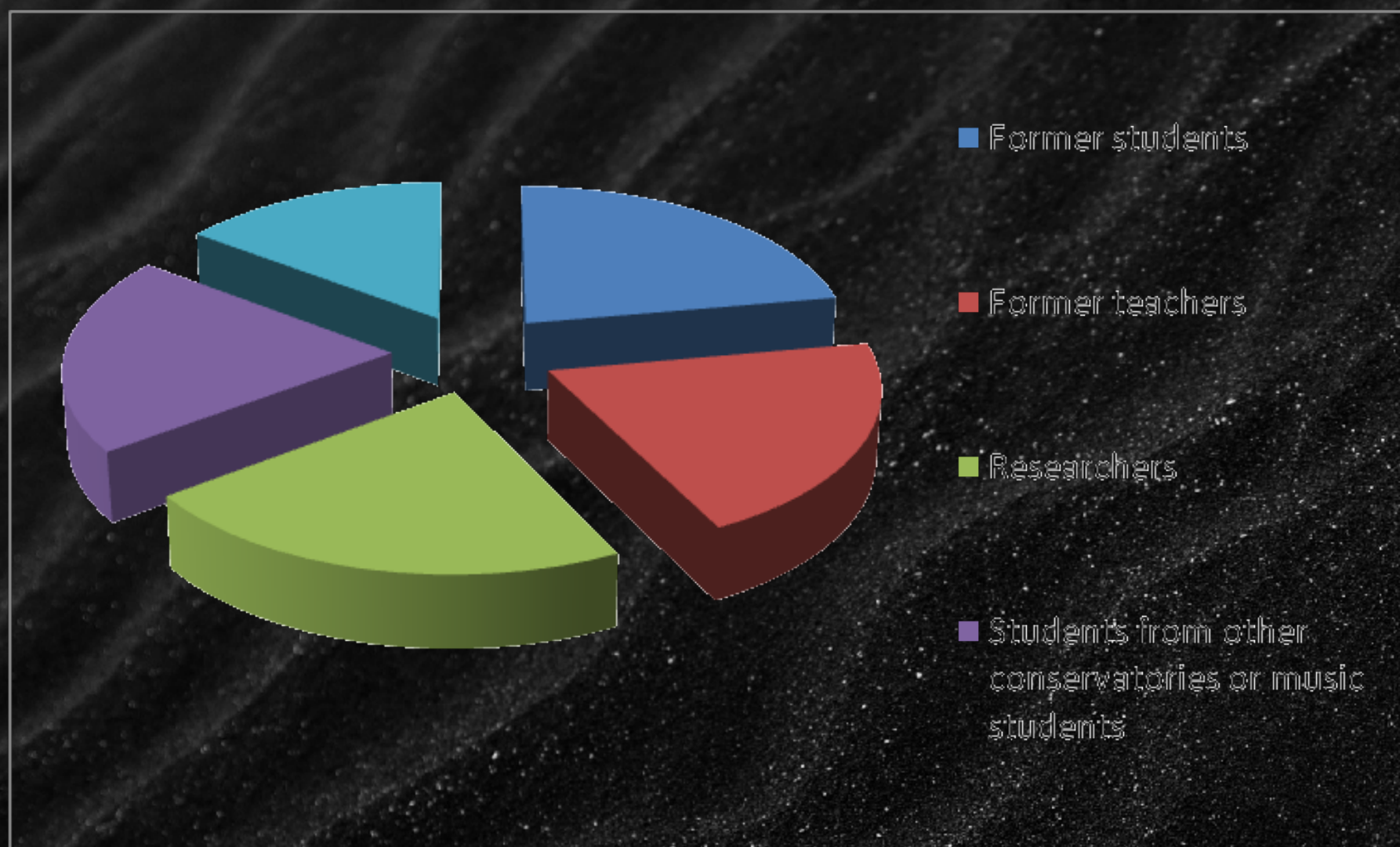
- 587.332 documents.
- 28,6 % (6 libraries) have more than 20.000 items
- 66,7 % (14 libraries) have less than 20.000 items



