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**The Conference of the International Association of Music Libraries, Archives  
and Documentation Centres**

Göteborg, June 18-23

The International Association of Music Libraries, Archives and Documentation Centres – IAML – connects music libraries around the world, is responsible for the quality of their work and the specific needs of their users. The Association channels its activity through the work of 25 national and five professional branches, four committees and several working groups. Each professional branch brings together libraries of a certain type of institution (public, orchestral, university, research libraries, along with archives and documentation centres). The committees and working groups deal with important issues of library science such as bibliography, cataloguing, library services and the like.

The Association regularly holds annual meetings during which issues concerning the work of libraries and the organization as a whole are considered. This year's meeting, held in Göteborg from June 18 to 23, had a special significance. It was the first joint meeting of three organizations that are naturally affiliated by virtue of their activity: IAML, the International Musicological Society – IMS and the International Association of Music Information Centres – IAMIC. The Conference brought together about 400 participants, including over 300 IAML members. Due to the numerousness of librarians, as well as the extensive and efficient network uniting them, the Association of Music Libraries of the host country – Sweden, was the main organizer.

The extensive program was realized in various premises of the Academy of Music and Drama – Artisten. Each association (IAML–IAMIC–IMS) organized separate sessions. In keeping with the structure of IAML, the work of this organization took place on two levels. The professional branches and committees gathered at open sessions with presentations of submitted works, while working groups held closed meetings.

Digitalization dominated as the interconnecting and almost mandatory topic of all the branches' meetings. Forming digital libraries (within existing, traditional ones) with digital contents solves the problems of availability and preservation of rarity collections. Presented in digital format, valuable documents become readily available to users, without damaging the originals through their handling. Digitalization projects require the team work of librarians, musicologists and programmers, finding new technological solutions and methodological procedures in the collection and treatment of material, as well as substantial financial resources. These conditions can be met only by large libraries or several institutions working together.

Laurence Decobert from the French National Library – BnF (Bibliothèque nationale de France) talked about the digitalization of manuscripts – copies of ballets, church and other compositions – from the workshop of André Philidor, musician and librarian at the court of Louis XIV. Manuscripts preserved in the City Library of Versailles (Bibliothèque municipale de Versailles) and BnF were first catalogued and then transferred onto the new medium. This is not the only project in which material preserved at different locations is united into a single database. Christoph Wolff presented a plan of digitalizing facsimiles of Mozart's operas located in different libraries. Professor Wolff also presented a long-term plan for digitalizing a key edition of Mozart's complete oeuvre. In this new format, the collection could be regularly modified and updated. This is a joint project of the Packard Humanities Institute of Harvard University and Salzburg Mozarteum.

In the year of Mozart, Richard Chesser talked about the work being done on another manuscript of this composer. Namely, Mozart wrote a catalogue of his works created between 1784 and 1791, with notes and music examples. As of January 12, 2006, the manuscript of this catalogue has also become available in a digital, interactive format through the British Library website.

The session of the Research Libraries Branch saw the presenting of certain other digitalized collections. We shall mention the collection of librettos from the Royal Conservatory in Brussels, which the lecturer, Johan Eeckeloo, wittily referred to as "sleeping beauty", as it had been left outside the researchers' focus of interest for so long. Olga Mojžíšová from the Smetana Museum in Prague presented the initial stage of the digitalization of Smetana's manuscripts, while Alla Semenyuk from the Russian State Library talked about the first results of digitalizing collections of Russian music from the 18<sup>th</sup> and 19<sup>th</sup> centuries.

The problem of conserving sound and film records was discussed by the Committee for Audio-Visual Material. Elizabeth Giuilani reported that the French National Library is solving the problem of preserving audio-visual records by creating high-resolution digital files, which provide durability of content. Pio Pellizzari believes that there is still a problem of preserving the original recording medium and its functionality, as well as a problem of conserving the digital format and its copy.

The availability of sound recordings in digital format was also discussed at the session of the Public Libraries Branch. Michiel Laan acquainted us with the latest service of the Central Discotheque Rotterdam – the digital loan. At present, users of this service can download music from 5000 albums onto their computers. The period of using the downloaded files is limited, similar to traditional loans, lasting seven days. Public libraries in Norway, Sweden and Denmark are also forming digital audio collections for their users. Projects of this type are still in the development stage.

The sessions of the Bibliographic Committee saw the presentation of past results of two projects supported by IAML. The first one refers to the collecting of documents related to the history of concert practice in Great Britain (Access to performance ephemera). Programs, tickets, photographs, administrative notes of concert and opera houses and other material collected in libraries and archives, has become the basis for forming several databases available online.

The second project, Hofmeister XIX, aims to digitalize a catalogue of music and books on music that Friedrich Hofmeister began publishing as a periodic publication in 1819. Initially, the catalogue had a commercial purpose. Today, according to Liz Robinson from the University of London, the catalogue has become an important source for studying the history of music publishing in Central Europe in the 19<sup>th</sup> century and the changes in music taste over time. Ulrich Drüner, Ph.D., (Musikantiquariat, Stuttgart) believes that Hofmeister's catalogue is a solid, but not completely precise source of dating music editions from the 19<sup>th</sup> century.

