



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 2007 conference in Sydney

On Wednesday, the fourth of July, the Commission on Service and Training, chaired by Prof. Dr. Wolfgang Krueger (Hochschule der Medien in Stuttgart) offered two different panels that in fact reinforced many of the similar ideas presented by each. Fifty-three people were in attendance.

The first was a joint paper entitled, “An Online Guide to How to Find Music,” by IAML’s new Treasurer, Kathy Adamson (Royal Academy of Music), and by former president Pam Thompson (Royal College of Music).

IAML-UK prides itself on trying to reach musically illiterate librarians through seminar days, offering minimal training in various aspects of music librarianship. Since 2003, and drawing on ideas from last year’s IAML meeting on Göteborg, IAML-UK has been trying to design a nationwide Web site, gleaned from, but not confined to various existing institutional sites that are geographically focused. The national site would help users find specific targets for their research, but also help generalists and others who do not know what they are looking for.

Broadening the topic to address how music libraries might serve wider communities, Kathy announced that IAML-UK will soon have an award for service, in an effort to demonstrate the value of music librarians in libraries whose budgets are being cut. Nominations for the award would come from patrons, not librarians.

Pam wondered aloud whether in trying through library policies to achieve what is best for our users we have perhaps driven many away. For example, we have catalogs we think are better, but only about 50% of our collections are cataloged.

With respect to a national music Web site, we might offer more help for users of smaller libraries—for example, advice and links to information about interlibrary lending, children’s music, in non-expert, even trendy language. In sum, let’s build Web sites for users, not for librarians.

Alex Byrne (University of Sydney), President of the International Federation of Library Associations, led the second session, entitled, “Strike the Note: We Want to Be Heard,” questioning the current education and training considered necessary to be effective music librarians. His panel included:

- Simon Chambers, project manager for the Australian Music Centre’s online initiative since 2004, with an honors degree in communications and post-graduate work in project management;
- Kylie Black, a cellist and music digitization specialist at the State Library of Western Australia, with an undergraduate degree in musicology, and a graduate diploma in information and library studies;
- Emma Sekules, a singer who has recently become a curatorial assistant in music and dance at the National Library of Australia—her BA is in Australian history, and she will soon begin her postgraduate degree in information services.
- Julia Mitford, a rock, folk, pop, jazz, and classical performer, who has studied jazz and information management, and is now manager of Explore Music, a music information service at Gateshead Council Libraries and Arts in northern England.

Byrne asked the respondents in turn to describe how they came to music librarianship, their impressions of the field as a whole, what trends they see for change, and how they might redesign a curriculum. Finally, Byrne asked each for one word to describe music librarianship. The last “word,” from Ms. Sekules, was “Rich,” and all heartily agreed.

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