

we communicate research through the new digital media? Which tools are the most relevant for researchers and students in the field of musicology? Are the new ways of communication able to strengthen the collaboration and discussions between researchers and move beyond mere one-way communication? How do we secure scientific standards of quality when the conditions of communication are changed? Will the new tools provide research results in musicology, which will have a greater impact on the general public?

Thomas Cimarusti (Texas Tech University, Lubbock) concluded the session with a report on a major study conducted to evaluate how students interact with different bibliographic indexes. His presentation was co-authored with David Day (Brigham Young University, Provo) and titled "Case Studies of Four Music Information Acquisition Models: Google Scholar, PRIMO, RILM Abstracts, and Select Subject Specific Bibliographies." Over the past several years, online databases have become increasingly popular among students conducting music research. In seconds numerous articles, books, monographs, and analyses can be retrieved electronically without ever having to consult printed sources. Consequently, online databases have become a convenience, often resulting in "bibliographic holes" due to the lack of printed materials not otherwise found online. This preliminary study examined how students interact with online databases and print sources. Approximately seventy students from Texas Tech University, Indiana University, and Brigham Young University, were assigned to research one of two topics ("Compositional History of Verdi's *Otello*" and "Structural Analysis of Berg's Violin Concerto") and to compile a ten-item bibliography using Google Scholar, PRIMO, RILM Abstracts and select print sources (Harwood's *Giuseppe Verdi: A Guide to Research*, Marco's *Opera: A Research and Information Guide*, Hoek's *Analyses of Nineteenth- and Twentieth-Century Music*, Katz's *The Violin: A Research and Information Guide*, Lindeman's *The Concerto: A Research and Information Guide*). Following the completion of the bibliography, students completed a brief survey assessing their reaction to the usefulness and usability of the resources they con-

sulted. The intent of the research is to: (1) ascertain if the students can retrieve adequate or comparable research from these different means of information access, and (2) examine student response about the resources consulted (i.e., could they understand the interface, were the resulting sources acceptable in their mind, did the index help them understand the value of the source). The preliminary findings of the study showed only modest differences in the quality of bibliographies produced by the different indexes. Factors at play included whether or not students had received bibliographic instruction, whether they were undergraduate or graduate, and if they had experience working in a music library. In summary bibliographies produced with *RILM Abstracts* resulted in slightly higher quality resources. In general, the student surveys did not reveal any particular preference for one index over another. Bibliographic training and graduate level status also resulted in only slightly higher quality bibliographies. Perhaps the most interesting finding of the study showed that students who had worked in a music library produced significantly higher quality bibliographies.

David Day
Chair

Commission on Audio-Visual Materials

The Commission held one session, entitled *Pop Archives and Audiovisual Heritage*, on Tuesday, July 7. The three presenters were introduced by the Commission's Chair, Inger Johanne Christiansen (National Library of Norway).

Richard Gjems (National Library of Norway, Oslo) gave a paper entitled "Popular Music as Cultural Heritage: the National Library of Norway as a National Archive of Popular Music". A 2005 report by The Norwegian Archive, Library and Museum Authority (ABM-utvikling) described the need for more thorough and systematic collecting, documenting, and preserving of popular music in Norway ("popular" here meaning beginning with the 1950s style of Chuck Berry, Elvis, etc.). Consequently, the Norwegian parliament placed archival responsibility for this genre

with the National Library and, at the same time, established a new national museum and experience center for popular music (Rockheim) in the city of Trondheim. Since 2008, these two institutions have been working at developing joint strategies; this entails much planning, communication, collaboration and the avoidance of competition and duplication of efforts. Moreover, in 2009 the National Library was charged with coordinating a network of regional pop music archives (in public libraries, etc.) which have their own unique collections and histories. All is still in the development stage and several pilot projects are underway.

The National Library has a collection of over 120,000 recordings, as a result of voluntary deposit from 1965–1990 and mandatory deposit, including sound recordings and all other media, since 1990. In addition, it maintains a library of scholarly literature, magazines, newspapers, discographies, posters, manuscripts, correspondence, photos, scrapbooks, ephemera, etc. An idea about what Rockheim is all about can be gleaned at www.rockipedia.no

He was followed by Pio Pellissari (Foneteca Nazionale Svizzera, Lugano) who presented 2 short papers. The first was “IASA (International Association for Sound Archives) guidelines to TC03 and TC04”. IASA-TC04 is the highly technical “Bible” for audio engineers charged with the production and preservation of digital objects.

IASA-TC03 (*The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy: Standards, Recommended Practices and Strategies*) is of great interest to music librarians and outlines best practices in dealing with sound recordings of all kinds. The fact that sound recordings typically have a much shorter life than print documents mandates that good preservation decisions be made without delay. Pio talked through the basic points, providing interesting real-life examples, and making a compelling argument for full compliance by all and for cooperation across institutions.