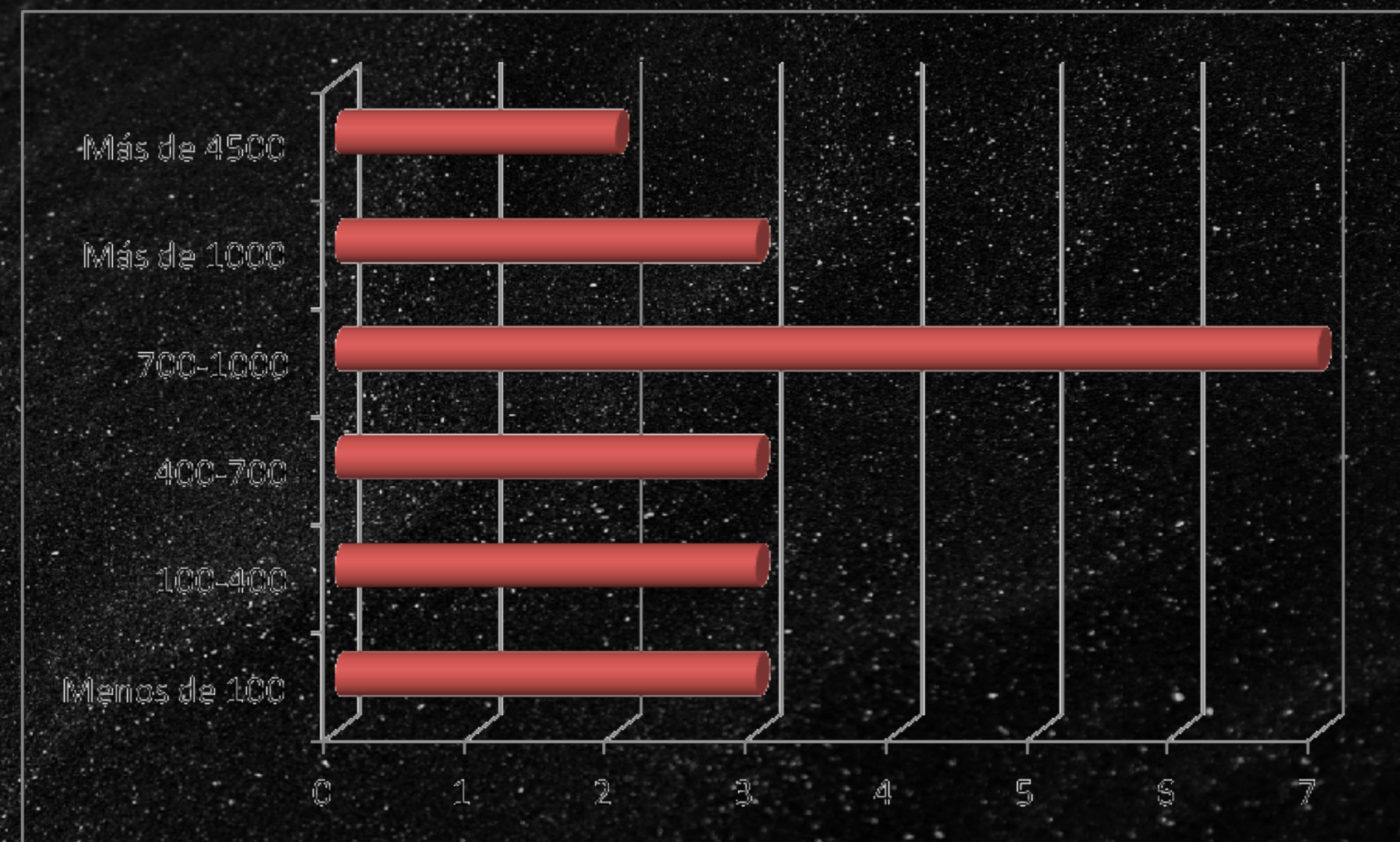
Holdings vary widely, ranging from 30 to 250.000 items.



LOANS



Types of public



Lending ranges

Implemented interlibrary loan
only 24%

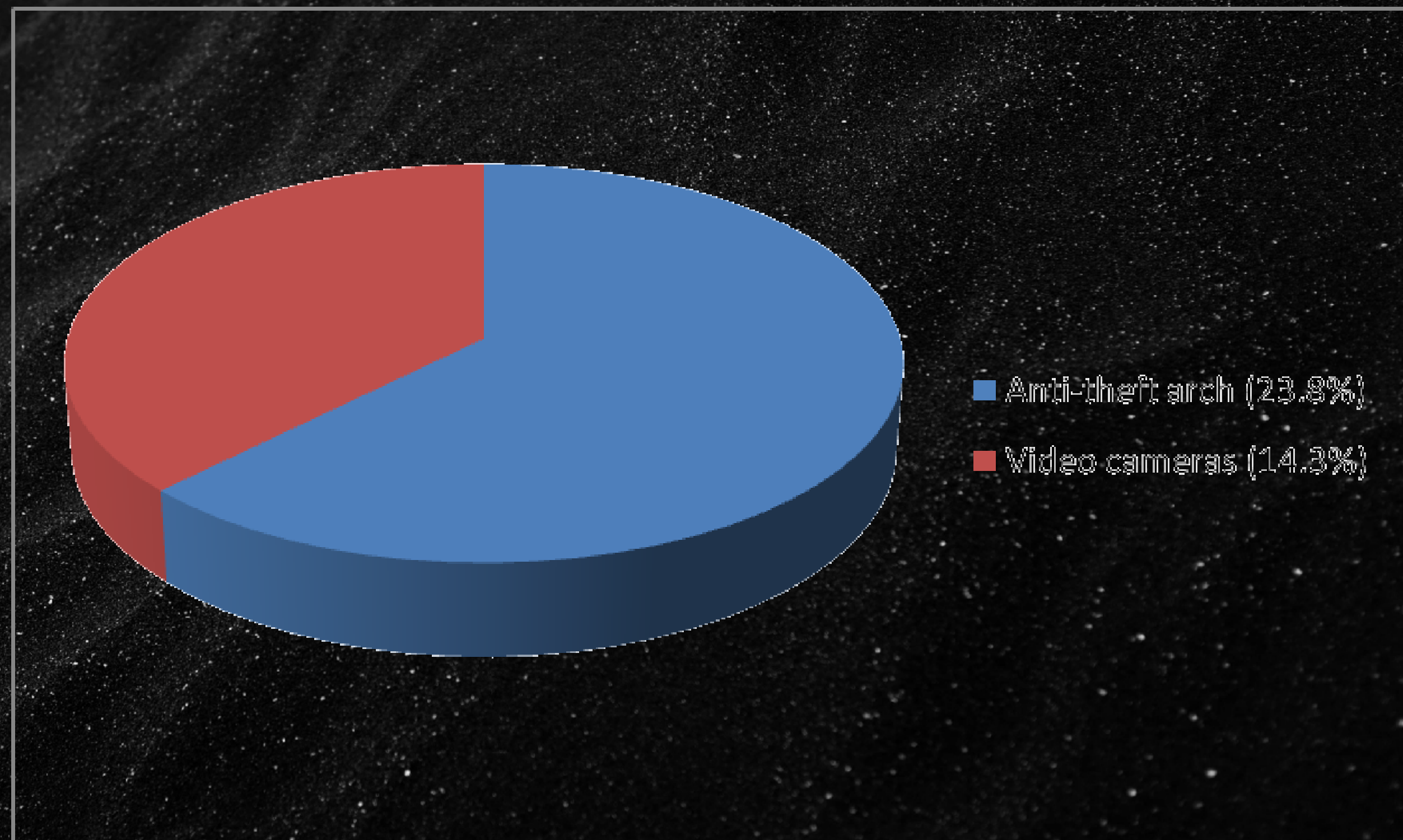


SECURITY



43%

Don't have
any security
system to
prevent loss
of documents





REPROGRAPHY



Service is in the
library (8):
38%



Service is outside
the library (8):
38%



Do not have
reprographic
service (5):
24 %



copyright



43% pay for reproduction rights



29 % do not know whether the
conservatory pays



Conservatoires without service
do not pay.

