



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)

Service and Training commission Report from 2005 conference in Warsaw

The Commission on Service and Training met on 13 July. The present officers were elected for another term: Wolfgang Krueger (Hochschule der Medien, Stuttgart), Chair; Christiane Kriloff (Bibliothèque du Conservatoire national de région, Lyon), Vice-Chair; and Mary Wallace Davidson (Indiana University, *emerita*, Concord, MA), Secretary.

Christian Massault (Centre de Formation Mediat, Grenoble) presented his talk with the lively title, “*Arlésienne*, ou *Vaisseau fantôme*?: L’insaisissable formation des bibliothécaires musicaux en France” — “*Arlésienne* oder *Fliegender Hollander*?: Die nicht faßbare Ausbildung der musikalischen Bibliothekare in Frankreich — “*L’Arlesiana*, or *Flying Dutchman*?: The Elusive Training of Music Librarians in France.” There has been a traditional division in France in the training of music librarians, depending on whether they served the archival collections in public libraries (e.g., the Bibliothèque Nationale de France), or students and faculty in institutions of musical higher learning (e.g., the Conservatoire National Supérieur de Musique et de Danse). If we believe that service to the public is the overall goal, then there is no reason to continue this bifurcation. At the moment, however, this conviction finds no resonance in the work of the French Ministry of Culture, so there is no national diploma program. There is however a certificate, the Certificat d’Aptitude aux Fonctions de Bibliothécaire, issued by the Centres Régionaux de Formation aux Carrières des Bibliothèques, which serves to set minimal standards. Since 1995 several general library organizations have emerged that have tended to unify the profession, including those for audio and visual materials. Consequently, a few universities have initiated short training programs that lead to a diploma. What is needed is a tri-level educational program leading to a License, a Master’s, or a Doctoral degree, and further, a credit transfer system within the European Union. Two universities have now established institutes that show promise, and their programs were briefly outlined: 1) Université Toulouse – Le Mirail: Département Archives et Médiathèques – Montauban (<http://www.univ-tlse2.fr/dam/>); and 2) Université Pierre Mendès France de Grenoble Médiat Rhône Alpes (<http://mediat.upmf-grenoble.fr>). These programs, particularly at Grenoble where the program requires courses selected from the Musicology Department, show promise of evolutionary development toward full national standards for competencies required.

Philip Ponella (Indiana University, Bloomington) presented a paper entitled, “Training to Deliver Digital Library Services.” He looked at new ways in which music librarians can deliver services, and the skills required to take advantage of them in the context of two initiatives at Indiana University (IU). The first is the Digital Libraries Education Program, undertaken by both the IU and the University of Illinois at Urbana-Champaign, with the support of a million dollar grant from the federal government’s Institute of Museum and Library Services (<http://lair.indiana.edu/research/dlib>). This project creates the first research-based, comprehensive master’s-level and post-master’s degrees to educate librarians for work in digital library programs in libraries and archives, based on the highly respected digital library programs already developed in the academic libraries of their respective institutions. The second is IU’s Variations project (now “Variations,” “Variations2,” and “Variations3”--see <http://variations2.indiana.edu/research/>), a digital library system that delivers near CD-quality digital audio, and images of musical scores to users via the computer network. It also includes pedagogical tools that provide new ways of interacting with music materials. In sum, Ponella feels that music librarians will continue to need to have expertise in research methods, languages, and traditional reference materials, and will continue to collect books and scores, although they will need to work with the new technologies that deliver these. New skills such as database creation, xml, EAD, FRBR and other forms of metadata, digitization techniques, user interfaces will be critical. Most importantly however, will be the ability to make these technologies relevant and useful to our clientele by incorporating them into teaching and learning.

Mary Wallace Davidson,
Secretary