



**International Association of Music Libraries, Archives & Documentation Centres
(Australian Chapter) Conference
Melbourne 2019
#iamlmelb19
ABSTRACTS (May be subject to change)**

DAY 2

Thursday 3 October 2019

University of Melbourne

Sir Ian Potter Southbank Centre, Melbourne Conservatorium of Music

43 Sturt Street, Southbank

We encourage you to BYO Water bottle and reuse coffee/tea cup

9.15-10.00	Session 1: Keynote Address Tiriki Onus, Director, Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne Bilganga Bayiya: Singing the Cloak	Room 709, Level 7
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<p>10.00-10.25</p> <p>10.25-10.50</p>	<p>Session 2 Papers Chair: Dr Peter Campbell</p> <p>Associate Professor Kenny McAlpine (University of Melbourne)</p> <p>Hearing History: Music, technology and experiences of the past</p> <p>This paper explores the new modes of experiential engagement with music collections offered by technology.</p> <p>Based on two case study projects with the UK National Trust and Historic Environments Scotland, the paper explores the design, realisation and visitor response to a virtualised music collection that brings together sound recordings, virtual acoustic spaces and playable digital copies of the instruments of an internationally-significant historic keyboard collection that has allowed the project partners to increase experiential visitor engagement more than tenfold, while maintaining an appropriate balance between the demands of access and preservation.</p> <p>Aaron Wyatt (Monash University)</p> <p>The Decibel ScorePlayer: iPad app for the display of animated graphic notation scores</p> <p>The Decibel ScorePlayer is an iPad app that allows for the display of animated graphic notation scores. These types of score allow composers a way of exploring ideas and sounds that aren't easily expressed using traditional music notation, and so they have seen increasing adoption in the world of new and experimental music. This presentation will give a brief introduction to the app itself, as well as offering a discussion about the file format used by it. This will include a guide on how to extract metadata for cataloguing purposes, and how to ease online distribution direct to the app.</p>	<p>Room 709, Level 7</p>
<p>10.50-11.15</p>	<p>Morning tea Sponsored by: Clear Music</p>	<p>Room 710 and foyer, Level 7</p>
<p>11.15- 11.40</p>	<p>Session 3: Papers Chair: Dr Jen Hill (University of Melbourne)</p> <p>Dr John Wu (University of Sydney)</p> <p>Using Kanban (Trello) to Manage a Concert Support Service</p>	<p>Room 709, Level 7</p>

11.40-12.05	<p>Since the introduction of a new concert support client service in the beginning of 2016, the Conservatorium Library of the University of Sydney has continued to receive acclaim for its integral role in ensuring the successful operations of the diverse concert programs that form a major part of the learning and teaching experience at the Sydney Conservatorium of Music. The provision of this service is further enhanced in 2018 through the adoption of Trello, which uses a kanban methodology to create new jobs and to manage documents and workflow. Kanban places this service in a very strong position whereby it can handle a continuous increase in the quantity and variety of client requests. This paper demonstrates the steps involved in setting up the Conservatorium Library's concert support kanban and also how to run it. It will also discuss the essential relationship between kanban and workflow management that has been explored in academic studies in this subject matter.</p> <p>James Lee (Australian Music Centre)</p> <p>The Australian Music Centre's "Echo" platform: an animated and relational collection</p> <p>The Australian Music Centre's (AMC) "Echo" platform brings the AMC's collection to a digital audience, through a dynamic, interactive and relationally focused interface. While the AMC's data model is inherently interconnected--with creative works linked to artist biographies, digital albums, sheet music, concert performances and much more--"Echo" takes these connections into a visually stimulating user environment that encourages exploration and discovery. In the "Echo" environment, users can examine relationships between composers and performers, mentors and their students, works and their influences. While still in its Beta testing phase, "Echo" has the potential to animate the AMC's entire collection, taking it to our users in a dynamic and engaging way. This paper will provide an introduction to the "Echo" platform, its background, development, and future plans.</p>	
12.05-12.25	<p>Katrena Mitchell (Australian Broadcasting Corporation)</p> <p>Going Digital at the ABC</p> <p>2018 started with a harsh wakeup call. All of the ABC Sound Libraries were to close, except for two locations; Sydney and Melbourne. Four library staff to service the music requirements of all the networks, across all platforms, and in all 57 broadcasting locations, most of them regional. How can it be done?</p> <p>Enter, The Broadcast Music Bank, which, along with companion systems, Netia and Zetta, and online Sound Effects and Production Music databases, combine to provide a desktop service no hardcopy collection could dream of. Hear the story of how we went digital at the ABC Sound Library.</p>	