REPRODUCTION RIGHTS



MOST COMMON SERVICES





Catalogues

- 70% (14 libraries) have OPAC
- 15% (3) the catalogue is in the Intranet
- 10% (2) the catalogue online can be downloaded
- 25% (5) the catalogue is located on the library pc

Networking

- 50 % (10 libraries) are not networking
- 20 % (4) are in regional networks
- 10 % (2) are in university networks

Website

- 10 % (2) the library website is independent
- 19 % (4) library has its own profiles on social networks
- 33 % (7) offer inventories of digital or online or other digital resources



Software for their internal documentation

- Microsoft Access (6) 28.6%
- FileMaker (4) 19%
- Mysql (2)
- 28.6 %: no answer

Library management software

- 33% AbsysNet
- 14.3% Abies
- PMB (2 libraries)
- Sierra (2 libraries)

Software for digital resources

- 47.6%: do not use any software, resources are offered through the websites.
- 28.6 %: no answer
- The rest of the systems are punctual, via the intranet, from SIGB itself, etc.



Looking ahead with concern about...

Online digital resources and documentation

Being part of a network of conservatoire or music libraries and other network music libraries and other networks

Study the issue of interlibrary loan+

Demand resources from the administration

Management of the manuscript scores

Journal repositories and databases

Anti-plagiarism software

Need for standardization

Actions of collaboration with professional conservatoires

That the records of the higher conservatories of music are also visible in REBIUN

Implement the library's own website

Homologate systems with TFE



HISTORY OF CONSERVATORIES OF MUSIC IN ITALY

- 17th century: Naples
- 19th century: five capitals of pre-unification states have a conservatory of music (in red in the list at the right).

1860: Italy is one state

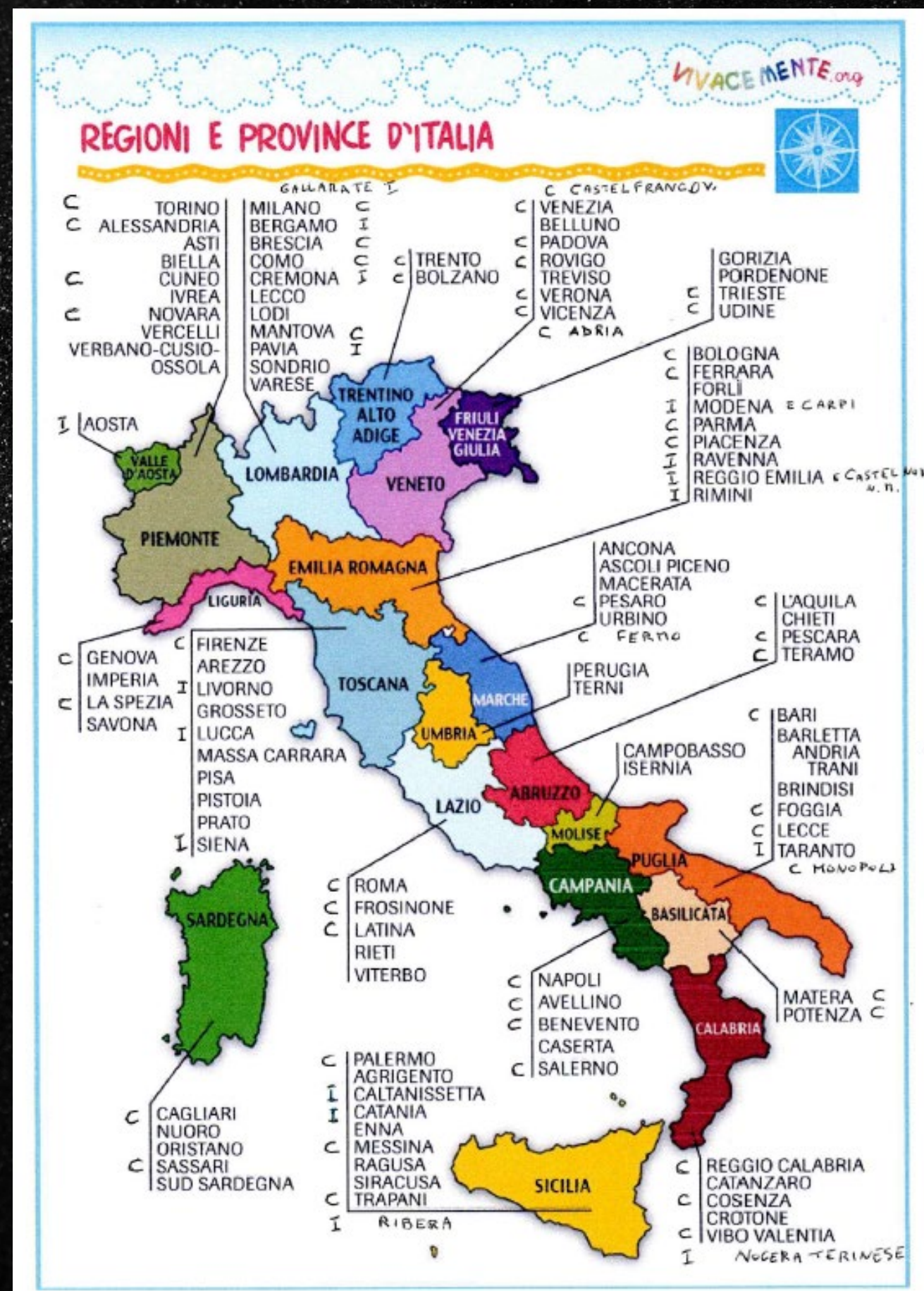
- 1918: first Italian national law about conservatories, which are still five.
- 20th-21th century: state conservatories and higher institutions (ISSM) run by municipalities disseminate in the country.
- On 14.10.2022 according to law 96/2017 Higher institutions (ISSM) become Conservatories.
- **2022/2023: Italian state Conservatories are 73.**

