

Presentation at IAML Australia 2015 – Margaret Whittaker

Report on IAML NY

Public Libraries Branch of IAML Working meeting (open) Chair: Carolyn Dow (Lincoln City Libraries, Nebraska)

16 public librarians from all over the world attended this roundtable discussion. Public librarians find it very hard to get funding for these conferences which is why the number is so small. I was the only one from Australia. There were a couple from Great Britain, including Peter Baxter, from the Surry Library for the Performing Arts, which I investigated during my ALIA Study Grant Award in 2008. Also several from Europe e.g. Netherlands, France, Germany, Poland and the rest from the USA and Canada. I had visited Boston Public Library earlier in the month and met Liz, the music curator, who was also in attendance.

Everyone spoke about what is happening in their libraries and in the broader spectrum of their countries. I was able to talk about Melbourne City's Library at the Dock, being the most innovative happening in Australia in the last couple of years.

The buzz words were '*maker space*' and '*partnerships*'. We also discussed how to help people connect with music and relate this to our collections.

We also talked about collection development and CDs, data bases etc. I was happy to have confirmed that what I have been saying these last few years about music collections in public libraries, is on the right track.

My issue was that this session was only an hour and a half and was held on the second last day of the conference which meant we hadn't been able to network as much as we had liked owing to the large numbers of people attending and actually finding anyone.

The following sessions were also held on the last two days and while I found other sessions informative these were the most relevant to me.

Becoming digital: Public libraries towards inevitable changes .Presented by the Public Libraries Branch of IAML Chair: Carolyn Dow (Lincoln City Libraries, Nebraska)

Michael Schugardt (Educator for music and media, Buecherhallen Hamburg, Central Library, Department for Music & Dance, Hamburg) New challenges for public music libraries in the Digital Age .

Located in Hamburg's former main post office, the library holds around 500,000 items. The entire collection is housed in 8 specialist content departments: Film; children's library Hamburg; Music and dance - Music library; Geography, History and Society; Literature and Humanities; Natural sciences, Technology and Medicine; Intercultural services and language and Learning and Information centre.

You can read more about it in English on Page 34 of BÜCHERHALLEN HAMBURG 1 JAHRESBERICHT 2014 https://www.buecherhallen.de/global/show_document.asp?id=aaaaaaaaadkrtn

On page 40 can be found Michael's contribution *Moving into the future- Playful access to music and dance*. Michael is a music teacher who has the role of 're-invention' for the Department of Music and Dance.

Following a planned conversion, the area aims to present its new format to mark the centenary of the Music Library, incorporating the digital contents and offerings which have become indispensable in music today.

Michael says that, as the use of digital technology rapidly transforms the lives of children, teenagers and adults, public music libraries face new challenges in communicating their collection and providing an up to date customer service.

He went on to talk about three areas that need to be dealt with:

1. **Educating customers to find information online** The changing habits and methods in looking for information is a focal point on which libraries must concentrate. Even though many customers possess and use digital technology, very often they simply don't know about the right usage of keywords and digital pathways to find exactly what they need. Providing an education in this area in collaboration with public partners such as schools, community colleges or adult education centers should be a major role for any public library..
2. **Expanding and merging the existing physical collection with online resources** Practising musicians of all ages are often stunned when they are being shown the wide range of free and legal sheet music that can be easily obtained online. This happens when either something very rare is being asked for or if simply all related media is already lent. This, together with the rapidly growing number of apps for musical education and research is another area on which libraries have the chance to expand and sustain their credibility. An extension is the implementation of online music resources such as Spotify, Google Play Music, Napster and others. This can be a great addition to existing collections and be especially helpful for customers with a low income.
3. **Offering of Maker spaces and workshops to attract new customer groups** In order to avoid music libraries to maybe become obsolete one day, they should actively develop programs such as Maker spaces and workshop on a broad variety of topics, making them an integral and indispensable part of their community. Overall changes in society, working hours for parents and schooling hours for the children and teens call for a different role of libraries. Maker spaces put their participants in the spotlight accompanied with unobtrusive guidance, either modern topics such as MaKey MaKey or even classical ones such as drama and dance classes and guitar playing workshops offer meaningful activities for people of any age and enable them to develop their interests and grow personally.