The full text of this very significant standard is available free, in 7 languages, at http://www.iasa-web.org/special_publications.asp

He followed this with “Split a Collection — Access it Remotely”. Increasingly, archives and

libraries are offered and are receiving collections which are composed of multimedia material: written documents, photography, audio recordings, video, film, etc. Customarily such a collection would remain intact, housed all at the same place. But there is scarcely a small institution which has staff expertise to handle all these various kinds of multi-media materials. Therefore, it makes sense for various centers of competence to join and collaborate in dealing with such holdings, with contents being split and routed to the appropriate institutions. This requires renouncing absolute “ownership” of a collection and turning some of it over to another “competence center.” Using the newest communication possibilities, a collection can be recreated virtually and displayed in its unity on the web to users. A further advantage to this procedure is that secure online access can be granted at the several participating institutions. Pio referred librarians to the International Council of Archives for addition information at www.ica.org

The final paper was by Eerde Hovinga (Netherlands Institute for Sound and Vision, Hilversum) on “Preserving and Marketing Dutch Audiovisual Heritage: The Netherlands Institute for Sound and Vision”. Audiovisual archives preserve our musical heritage, and this is all about culture-preservation. The time and money spent on archives are legitimized only by the use of the collections, now or in the future. Access, availability, and reuse are essential. Digitization makes it possible to increase the actual use of these collections enormously. 430,000 recordings are held at the Institute, the result of voluntary deposit by recording producers in the Netherlands. Rights have been negotiated with performing arts agencies for about 17,000 of these. Now users can buy a copy of a CD, which is newly made upon demand. Before the first digital copy is made, the recording’s metadata is updated. Thus the first copy made is expensive; subsequent copies help amortize the cost. Indeed, some CDs have been requested so frequently that commercial companies have reissued them! Only Netherlands recordings no longer available commercially are eligible for this treatment. This customer-driven approach has resulted in about 50,000 items being sold, including to li-

braries, since 2004. This has proved to be a valid business model, and statistics show that after four years a financial break-even point has been achieved. Eerde invited everyone to visit the beautiful Institute in Hilversum, which is open for public visits. Information on how to acquire CDs is at www.FONOS.nl

About 65 people attended the session.

Mary Wedgewood
Secretary

Commission on Service and Training

The Commission on Service and Training presented two sessions at the Amsterdam Conference, comprising six papers given by a total of seven speakers. These were the first sessions organised by the Commission's new committee: Geoff Thomason (Chair), John Wagstaff (Vice chair) and Jürgen Diet (Secretary). Both sessions focussed on the theme of training both library users and library staff to work with music materials.

Our first session on 8 July, *Training for Specialists and Non-Specialists*, began with a minute's silence observed in memory of Wolfgang Krueger, the Commission's former Chair whose death early this year was a sad loss to IAML and whom we honoured not least for the high standards which he has set us. It was fitting therefore that one of the morning's papers built on the training programmes which Wolfgang had developed in Stuttgart. First, though, John Valk's paper "Sheet Music for Dummies" outlined a project at the Rotterdam Public Library aimed at training non-specialist staff to deal with music-based queries. The library's long opening hours entail staff working on a rota system, dealing with a variety of subjects. The music collection is substantial and contains some 50,000 items of sheet music. "Sheet Music for Dummies" introduces staff to topics such as musical terminology, formats, notation as well as common hard copy and online search tools. Non-specialist staff are paired with specialists in fielding genuine queries, learning, for example, how to construct a reference interview in order to ascertain the information need to satisfy a request. This hands-on experience is complemented by specially designed

training presentations and back-up documentation. The whole is reminiscent of the UK and Ireland branches "Music for the Terrified" course.

Jürgen Diet's paper "Combining Music Librarianship Courses for Masters Students with Professional Training at the Media University in Stuttgart" began by explaining that the Media University was one of three in Germany currently offering specialist courses in music librarianship and paid tribute to Wolfgang Krueger who did so much to establish and develop it. It offers both B.A. and M.A. courses, with the latter containing an optional module in music information management, taught in the main by tutors engaged for their expertise in areas such as copyright or digitisation. To make up numbers, these four-term masters courses are opened as well to those already in the profession who are able to take individual modules as part of their professional development. Much of this is done via distance learning using Moodle, although students do attend an on-site seminar in February. Entrants need a first degree in library and information studies or relevant professional experience. At present the course, which is now in its third year, is in German only but there are plans to develop an English-language version.

In "Spreading the Message", John Wagstaff gave an insight into two very different distance learning courses in music librarianship. One is at the University of Wales in Aberystwyth, which John coordinates from the University of Illinois at Urbana-Champaign. This is the only UK course with a music option and attracts between eight and ten students per year. John's home base at Urbana Champaign is one of five in the USA to offer such a course. A credit-based system, it is built around two compulsory core courses with an additional range of options. Numbers have increased since the course went online in 2008, enabling students to log on from anywhere in the USA. Moreover, students at US or Canadian institutions which are part of WISE (Web-based Information in Science and Education) can be registered at their own university but gain credits at another WISE-affiliated one. With not a little humour, John informed us of some of the minor problems he has experience, such as connecting as a tutor

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