Inside:

Music and Irish libraries

Integrating immigrants

Book Reviews, Conference Reports …

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VOLUME 20: ISSUE 1

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An Leabharlann: The Irish Library publishes articles on libraries, librarianship and related topics of interest to the library and information community on the island of Ireland. The Editorial Board invites original, unpublished articles for publication. Articles should be between 1,500 and 5,000 words. Occasionally, longer articles may be published.

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Copy Deadlines

31st July 2011 for October 2011 issue
31st December 2011 for March 2012 issue.

Editorial

During 2011 Library Ireland Week, the theme of which was **Smart People use Smart Libraries**, our users will have seen many examples of innovative library services and hopefully will have been inspired. A variety of topics is covered here. But all, I believe, demonstrate that smart library services are developed by smart librarians using all the available technology.

Philosophical questions are raised in a few contributions. The underlying philosophy of the profession is mentioned in Helen Fallon's conference report. In her article on the digital library, Ciara Geraghty notes that the digital library may have changed our work methods and that while we have adapted our surroundings to the digital reality, access to information remains a core value. The concepts of equity and excellence in relation to public libraries and social justice are discussed in a review article by Deirdre Ellis-King.

Orla Parkinson's article considers the role of public libraries in integrating immigrants in the host community. The changes in both government and library policy over a number of years are noted. Public libraries are places where cultural connections can be made and where, hopefully, hearts and minds can be engaged. As suggested in the article, initiatives in this area do not need to be extravagant or costly.

As music librarians from around the world gather in Dublin for the 60th Annual Conference of the International Association of Music Libraries, Archives and Documentation Centres (IAML), it is appropriate to include an article on music librarianship in Ireland. Roy Stanley considers the various music collections from the specialist conservatoire libraries, research and archive collections to public and general academic libraries. Music PAL is described and other examples of library cooperation, collaboration and resource sharing in music are also discussed. This timely article reminds us of the universal and enduring appeal of music.

An international library conference is a useful vehicle for colleagues to introduce their visitors to the rich fabric of Irish culture and scholarship which is contained with the city centre area. An alternative meaning for IAML has been suggested as the International Association for Magnificent Locations![1] While the weather cannot be guaranteed, our libraries and other cultural heritage institutions will be magnificent. Delegates on post-conference visits outside Dublin will have the opportunity to visit other libraries and, perhaps, hear some wonderful music.

Ciara Geraghty's article on the impact of the digital library on many aspects of traditional library work in academic libraries is a spirited argument of the case for professionally qualified librarians in a variety of less traditional roles. Librarians across all sectors will find this article useful.

Article 19 of the *UN Declaration of Human Rights* states that "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers. " As librarians, we agree with IFLA's core value of the principles of freedom of expression and access to information. On a daily basis, we ensure that our users are facilitated in their access to information, knowledge and ideas. US Secretary of State Hillary Clinton has described the internet as the public square of the 21st century. Access to this square is not guaranteed to all. In the last month, we have seen the popular revolution (facilitated by the internet) sweep across several North African and Middle Eastern countries. While some social media sites were blocked and some libraries set alight, mobile technology ensured that the wider world was aware of events in Egypt. Current information is that two public libraries in Cairo were destroyed. News from Tunisia indicates that at least 40(out of 370) public libraries have been destroyed.

Book reviews help to update us on current topics and this issue features three hot topics- digital curation, information literacy and RDA. Details of CPD initiatives are given in the News from the Stacks section.

Marjory Sliney, editor@libraryassociation.ie

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1.   Hellen, R. (2007)' Music: the international language, IAML: the International Association of Music Libraries, Archives and Documentation Centres,' *Focus on International Library and Information Work*, 38 (2): 44-48.

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Concerted Efforts:

optimising music collections and services in Irish libraries

Roy Stanley

Abstract

Music provision has recently assumed a more prominent position in Irish libraries, partly due to co-operative initiatives such as the Music PAL (Pathways to Learning) access scheme launched during Library Ireland Week 2010. This article provides an overview of music library services in Ireland. It begins by discussing some general issues in music librarianship, and proceeds to examine music collections and services in each library sector: public libraries; academic and conservatoire libraries; research collections and archives; and specialist music archives. The work of individual institutions is supported and enhanced through various collaborative projects, often spearheaded by professional bodies such as the Committee on Library Co-operation in Ireland (COLICO), the International Association of Music Libraries (IAML), and the Society for Musicology in Ireland (SMI). A number of these projects – particularly in the areas of resource discovery, staff development, and reciprocal access – are described. It is suggested that further collaboration and co-ordination could assist the continued development of music collections and services in Irish libraries and archives.

