



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 2008 conference in Naples

The Commission on Service and Training presented two morning sessions on Wednesday, 23 July and Friday, 25 July. In the absence of the Chair, Wolfgang Krueger, who had planned them, Secretary Mary Wallace Davidson (Concord, MA, USA) convened the first, and Vice Chair Christiane Kriloff ((Bibliothèque du Conservatoire national de région, Lyon) the second.

The first session bore the broad title, “Aspects of Digital Libraries in Music: Training, Services, Archiving,” Philip C. Ponella (Indiana University), in his talk, “The Variations3 project at Indiana University and the Specialization in Training of Digital Libraries” (<http://www.dlib.indiana.edu/projects/variations3/index.html>) reviewed the history of all the Variations projects from the early 1990s to date, and described unexpected obstacles to expanding the project beyond the confines of one institution. Although differences in degree of technological expertise and commitment were indeed a problem, the implication for training of music librarians lies rather in achieving skills in institutional politics to obtain the necessary local human and financial resources for collaborative digital music library projects. Jürgen Diet (Bayerischer Staatsbibliothek) outlined “The PROBADO Music Repository at the Bavarian State Library, Munich” (<http://www.probado.de>). The acronym stands for, PROtotypischer Betrieb ALLgemeiner DOkumente. The five-year project as a whole focuses on automatic indexing of non-textual, complex artifacts, and is funded by the German Research Foundation (Deutsche Forschungsgemeinschaft). It began in February 2006 and is being conducted by the University of Bonn, the Technical University of Graz and the OFFIS Research Institute, as well as by the German National Library of Science and Technology in Hannover and the Bavarian State Library in Munich. The music section of PROBADO will be integrated within the Bavarian State Library’s Virtual Library of Musicology (“ViFaMusik,” <http://mdzx.bsb-muenchen.de/vifamusik>, about which Diet presented a poster session on July 22). Scores are digitized using both images (created in tiff and jpeg files), and Optical Music Recognition (OMR); symbolic music formats (MIDI, Music XML) are also incorporated in the automatic indexing. Audio recordings are digitized in both wav and MP3 files, from which features are then extracted for indexing, synchronization, and content-based searching. The metadata is based on FRBR. Thus a user will be able to perform traditional library searches based on metadata, or by a word or phrase of lyrics (based on OCR), or for harmonic or melodic similarities by humming or typing in musical symbols, yielding a result in the exact location within the score, synchronized with its audio representation. To date about thirty musical works have been treated. In the second phase this repertoire will be expanded, the automatic indexing tools tested, and a user interface for content-based searching developed.

Pio Pellizzari, in his paper, “Listen Our Archives from Outside: A New Service of the Swiss National Sound Archives,” described a current project to expand the audio-playback services within his library to listening stations within a number of other institutions throughout Switzerland. The Swiss National Sound Archives (<http://www.fonoteca.ch>), in Lugano, which Pellizzari has directed since a year after its founding in 1987, is the official depository of audio recordings in Switzerland, and works in close collaboration with the Swiss National Library, performing some of the tasks legally assigned to the latter in preserving the Swiss audio heritage. But Lugano is situated south of the Alps, while all the other institutions with which the foundation collaborates, including the Swiss National Library in Berne, are north. Thus users’ ability to listen to archival recordings has been limited. By developing a reliable technology for digitizing and streaming recordings to specific workstations in remote locations, the Swiss National Sound Archives has been able to surmount problems of access in a manner also in compliance with copyright laws.

IAML Vice-President Jon Bagüés conducted the Commission’s elections for new officers on Friday. They are: Geoffrey Thomason (Royal Northern College of Music, UK), Chair; John Wagstaff (University of Illinois at Urbana-Champaign, US), Vice-Chair; and Jürgen Diet (Bayerische Staatsbibliothek, Deutschland), Secretary. Congratulations, and thanks to others who stood for election.

The remainder of Friday’s session, “Training Issues in Italy and South Africa,” brought forth issues of certification and isolation. Ferruccio Diozzi, head of the Documentation Center at the Centro Italiano Ricerche Aerospaziali, and also president of the Italian branch of CertiDOC, spoke on “How to Certify Music Librarians in the European Certidoc System.” CertiDOC (<http://www.certidoc.net>) is a consortium of five European partner organizations devoted to the interests of information and documentation professionals; there are also eleven associate member organizations. Its mission is to insure consistency and mobility of all such professionals within European countries by certification using a common guide, currently issued in ten languages in a revised edition of 2004. It identifies



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both aptitudes and competencies at four levels (assistant, technician, manager, expert). The system requires formation of certification committees in each country, supported by a committee of assessors or jurors who must be trained and certified in the system in order to be able to evaluate the dossiers of the information professionals and recommend their certification. CertiDOC Italia was recognized by the consortium as a certifying body in September 2007, and began its first certification process in March 2008. IAML Italia is one of the founding members of CertiDOC Italia, and Agostina Zecca Laterza is a member of its board, as well as of the assessment committee. During this first year, although some interest among music librarians can be discerned, it has been difficult for them to align with the model because of the necessity of subject expertise, and the preponderance of music librarians in public institutions.

Fiona Still-Drewitt (Rhodes University, Grahamstown) reviewed the various attempts of academic music librarians in her country to come together in her talk, "South African Music Libraries: Collegial, Institutional and Geographic Isolation, an Examination." Although there have been efforts made to form a IAML branch, they have been thwarted by music librarians' lack of institutional status, opportunities for collegial interaction; and disparate geographic location. Efforts by South African music librarians to find an "institutional and associational home" are ongoing.

Mary Wallace Davidson,

Secretary