Conservatories (55)

Adria - Alessandria - Avellino - Bari - Benevento - Bologna - Bolzano - Brescia - Cagliari - Campobasso - Castelfranco Veneto - Cesena - Como - Cosenza - Cuneo - Fermo - Ferrara - **Firenze** - Foggia - Frosinone - Genova - L'Aquila - La Spezia - Latina - Lecce - Mantova - Matera - Messina - **Milano** - Monopoli - **Napoli** - Novara - Padova - **Palermo** - **Parma** - Perugia - Pesaro - Pescara - Piacenza - Potenza - Reggio Calabria - Roma - Rovigo - Salerno - Sassari - Teramo - Torino - Trapani - Trento - Trieste - Udine - Venezia - Verona - Vibo Valentia - Vicenza

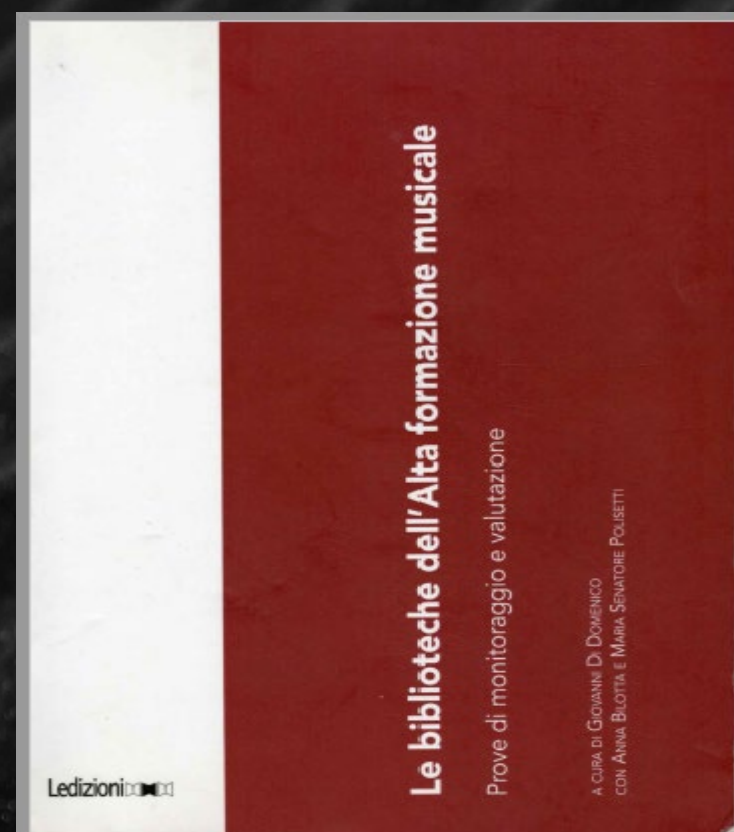
Higher Institutes - ISSM (18)

Aosta - Bergamo - Caltanissetta - Catania - Cremona - Gallarate - Livorno - Lucca - Modena e Carpi - Nocera Terinese - Pavia - Ravenna - Reggio Emilia e Castelnovo ne' Monti - Ribera - Rimini - Siena - Taranto - Terni





METHODOLOGY: sources of information



1. Main source of information are data published in *Le biblioteche dell'Alta formazione musicale* (ed. by Giovanni Di Domenico - Anna Bilotta - Maria Senatore Polisetti), Milano, Ledizioni, 2020. The research project includes a survey of 48 questions delivered between May 14th - June 15th 2018 to 73 libraries [55 Conservatories + 18 Higher Institutes (ISSM)]. 43 libraries answered [57,33 %].

UPDATED WITH

2. National and regional statistics about Conservatories which are regularly updated on the portal of the Ministero dell'Università e ricerca - Alta formazione artistica musicale e coreutica [MIUR-AFAM]

Statistics about Institutes of Higher Education in Music (ISSM) are updated to 2022 when they become Conservatories.





WHERE ARE WE NOW?

In academic year 2021/2022 students in C and ISSM are:

➤ **27.924** (24.238 + 3.686)

Including different courses:
I level, II level, post-graduated,
old system (pre L. 508/99).

➤ **7.522** (6.611 + 911)

Degrees delivered in 2021

➤ **3.115** (2.831 + 284)