Keywords: *Music Library services, Ireland*

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Introduction

In July 2011 a large number of music librarians from around the world will travel to Dublin to attend the 60th annual conference of the International Association of Music Libraries, Archives and Documentation Centres. The conference will be held in Ireland for the first time at the invitation of the UK & Ireland branch of IAML, meeting at Trinity College. This event presents a unique opportunity for Irish music librarians (i.e. any librarians who work with music materials in Irish libraries) to engage with colleagues from throughout Europe, North America and other parts of the world, to share experiences and to learn more about current issues and trends in music librarianship.[1]

The conference comes at a time when there is considerable focus on music services in Irish libraries, particularly manifested in Music PAL, the collaborative cross-sectoral access scheme launched during Library Ireland Week 2010. This article will describe music provision in the various library sectors and introduce some of the topics and initiatives which currently engage the attention of those of us who work with music in Irish libraries. However, it is worth pausing briefly to consider some general issues surrounding music librarianship.

Music library provision

Music has become pervasive in our daily lives, and is one of the most popular leisure activities in western society. A recent UK survey found that 73% of the population listen to music at least once a week, compared to 77% who enjoy leisure reading and 67% who surf the internet.[2] Yet in Ireland music has generally been treated as a somewhat peripheral subject in all but the most specialised libraries and archives. This is evident for example in major policy statements on public library provision such as *Branching Out* and *Joining Forces*, where music is barely mentioned.[3] Similarly (and somewhat surprisingly in view of the high-profile launch of its music archive project in 2003) the National Library of Ireland's *Strategic Plan 2008-2010* makes no reference at all to music materials or services.[4]

Why should this be so? Part of the answer may lie in the perception that, beyond the level of recreational listening, music is a minority and perhaps even an elitist activity. The need to understand musical notation creates a barrier which puts printed music beyond the reach of the majority of library users, leading to the contention that substantial funding of music collections cannot be justified. The accusation of elitism has been effectively contradicted by the composer Peter Maxwell Davies, who has pointed out on numerous occasions that music is similar to other areas of interest such as science or literature or football: in each case the experience is deepened through study and technical knowledge. Nobody would suggest that it is elitist to learn language or numeracy skills, so why should music literacy be any different?[5]

A second, related factor which may serve to marginalise music library provision is the under-developed nature of music education in Ireland, especially in the area of children's vocal and instrumental tuition. The resulting poor level of music literacy amongst the general population tends to limit demand for music materials (particularly printed music scores). Recent developments in the school music curriculum as well as Music Generation, the new national music education programme administered by Music Network, may well lead to higher demand for library music services, and certainly call for a response from libraries by way of research into user needs, service planning and resource allocation.[6]

Aside from these demand issues, the challenges in providing an effective music library service are considerable. These may be summarised under the following headings:

- **Materials**: Most other subject areas require libraries to supply resources in a limited range of formats: printed books, periodicals, electronic media and manuscripts. In addition to these, a comprehensive music collection will include printed music in a variety of formats (full score, vocal score, orchestral parts, chamber music sets etc.) and audio-visual materials (CDs, DVDs, and sometimes older formats as well). Apart from the supply of these additional and often relatively expensive materials, extra facilities such as listening posts, viewing cubicles and even musical instruments may also be required.

- **Clients**: The range of clients may be broad, encompassing casual listeners, amateur enthusiasts for particular musical genres, students, researchers, teachers, composers and professional performers.

- **Genres**: Musical tastes vary widely and, even within the broad areas of pop/rock, traditional/folk, jazz and classical, there are multiple subdivisions.

- **Staffing**: To cope adequately with the complexities surrounding music resources and their users, staff with appropriate knowledge and training are needed. An ability to read music, knowledge of musical history and styles, and an understanding of the functions of different printed music formats and editions, for instance, may be required to respond correctly to the needs of an enquirer, or even to elicit the enquirer's precise needs. To take a simple example, a request for Handel's *Messiah* might mean a recording (which performers?) or a score (full score, vocal score, orchestral parts, which edition?).

All of these factors have obvious resource implications for library services, and thus significant commitment is needed to develop music services and collections. This may also help to explain why music has often not been included amongst the core services of libraries in various sectors. Nevertheless in recent years there have been encouraging developments in Irish music library provision, so it is worth examining the current situation in each sector.