At this level of digitalization of different contents, other activities of librarians seem to attract less attention. However, several meetings were devoted to basic issues of standards in library science.

The standard used to establish the manner of producing a bibliographic-cataloguing description (ISBD) is constantly being improved. The working group for ISBD and music held several closed meetings in the course of this conference, while the Cataloguing Committee organized two open sessions. The first one examined

narrowly professional issues regarding the cataloguing code (RDA – Resource Description and Access) which is still being developed. The second session was devoted to an element of traditional cataloguing description which is important for identifying a music work and is called the uniform title. Jenn Riley (Indiana University) and Sherry Vellucci (Rutgers University, New Brunswick) proposed new solutions for formulating the uniform title in the context of the electronic catalogue, in order to enhance the efficiency of searching.

An important step towards more efficient searches is AMADEUS (Authority Multicultural Archive Description Effective Universal Search), a project of developing a multilingual base of music titles, presented to us by Patrizia Rebullà (Castalia Music, Milan). The aim of this project is to create an online service through which users from different language areas will be able to conduct searches with equal ease. The result of the search will be provided in the language in which the base was accessed: the precise title of a music work with information on the type of material (audio recording, score, manuscript...) and the location where the work is available (a particular library, archive, publishing house...).

The session of the University Libraries Branch saw the presentation of the history and important collections of three large university libraries in Europe. José Carlos Gosálvez Lara talked about the Library of the Conservatory in Madrid (Real Conservatorio Superior de Música, Madrid), Dominique Hausfater presented the Hector Berlioz Mediatheque of the Paris Conservatory (Médiathèque Hector Berlioz, Le Conservatoire de Paris), while Emilia Rassina presented the Taneyev Library of the Tchaikovsky Conservatory. All three institutions combine the roles of university and research libraries. They house publications intended for the basic process of education, as well as valuable collections of manuscripts, old printed editions and legacies, which are of interest to researchers. The lecturers agreed that this dual role also requires that the librarians adhere to different standards with regard to the preservation and the conditions of using the material.

We had the opportunity to learn more about the practice of university libraries during an informal working lunch organized at the library of Artisten. According to our colleagues, most university libraries use specialized databases. These are services which allow students and teachers simple, online access to almost the entire teaching literature stored in the encyclopedic dictionary Grove Music Online, in bibliographical data bases (online RILM, RISM, RIPM) and digital audio recordings

(Naxos Musical Library), as well as in full-text magazine articles bases (EBSCO, IIMP Full Text). If the library subscribes to several services, there is a possibility of cross-referencing search results.

Some of these services were presented differently during the Conference: through promotional brochures distributed to all the participants, at an exhibition where each visitor could ask for a brief demonstration, or at organized presentations that were part of a meeting program. Thus we had the privilege of attending the presentation of a base which is being prepared by RIPM (Répertoire International de la Presse Musicale) and which will not be available to users for another two years. H. Robert Cohen explained that the existing bibliographical base of writings about music from periodic publications will be enriched with scanned pages of articles whose full text will be searchable.

Using a large number of electronic services and selecting (identifying valid) information that can be found on the Internet is a problem for library users. Thus it also becomes the problem of librarians, and is systematically resolved within educational institutions in Scandinavian countries. Birgitta Sparre (Musikhögskolan Ingesund, Arvika) and Maaria Harviainen (Sibelius Academy, Helsinki) presented programs of teaching information literacy to users – students – which they themselves run. What is interesting is that these courses form part of the curriculum of a certain level of studies, and in Finland a national project of teaching information literacy supported by the Ministry of Education has been carried out.

Another problem that some libraries and librarians face is the availability of online services. Many databases, presented at sessions and the exhibition during the Conference, are products with market value. Those who can afford them will be launched into the orbit of the virtual library which requires minimum space and provides an economical use of the users' time. Those who cannot will remain in the three-dimensional world of overcrowded and cramped libraries, capricious librarians and waiting for a publication to become available.

The issue of financial and professional help for libraries operating “in less fortunate circumstances”, as phrased on the IAML official website, is not left to chance. The Association is helping institutions and individuals in an organized manner through its Outreach Fund. “Outreach” held a meeting in Göteborg where it presented a program of assistance to the library of the Conservatory in Ramallah (Palestine) and to music libraries in Lithuania. However, what took place “behind the

scenes” in the months before the Conference revealed to us the professional earnestness, the level of organizing, as well as the cordiality of the librarians in charge of the Fund’s activity. These are, first and foremost, Ruth Hellen (London) and Birgitta Sparre. They also organized and endorsed the Department of Music in Belgrade librarians’ expedition to the Conference, while the Library of the Academy of Arts in Novi Sad received a large donation in books and music. In addition, both institutions were given a five-year free membership in the Association.

The term *outreach* means to reach beyond, to surpass, and we believe it defines not only the activity of the Outreach Fund, but indeed everything presented at the Congress. The librarians we met there have long ago stopped sitting in their libraries, looking after books and waiting for library members or users. On the contrary, they are reaching out for different sources, new technological solutions, new forms of storing and accessing information. They are looking for new partners in their work and finding a way to reach an extensive circle of users. The results of their enterprise are evident both in the presented projects and the thorough preparation and excellent organization of the Conference. Being in their company was both exciting and stimulating.

Translated by Jelena Nikezić