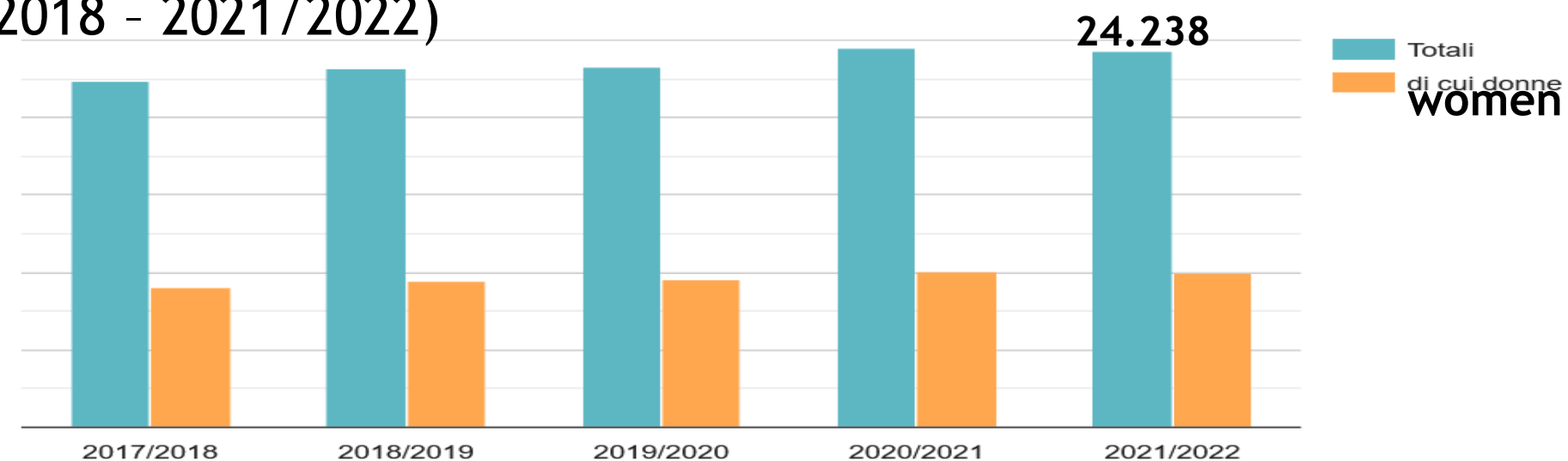
Non-italian students = internationalization of
the MIUR-AFAM system

The number of students has
been steady or it increased
between 2017/2018 -
2021/2022.

Source: MIUR-AFAM website.

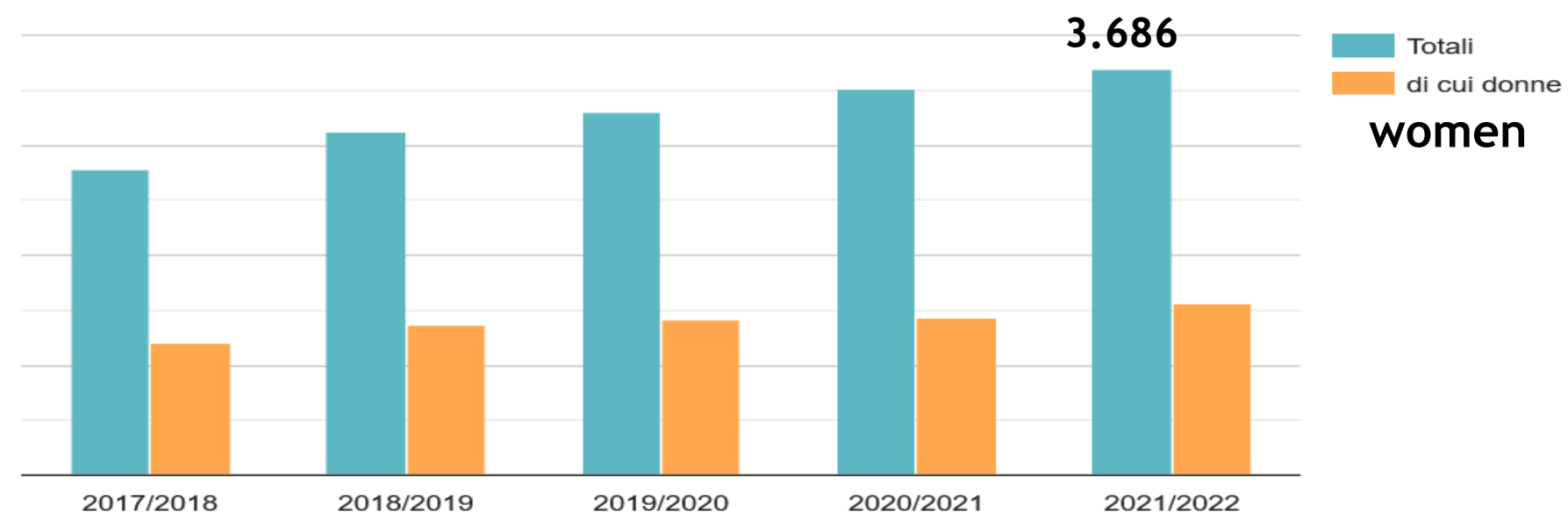
Serie storica degli iscritti ai Corsi accademici del Sistema AFAM

Students of academic courses in Conservatories
(2017/2018 - 2021/2022)