Public Libraries

Because of their broad range of users and the wide spectrum of musical genres, public libraries have a particular difficulty in calibrating music services within the constraints of local authority funding. International studies remind us that music services in public libraries tend to be variable in even the most developed and best-resourced systems.[7] While there are significant music services in many parts of the United Kingdom, even there government policies have never confirmed music as a core part of library services and surveys reveal that music resources and professional staffing have declined significantly in recent years.[8] This was one of the factors which prompted IAML (UK & Irl) to establish its Excellence Award for Music Libraries: to highlight good practice and set standards which others might emulate. Five public libraries in England and one in Ireland were amongst the first recipients of the award: Birmingham, Bournemouth, Gateshead, Surrey, Westminster, and Cork City.[9]

The position of music services in Irish public libraries has been the subject of two research projects at the School of Information and Library Studies at University College Dublin in recent years. Eleven years ago Eileen O'Brien carried out a survey of all 32 public library authorities and, with a 73% response rate, was able to construct a valuable overview of music provision at that time.[10] First of all, she found some confusion over the concept of a music library service: 27% of respondents stated that they did not provide such a service, yet half of these nevertheless offered some music materials or facilities. Amongst the 73% who acknowledged provision of music services there was a wide disparity in the size and content of collections. Most provided books and audio materials, but only about half carried music journals or printed music. The largest collections were found in Dublin City, Cork City and Cork County Libraries. On average, music materials constituted 11% of library stock. A small number of authorities provided dedicated music information services, but most supplied music as part of their branch network services. While music was generally included as part of normal library membership, 25% charged extra for access to music services. Dedicated staffing levels for music provision were low, and music training for library staff was very rare.

O'Brien's overall conclusion was that music services in Irish public libraries were under-developed and inconsistent. Her main recommendations towards improving the situation can be summarised thus:

- A national policy for the development of music library services in Ireland is required, which would set standards for music services in Irish public libraries including the size and composition of collections.

- There should be greater communication amongst library staff involved in the provision of music services, perhaps through more active involvement in associations such as IAML and the LAI.

- Greater co-operation between music services in the public, academic and special library sectors would help to achieve maximum value from their collective resources.

- Music service delivery needs to be supported by adequate staff training, incorporated into library school programmes and in-service training at all levels.

It is interesting to note that, while we are no closer to a national policy on music library services, there has been considerable progress towards O'Brien's other objectives since 2000. Co-operation and communication amongst music library staff and across sectoral divisions has been much improved through involvement in Music PAL, and training has been enhanced through participation in IAML (UK & Irl) courses and conferences.

While there has been no comprehensive survey of public libraries since O'Brien's research in 2000, there is some evidence of service development in a number of library authorities. The May 2005 issue of *Irish Library News* carried a feature on music in various public libraries, emphasising events and activities rather than more traditional library collections and services: live performances in association with local cultural festivals in Cork and Dún Laoghaire-Rathdown; children's musical activity programmes in Donegal; innovative facilities such as music practice rooms in Dalkey and a digital music suite and instrument bank in Leixlip; a music appreciation club in Ashbourne, Co. Meath and record recitals in Cork; live jazz in Waterford; and a very active programme of lectures and live music performances in a variety of genres in South Dublin.[11] All of this chimes with the Government policy document *Branching out: future directions* (2008), which sees music provision in terms of the library's role as a centre of culture.[12]

Further information on the development of public library collections, services and activities has emerged in the context of ▸