He went on to talk about his department which embraces

- Practice piano
- Make music on i-pad
- Instruments from Asia for touch and play
- Maker space for children and adults
- Co-operation with a local public charity to give an afternoon music experience
- Local choir practice

- A Music Festival Day
- The showing of the annual Eurovision Song Contest on a big screen and customers voting for their favourite

Michael concluded his most inspiring paper by saying *'the library of the future is not just about media , it is about people. '*

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Guy Hankel (Reference Librarian, Madison Public Library, Madison, WI) Setting the Stage for a local music collection

<http://www.madisonpubliclibrary.org/collections/yahara-music-library>

The Yahara Music Library Advances in music technology have generated new opportunities for public libraries to celebrate and promote their local music cultures. By building an **online collection of local music and making it available for download and streaming, libraries can support local musicians while offering a new service.** The project is one of just a handful of similar collections currently available from public libraries in the United States, but differs in depth of content, formats and platform.

The Madison (WI) Public Library partnered with a local music tech startup to create one such project: The Yahara Music Library is an online collection of music created by local area artists that library card holders can stream or download for free. The music is licensed from the musicians and is DRM free.

The Yahara Music Library features an easy to use interface, and offers multiple formats (MP3, FLAC, AAC and ALAC). Users can learn more about the musicians featured by visiting custom created artist pages, which offer biographies, videos, reviews, links to their websites and social media. A mobile app is in the works, and the project will expand to include non-audio material, such as photos, interviews, stories and old show flyers in order to create an historical archive of local music history.

The platform is open source, and other institutions can create their own iterations of the project. The presentation provided an overview of the Yahara Music Library, with an emphasis on the challenges, rewards, planning, technological issues and community outreach involved in launching an online local music collection.

Learn more about the Yahara Music Library at yaharalibrary.org, or follow @yaharamusic on [Twitter](#) or Yahara Music on [Facebook](#).

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Anna Priscilla Winling (Music librarian, Médiathèque André Malraux, Strasbourg) Going digital: Some practical examples about music outreach and curation in the public library

With its 11 800 m² and 160 000 documents spread over almost 20 km of shelving, it is classified as the largest public library of the East of France. The library occupies six floors, five of which are open to the public. Moreover, its operation requires a workforce of 120 people in the six floors.

Besides giving access to the more of 30,000 cds, books and music magazines of the circulation collection within the Music & Cinema section, (with a special focus on the local scene), over the last couple of years some digital music oriented content has been developed and, for the 14/15 cultural season a digital orchestra project was launched *Orchestronique*.

The paper presented the webradios which are programmed, the reviews posted on the online catalog, the local scene oriented Facebook page curated by the music librarians, the webcasts being produced and the results.

What is yet to be defined is

- Is it worth the effort?
- How do the librarians feel about diversify and develop the usual skills?
- What resources do we need?
- Is the public really interested in all those digital efforts?

Using digital tools for research and the preservation of the cultural heritage

Presented by the IAML/IMS Programme Committee Chair: Carolyn Dow
(Lincoln City Libraries, Nebraska)

Rose Norton (Brigham Young University, Provo, UT) Gallica and music research

Among the growing number of Internet consortia, Gallica is perhaps the richest in digital access to primary sources related to opera, ballet, and other forms of dramatic music. Certainly for the French repertory, it is unsurpassed.

Searching for a specific and known individual item may be a straightforward process. Due to inconsistencies in metadata and various forms of subject access, however, searching more broadly for musical genres or for categories of music other than a specific work composer can be more complicated and frustrating .

Gallica is the digital library of the Bibliothèque nationale de France (BnF), open to the general public around the world since 1997. It serves as a digital encyclopedia and consists of printed materials (books, journals, newspapers, printed music, and other documents), graphic materials (engravings, maps, photographs, and others), and sound recordings. Gallica makes it possible to find sources that are rare, unusual, out-of-print, or difficult, if not impossible, to access. These materials are royalty-free and available free of charge when used strictly for private purpose. Today, this digital library includes more than 70,000 volumes of digitised texts, 80,000 still images, and 30 hours of sound recordings.

This presentation offered a broad overview of digital music resources currently available through Gallica, focusing on dramatic genres including opera, ballet, and vaudeville. The various participating institutions and the extent of their unique contributions was evaluated. Highlights of the most valuable documents were presented in the context of their research potential.

Brief comparisons were made to parallel resources in the Internet Archive, Internet Culturale, and other select digital repositories.

Specific consideration was given to strategies that can be implemented to produce the most effective and complete results when searching for specific repertoires. Nuances in metadata that complicate more broadly based searches were identified and various means to overcome these obstacles was looked at.

Ideas on how music resources in Gallica can be exported and used to enrich local discovery systems, selective indexes, and specialized digital music consortia were presented and time was left for discussion and debate.

I also attended the

- IAML General Assembly
- A talk by Alexander St Press about **Patron-driven acquisition** (PDA)
- Networking opportunities including a Harbour cruise, concerts and final dinner. These social events should never be underestimated as the information exchange on an informal basis is always extremely valuable.