Serie storica degli iscritti ai Corsi accademici del Sistema AFAM

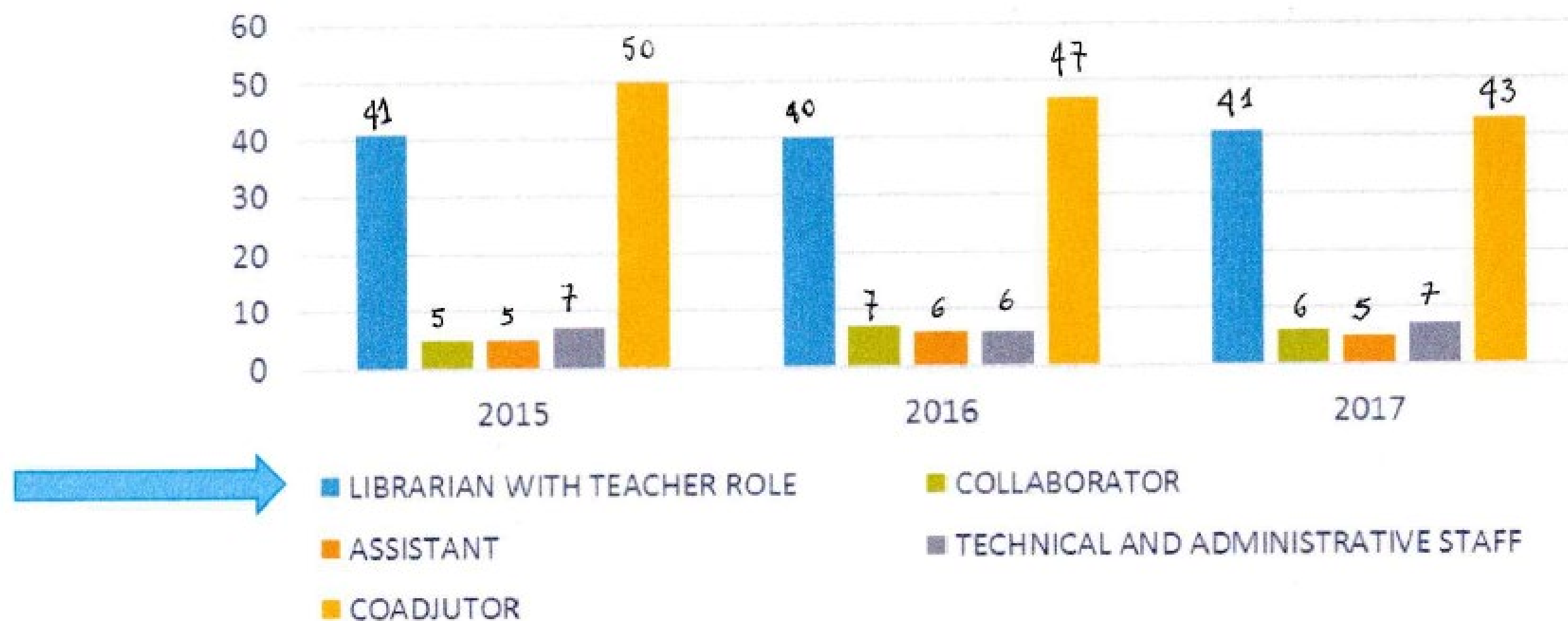
Students of academic courses in Higher Institutes of Studies in Music
(2017/2018 - 2021/2022)





But most relevant news
are about ...

LIBRARY STAFF







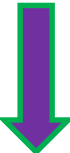
- 43 answers out of 73 libraries
- volunteers, individual cases are not taken into account

PROFESSIONAL PERMANENT ROLES	LIBRARIAN with TEACHER ROLE (faculty)	NON PROFESSIONAL PERMANENT ROLES	ASSISTANT
	COLLABORATOR (also temporary)		TECHNICAL AND ADMINISTRATIVE STAFF
			COADJUTOR

Source: Di
Domenico,
2020, p. 267



STAFF: an historic change

		The trend
PROFESSIONAL PERMANENT ROLES	LIBRARY MANAGER (STAFF) DIRETTORE DI BIBLIOTECA	 The 1°: in Bologna (2023)
	LIBRARIAN (FACULTY)	 Zero
	COLLABORATOR	
NON PROFESSIONAL PERMANENT ROLE	ASSISTANT	
	TECHNICAL AND ADMINISTRATIVE STAFF	
	COADJUTOR	?



COLLECTIONS in ITALIAN CONSERVATORY LIBRARIES (2018)

CONSERVATORIES (55) (no answer: 2)

- 2.707.552 documents
- 28 libraries hold more than 20.000 items
- 25 libraries less than 20.000 items

Holdings vary from 3.000 to 560.000 items

HIGHER INSTITUTES - ISSM (18) (no answer: 7)

- 223.000 documents
- 5 libraries: more than 20.000 items
- 6 libraries: less than 20.000 items

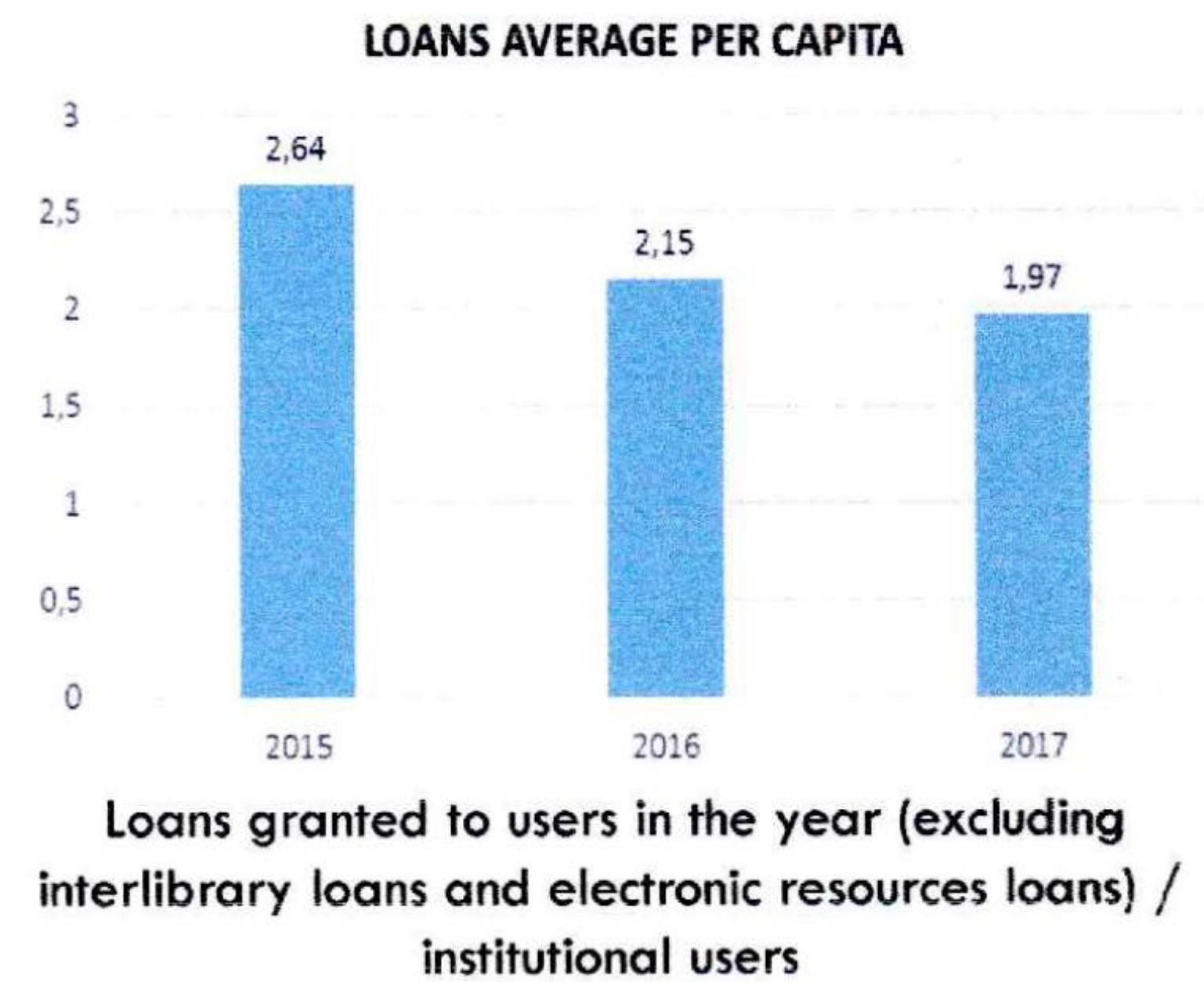
Holdings vary from 7.200 to 62.450 items