11.15-1.00	Session 4: Concurrent session: Knowing the Score. Presented by Jackie Waylen (Monash University), Dr Nathan Parry, Samuel Smith (University of Melbourne) and Megan Deacon (Monash University)	Room 708, Level 7
1.00-2.15	Lunch	Room 710 and foyer, Level 7
2.15- 3.30	<p>Session 5: Lightning Talks Chair: Nikki White (National Library of Australia)</p> <ul style="list-style-type: none"> <p>Allison Cox (University of Adelaide) Moving a reluctant music library Moving away from an old-fashioned, threadbare library into a newly-renovated light, fresh space sounds enticing, but it isn't always easy to leave the past behind, for both library staff and patrons. This presentation examines the move of the music collection at the University of Adelaide, from the Elder Conservatorium of Music to the Barr Smith Library, and explores the hurdles and triumphs along the way.</p> <p>Ruth McConchie (University of Melbourne) Indigenous Elders, Indigenous Knowledge and the library I am currently working with Indigenous researchers including Elders- who are completing Higher Degree research in practice-led research in an academic library. Through working closely and continuously with Indigenous researchers over the last 18 months I have found myself thinking critically about different aspects of library practices, systems and processes. It has become evident that libraries aren't culturally safe or neutral spaces. Reflecting on my own practice, I have identified a number of areas where libraries and librarians could be better prepared to receive the gift of Indigenous Knowledge.</p> <p>Robert Stove (Monash University) Saving vinyl from the Hipsters The Great Vinyl Revival has attracted abundant journalistic coverage in recent years. Far less discussed are the</p> 	Room 709, Level 7

	<p>existing supplies of classical vinyl at Australian academic libraries, and the danger presented to these supplies (as well as to CD holdings) by an over-emphasis upon 'streaming.' This talk stresses the fact that innumerable classical LPs were never reissued on CD, are unavailable via streaming services, and deserve to be kept. They are a crucial part of musical history, this history having been far too often written as if only the UK, Germany and the USA produced significant classical recordings.</p> <ul style="list-style-type: none"> <p>Jasmine Darlington-Rielly (Monash University/Australian Guild of Music Education)</p> <p>New Music Information Seeking Behaviour of Popular Music Studies Students (In Everyday Life)</p> <p>This research project was designed to discover how students studying Popular Music search for and discover new music. This was achieved through surveying undergraduates studying Popular Music at QUT and RMIT. Participants primarily used music information retrieval services with algorithm-based music recommendation functionality (i.e. Spotify, YouTube, etc.) or relied on recommendations from family and friends. All participants stated that they consume new music digitally and cited convenience, ease of access and efficiency as the key benefits to seeking new music in this way. The main challenges they face when searching is abundance of choice.</p> <p>Georgina Binns (University of Melbourne)</p> <p>A Summer Conference at the Jagiellonian: IAML Congress Krakow 2019</p> <p>Experience what it is like to attend an International IAML Congress in one of the oldest universities in the world – the Jagiellonian University. Insights through image and commentary will be provided.</p> <p>Q&A</p> <p>Margaret Whittaker</p> <p>Collection Developments-where are we heading? Is the Compact Disc Really Dead?</p> <p>As streaming seemingly takes over the music business, there are signs that the CD is still going strong, in other words the CD business is not dying, it is just evolving. However, is this really the case and what does this mean for library services? The public library plays pivotal role in community life by providing specific cultural benefits, which community members may not otherwise be able to access for various reasons. The level of digital illiteracy can be highly underestimated by those who work with, and around technology every day, and it's not until you work with</p> 	
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	<p>the public that you see the level of need in society. The death of CDs has been predicted for over 15 years now but at this point, the expectation level is that CDs will be produced for at least another five years. In my talk I will explore what I feel are the implications for our library collections.</p> <ul style="list-style-type: none"> • Dr Jen Hill (University of Melbourne) Looking and Listening: Two Editions de l'Oiseau-Lyre Archive digital projects Louise Hanson-Dyer, a Melbourne woman resident in Paris, then Monaco from 1929 until her death in 1962, established and ran her own publishing house—a pre-eminent scholarly publisher of “early” music—and, from 1938, a record label. In 2013 the Editions de l'Oiseau-Lyre archive arrived in Melbourne where it was re-housed and catalogued into the University's Rare Music Collection (Special Collections). This paper introduces two ongoing projects that draw on the archive in different ways: a data visualisation project that maps Dyer's extraordinary professional network; and one that digitises the L'Oiseau-Lyre 78rpm sound recordings. • Irene Guidotti (Monash University) The Vera Bradford Collection: A Digitisation Project Vera Bradford (1904-2004) was a celebrated Australian pianist, and contributed much to Australian music as a performer, a teacher and a promoter of Australian composers. She won a scholarship to study with Percy Grainger in Chicago, gave the first Australian performance of Gershwin's Piano Concerto and was the first woman to perform the Brahms D minor Piano Concerto in Australia. In 2018 Monash University Library commenced reordering and digitising the Vera Bradford Collection, comprising scores donated by the pianist in 1978 as well as donations from individuals and musical groups in the Frankston area. This short talk outlines the digitisation plan and processes involved, touching upon the constraints, the solutions adopted, and the opportunities to make these valuable and unique items more accessible to students and researchers, and thereby contribute to making Vera Bradford better known to the worldwide community. • Julie Cohen and Nathan Parry (University of Melbourne) Helping researchers track their research impact: Developing a self-help guide 	
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	<p>A 2017 review of the University of Melbourne Library's research impact service prompted a rethink in the way we provide support in this area. For those of us supporting Creative Arts researchers, this was an opportunity to provide some more focused support for creative research outputs and enable researchers to collect and manage their own data.</p> <ul style="list-style-type: none"> • Q&A 	
3.30-4.00	Afternoon tea	Room 710 and foyer, Level 7
4.00-5.30	IAML Annual General Meeting	Room 709, Level 7
5.30	Tours - tbc	
7.00-	Dinner @ The Moat	<p>The Moat – www.themoat.com.au 176 Little Lonsdale St (Underneath the State Library of Victoria/Wheeler Centre entrance) Cost in registration package. Purchase own drinks.</p>

