



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 Sessions at 1999 conference in Wellington

Thursday, 9:15

Session 1: Organizing Your Web Site to Find & Use the Catalog

Joint session of Commission on Service and Training and Libraries in Music Teaching Institutions.

Goals:

- A IAML web list of links to music catalogs. Creation of hints for searching national bibliographies.
- A handout of music catalog web sites in many languages and traditions with a chart analyzing search fields:
 - Author
 - Title
 - Subject
 - Language interfaces

Panel:

- Getting to the library catalog from the institution's home page
Federica Riva, Italy
- Search templates
Tine Vind, Senior Lecturer, Danmarks Biblioteksskole (Royal School of Library & Info. Science), Copenhagen, Denmark
- Sample searches comparing access
Mary Kay Duggan, University of California, Berkeley, United States
- Royal College of Music Special Collections on the Internet
Angela Escott, UK

This paper is a case study of a British conservatory's cataloguing project to provide internet access to its special collections of manuscript and early printed music which comprise a significant national resource, complementing London music collections in the British Library and London University, and ranking alongside Oxford and Cambridge University Libraries in its 16th to 19th century material. The paper aims both to describe and publicise these important collections, of which a significant proportion of catalogue records are now available on the internet. An account is given of the processes involved for a British conservatory library in organising the cataloguing of this material for the first time in machine readable form and some items and genres which have presented particular cataloguing issues are singled out. The web pages which introduce the RCM catalogue will be demonstrated, and the comments relayed of some of our internal and external users.

Wednesday, 9:15

Session 2: Music Library Education Around the Globe Education for Music Librarianship in the MLIS

Rowena Cullen, Head of School of Communications and Information Management Victoria University of Wellington

Any graduate programme in Library and Information Studies must deal with two main issues in education for music librarianship. The first concerns the music graduate who needs specialist training to enter the field of music librarianship. The paper asks the question; in addition to the core LIS programme, what are the unique additional requirements for music library education. Library educators must also be aware of the fact that there are diminishing



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career opportunities for music librarians, and questions arise as to how this training can be resourced, particularly by smaller schools. One suggested solution is the sharing of resources internationally through the web-based programmes.

The second issue concerns training for general reference work involving music enquiries. In many cases graduates entering the profession have little knowledge or understanding of the field and yet may find that a significant part of their reference work involves music. In large public or academic libraries this work can be quite complex. For these students some basic training in musical forms is necessary along with explanations of the musical terms that they will need in order to use the main reference tools and indexes.

Les bibliothèques musicales à l'ENSSIB: nouvelles perspectives pour la formation professionnelle en France?

Dominique Hausfater

Pour la première fois depuis sa création, l'ENSSIB (Ecole Nationale Supérieure des Sciences de l'Information et des Bibliothèques), qui forme tous les futurs conservateurs des bibliothèques publiques françaises, a décidé cette année de proposer à ses étudiants une courte introduction aux bibliothèques musicales. Il s'agit là, après des années d'ostracisme, d'une étape historique pour la bibliothéconomie musicale française et d'une forme de reconnaissance pour une profession qui ne parvenait pas à trouver sa place au sein des organismes officiels de bibliothèques. Cependant, la situation est loin d'être satisfaisante. Les étudiants ont reconnu n'avoir obtenu ce cours que parce qu'ils l'avaient demandé et en dépit d'une certaine réticence de la part de l'administration de l'école, pour laquelle ce n'était pas prioritaire. Cela prouve au moins que les futurs bibliothécaires français sont maintenant convaincus de la place légitime de la musique dans les bibliothèques, ce qui était loin d'être le cas il y a quelques décennies. L'autre problème concerne l'introduction de ce cours dans le cursus normal de la formation et le risque qu'il ne s'agisse que d'une demande ponctuelle.

D'autre part, tandis que les conservateurs sont maintenant susceptibles d'être sensibilisés au problème de la musique dans les bibliothèques, le reste de la profession se trouve dans une situation bien pire qu'auparavant, compte tenu de la réforme des processus de recrutement et de formation des bibliothécaires. Les demandes de formation post-recrutement ne cessent de croître ? certaines personnes en France se voyant confiées la responsabilité de collections musicales de première importance sans formation préalable en bibliothéconomie, voire même en musique! Cette situation paradoxale ne peut s'expliquer sans un court rappel de la constitution des collections musicales dans les bibliothèques françaises et de la typologie des bibliothèques musicales du pays qui, quoique sans spécificité particulière (elle reflète les catégories définies par l'AIBM), induit, pour des raisons strictement administratives, différents processus de recrutement.

En conclusion, l'examen des divers niveaux de formation professionnelle pour les bibliothécaires musicaux en France pose la question de son adéquation tant au marché du travail (ce qui est proposé) qu'au service public (conservation et valorisation des collections existantes et satisfaction des besoins exprimés par les usagers). For the first time since its creation, ENSSIB (Ecole nationale supérieure des sciences de l'information et des bibliothèques), which is in charge of educating all future curators of French state-owned libraries, decided this year to propose to its students a short introduction to music libraries. After years of neglect, this is considered an historic step for music librarianship in France and a form of recognition for a profession which could not find its place among the national official organizations for libraries.

However, the situation is far from satisfactory. The students admitted they got this course because they asked for it and despite a certain reluctance from the administration of the school, for which it is not a priority. It at least proves that future French librarians are now convinced that music has its place in a library, which was not at all the case only a few decades ago. The other question is : will this course enter the cursus of education on a long term or was the demand just incidental?

On the other hand, while the main curators might now have some kind of knowledge of the problem of music in libraries, the rest of the profession is in a worse position than before, because of the reorganization of both recruiting and education for librarians. The demand for post-recruiting education increases--some people are in charge of major music collections in France with no background in librarianship or even music!

This paradoxical situation cannot be understood without a brief recall of the constitution of music collections in French libraries and the typology of music libraries in the country which, if not exceptional (it reflects the IAML categories), infers for strict administrative reasons different recruiting processes.



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In conclusion, the examination of the diverse levels of professional training for music librarians in France raises the question of its adequacy to both the job market (what is proposed) and public service, i.e. the preservation and valorisation of existing collections and the fulfillment of the needs expressed by the users.

A Web Course in Music Librarianship at the California State University, Los Angeles.

Nancy Weckwerth (California State University, Los Angeles)

Two developments at the end of the twentieth century make the development of education for music librarianship on the web a direction worth investigation. First, courses that focus on music information and management are becoming rare in curricula of library and information schools. Second, the capability of the World Wide Web to reach a wide audience and deliver substantive material for interactive education is maturing.

A group of web courses for non-professional music librarians is under development at the California State University at Los Angeles by Nancy Weckwerth and colleagues. The syllabus of the first of those introduces reference service, management, and MARC cataloging. With a connection to the web session and a password, session attendees will be able to review the use of the software WebCT for such a project, scan the content (curriculum.calstatela.edu:8900), and raise questions with the designer in California through the Chat feature of the software, in the same manner in which a student might converse with a teacher on the Internet.

For a flyer on the course see www.calstatela.edu/staff/nweckwe/mlflyer.