General estimate: 2.930.552 documents

Source: Di Domenico, 2020,
p. 79-236.



LOANS



Spain (slide 11):

1. Types of public (students, teachers, researchers)
2. Lending ranges: < 100 > 4.500
3. ILL is implemented only in 24%

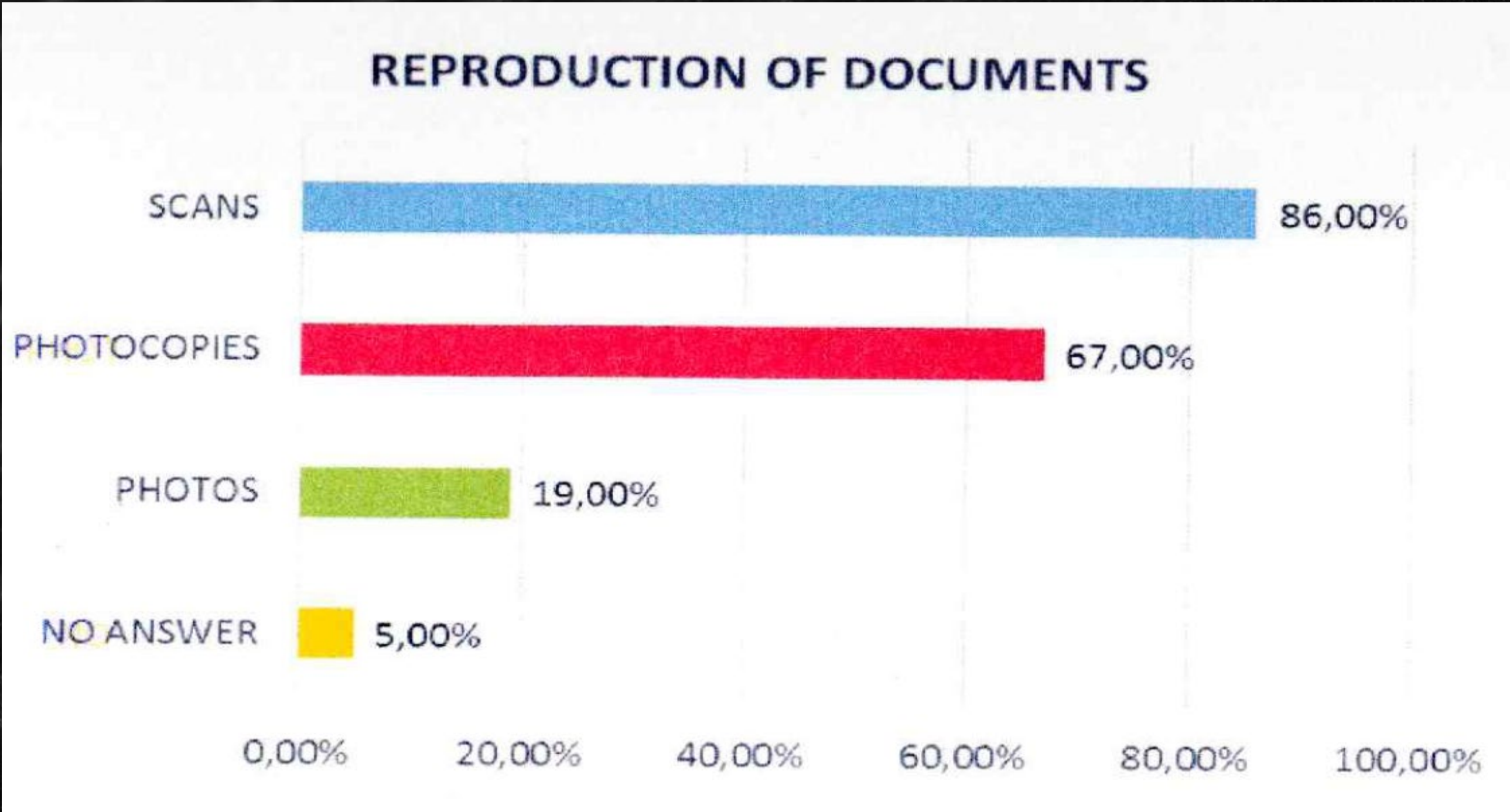
Italy:

1. Total loans (43 libraries)
2. Average per capita
3. ILL is not considered

Source: Di Domenico, 2020, p. 267.