DAY 3
Friday 4 October 2019

Monash University, Clayton Campus

We encourage you to BYO Water bottle and reuse coffee/tea cup

9-9.30	Registration	Graduate Education Hub, 21 Sports Walk
9.30-9.40	Welcome: Chair: Jacqueline Waylen (Monash University) Acknowledgement to Country Associate Professor Paul Watt, Deputy Head (Research) Sir Zelman Cowen School of Music, Monash University	Graduate Education Hub, 21 Sports Walk
9.40-10.30	Session 6 : Ethnomusicology: Global Field Recordings – A Digital Collection Chair: tbc Hook up to University of California, Los Angeles https://www.amdigital.co.uk/primary-sources/ethnomusicology	
10.30-11.00	Morning Tea sponsored by Adam Matthew Digital https://www.amdigital.co.uk/	Graduate Education Hub, 21 Sports Walk

11.00- 11.40	<p>Session 7: Chair: Linda Papa (University of Western Australia)</p> <p>Keynote: "Carving that Turkey": Researching Music through Connecting, Collecting and Collaborating Dr Aline Scott-Maxwell and Professor (Adjunct) John Whiteoak, Adjunct Research Fellows in the Sir Zelman Cowen School of Music, Monash University</p> <p>The work of music libraries and archives and that of music researchers is, to some extent, interdependent. As (respectively) a historical musicologist and ethnomusicologist, we have undertaken research (sometimes together) on projects requiring various levels of engagement with music libraries and archives. Our presentation addresses some of these 'intersections' illustrated through discussion of particular projects and research materials. These intersections include active collaborations with libraries or archives and, in some cases, direct contributions of materials or knowledge to libraries or archives; involvement with private collecting and collectors; and our connections with musicians from migrant and other communities that we have researched.</p>	Graduate Education Hub, 21 Sports Walk
11.40-12.00	<p>Session 8: Papers Chair: Dr Rosemary Richards</p> <p>Dr Anita Dewi with Ayako Rankins (Subject Librarian, Japanese, Monash University and University of Melbourne) and Xiaoju Liu (Subject Librarian, Chinese, University of Melbourne and Monash University)</p> <p>Asian Music Library Collections at Monash University (Panel session) This panel will showcase Monash University Library resources focusing on Asian music. Some genres covered include, amongst others, imperial court, royal, and traditional music. The session will start with an overview of Asian music resources held in the Sir Louis Matheson Library of Monash University, followed by elaborations on the Indonesian, Korean, Japanese, and Chinese collections on music. In addition to showcasing resources, the presenters will also share Monash University Library's engagements with stakeholders that are internal to the university (e.g. the Faculty of Arts, Music Archive of Monash University, and others) and also external</p>	Graduate Education Hub, 21 Sports Walk