REPROGRAPHY

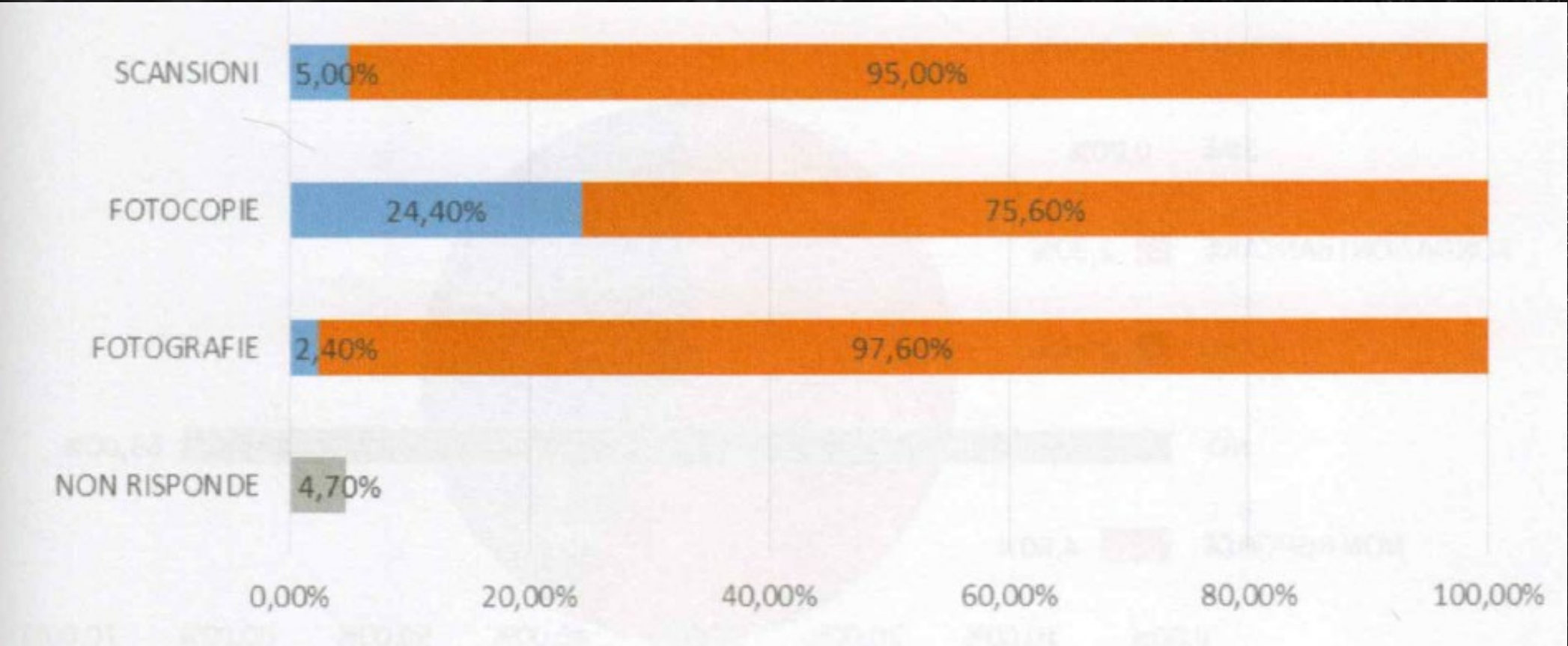


SCAN		PHOTOCOPIES		PHOTOGRAPHS		NO ANSWER
YES	NO	YES	NO	YES	NO	--
37	4	29	6	8	22	2

Source: Di Domenico, 2020, p. 260.



Is REPROGRAPHY provided by an external service?



Spain. The service is:

- in the library (8) = 38%
- outside the library (8) = 38%
- there is no service (5) = 24%

SCANα		PHOTOCOPIESα		PHOTOGRAPHSα		NO-ANSWERα
YESα	NOα	YESα	NOα	YESα	NOα	--α
2α	34α	10α	30α	1α	29α	2α

Source: Di Domenico,
2020, p. 261



Catalogues & Networking

- 32 libraries (74,40 %) joined SBN + its catalogue OPAC-SBN.

Source: Di Domenico, **2020**, p. 252.

- **1990**: Milano was the first library joining SBN.
- **2023**: 61 libraries out of 73 join SBN.

Source: ICCU. Poli e Biblioteche SBN

Website

- 9 libraries (20,90 %) have their own profiles on social networks

Source: Di Domenico, **2020**, p. 252, 256.



Library management software

- Local SBN-software deal with functions needed to manage the library, as inventories, loans, users, record, ILL.

Software for digital resources

- 9,30 % (4) joined the national digital library Internet Culturale (SBN).

Source: Di Domenico, 2020, p. 256.

- 2023 update. Alternatives to Internet Culturale, some examples: > to have an autonomous digital library (Milano, I-Mc); > to join a regional network (Torino, I-Tc, fondo Sinigaglia); > to join a collective scientific project (Parma, I-PAmc, Arrigo Boito Digitale).



Looking ahead with concern about ...

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Comparing data: the dialogue



- It's clear that data collected with different criteria in different moments can be only partially compared.
- Therefore is not yet possible to have a common scientific speech about conservatories libraries in Spain and Italy.
- Information gathered by the two researches are nevertheless very helpful
- We have a detailed description how music libraries works in Spain and in Italy, which are main changes, issues, expectations.



Conclusions



- **NEED of a STRONG CHANGE.** Music conservatoire libraries are part of higher education institutions but they are far from the utilities and services of university libraries.
- **UNEVEN DEVELOPMENT.** Conservatory libraries in Spain and in Italy present a very wide typology of sizes.
 - In Spain they depend on different administrations: resources provided by the administrations are uneven.
 - In Italy they are under one administration which is not supporting them since long.
- **INFORMATION AND COMMUNICATION TECHNOLOGIES AS AN UNIQUE OPPORTUNITY** to take a giant leap forward, to bypass decades of backwardness, have three essential characteristics: free, adaptable and intuitive.



Thanks for your feedback !

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FEDERCA RIVA <federica.riva@constp.it>