12.00-12.05	<p>stakeholders such as communities.</p> <p>Deanna Ramsey (Monash University)</p> <p>Slavic music resources in the Ada Booth Collection at Monash (Lightning Talk)</p> <p>This brief talk will showcase Monash Library's music resources that have been acquired as part of the multidisciplinary Ada Booth Slavic Collection. The various items illustrate historical representations of music in Slavic culture and diaspora communities over time.</p>	
12.05-12.20	<p>Lynne Carmichael (Monash University)</p> <p>Music Libraries in an Art World</p> <p>Becker's Art Worlds takes an 'holistic' view that includes the contribution of all the people who come together to create a work of art (including concerts) – from the creators and performers to the educators and not ignoring those who sell the tickets and set up the stage.</p> <p>This paper will look at a number of concepts from Becker's theory in relation to a way of conceptualising music libraries that takes them 'out of the box' of librarianship and frames them in the context of 'resource mobilisation' and 'exhibition spaces'.</p>	
12.20-12.45	<p>Jeremy de Korte (Victorian Bands' League)</p> <p>Highlighting the past activities of community bands: The Victorian Bands' League Library & Archive</p> <p>The Victorian Bands' League (VBL) Library and Archive has recently created a physical and digital space to highlight its resources to the wider band community through the creation of a physical and digital space. The VBL Library offers a unique insight into the past activities of Victorian brass and concert bands and has sought to build a distinct research capacity. This presentation will show some of the resources, the cataloguing system and how people are able to access the digital collection.</p>	
12.45-1.10	<p>Dr Julie Waters (Monash University)</p> <p>Migrant Musicians in Australia in the Wake of World War II: A Research Journey</p> <p>My research project concerns, in the main, classically trained musicians of Russian, Ukrainian and Baltic origin who migrated to Australia in the decade after World War II as refugees under private sponsorship, or as</p>	

	displaced persons ('DPs') under the mass resettlement scheme. This cohort has received scant attention in the scholarly literature. My current research focus is on the nature and extent of early professional musical opportunities open to these musicians (especially in performance), and on the individuals and organisations that supported them. This paper discusses my research journey and some of the challenges involved in investigating this uncharted terrain.	
1.10-2.00	Lunch	Graduate Hub
2.00-2.30	<p>Session 9: Papers and Lightning Talks. Chair: Dr Anita Dewi (Monash University)</p> <p>MAMU: Music Archive, Monash University Tour. Led by Emeritus Professor Margaret Kartomi</p>	Menzies Building. Room N402, Menzies Building
2.40-3.00	<p>Beth Pearson (Monash University)</p> <p>MAMU and the Library: an ongoing collaboration to build an online archive</p> <p>In 2008, Monash University Library's Research Repository team were approached by Professor Margaret Kartomi from the University's Sir Zelman Cowan School of Music. Professor Kartomi had a small number of digitised music recordings that she wanted to make available online to promote the Australian Archive of Jewish Music, a unique collection of material forming part of the larger Music Archive of Monash University (MAMU). This presentation will discuss the ongoing relationship between the Library and MAMU that began with these eight files, the challenges and opportunities that arose as MAMU expanded their ambitions, and lessons learned along the way.</p>	
3.00-3.10	<p>Megan Deacon (Monash University)</p> <p>What's new in Copyright?</p> <p>On 1 January 2019 unpublished material in Australia was released from perpetual copyright. Hear about the changes to copyright that made this possible and what other improvements have been made and how Monash Music collection is taking advantage of this change to make material more available.</p>	

3.15-3.45	Matheson Library tour	Matheson Library
3.45-4.15	Afternoon tea	T1, Matheson Library
4.15-4.45	Conference close Georgina Binns and Jackie Waylen (Conference convenors)	T1, Matheson Library