1 www.iamldublin2011.info
2 Office for National Statistics: Lifestyle statistics 2007/08: *Gender* www.statistics.gov.uk/CCI/nugget.asp?ID=1659&Pos=1&ColRank=1&Rank=326. The statistics have been aggregated from separate returns by gender.
3 *Branching out: a new public library service* (Dublin: Stationery Office, 1998); *Joining forces: delivering libraries and information services in the information age* (Dublin: Library Council, 1999). Both available at www.librarycouncil.ie/publications/index.shtml
4 Emma Costello, "Introducing the NLI classical music archive" in *Brio* 40 (2), 2003, p.35-36. Harry White, "An archive for art music in Ireland" in *Brio* 40 (2), 2003, p.37-41.
5 Peter Maxwell Davies, *Will serious music become extinct? 2005 Royal Philharmonic Society Annual Lecture.* www.royalphilharmonicsociety.org.uk/?page=lectures/rpsLectures/current.html
6 www.musicnetwork.ie/education/; www.musicgeneration.ie
7 Hanneke Kuiper, "Are public music libraries on the road to full democracy?" in *Fontes Artis Musicae*, 57 (3), July-Sept. 2010, p. 230.
8 Carl Dorney and Cliff McKnight, "Music provision in UK public libraries" in *Journal of Librarianship and Information Science*, 36 (1), March 2004. Vanessa Fuidge and Peter Willett, "The role of the music specialist in music collections in English public libraries" in *Brio*, 47 (2), 2010, p.36-46.
9 www.iaml.info/iaml-uk-irl/awards/citations_2010.html. One of these award winners – ExploreMusic, Gateshead – has been threatened with closure under the most recent round of local authority service cuts in the UK – see http://falseeconomy.org.uk/blog/library-closures-the-full-infuriating-picture
10 Eileen O'Brien, *An examination of music services in Irish public libraries,* MLIS thesis, UCD, 2000. Summarised in Eileen O'Brien, "Music services in Irish public libraries: an outline of current trends" in *Brio* 39(2), 2002, p.40-46.
11 *Irish Library News* no. 250, May 2005, www.librarycouncil.ie/publications/pdf/250iln.pdf
12 *Branching out: future directions* (2008), p.54-55, www.librarycouncil.ie/publications/documents/BranchingOut_FutureDirections.pdf

Music PAL, through collection descriptions on the RASCAL database (Research and Special Collections Available Locally) and the Music PAL website.[13] These give more detailed and up-to-date information on the size and scope of several public library music collections (Cork City, Dublin City, Kildare, Meath), and raise awareness of resources such as the traditional Irish music collection at Miltown Malbay, the availability of the complete Naxos classical collection on CD at Leixlip, or the Naxos Music Library online service at Kilkenny.

All such improvements are welcome, but there is little doubt that a more co-ordinated approach based on an overarching national strategy would be beneficial. While setting general standards for music services, such a policy statement would need to allow each local authority the flexibility to configure its service delivery in response to local needs. Maria Smyth's research into user needs in Fingal offers a valuable template which could be applied in other local authority areas.[14] With the purpose of designing an appropriate music service for Fingal public libraries, Smyth carried out extensive research in the locality, engaging not just with current library users but with non-users as well. Through interviews with professional musicians she discovered that most of these viewed public library collections as irrelevant to their advanced needs, and that easy accessibility was of lesser importance to them than the depth and quality of resources. A survey of current library users found that existing music collections in Fingal required better maintenance, renewal and promotion. Finally, the views of non-users (mostly teenagers) were canvassed in a local music store. They perceived libraries as "dated institutions with collections that do not match their needs."[15] Smyth used these responses to formulate proposals for a comprehensive music library service in Fingal:

- A central specialist facility should be established, with more general music services available in all branches.

- The service should be run by qualified staff with appropriate subject expertise, who should use membership of IAML (UK & Irl) for networking and training opportunities and to become involved in collaborative projects.

- Collections need further development, incorporating a variety of printed, electronic and audio-visual formats, and new services such as a local music archive and music downloading facilities should be initiated.

- Events programmes should be devised to promote services, and in particular to attract new user groups – especially the young.

Perhaps these aspirations appear somewhat utopian in a period of economic retrenchment. Yet there is clear evidence that public library usage increases in recessionary times, and public libraries play an important role in achieving public policy goals such as social inclusion and economic regeneration by provid-

ing equality of access to information and cultural activities.[16] While many public libraries currently endeavour to offer music services appropriate to their users, the lack of an integrated national policy results in uneven provision and perhaps also less-than-efficient use of scarce resources. The Music PAL co-operative access scheme goes some way towards mitigating these weaknesses, and may have a role to play in encouraging a more co-ordinated approach to collection and service development in the future.

Academic and Conservatoire Libraries

Academic libraries have a more clearly-defined remit: primarily to support teaching, learning and research in the academic departments which they serve. Music has a place in the academic programmes of most Irish universities, including Trinity College Dublin, University College Dublin, University College Cork, NUI Maynooth, University of Limerick, Queen's University Belfast, and University of Ulster. Some Institutes of Technology also offer music courses: for example, Waterford IT and Dundalk IT. Conservatoires such as the Royal Irish Academy of Music, the DIT Conservatory of Music and Drama, and the CIT Cork School of Music constitute another distinct category.

Collections and services reflect the priorities of each institution: for instance, in conservatoire libraries there is usually a greater emphasis on performance materials, while university libraries may hold stronger collections of more specialised musicological publications such as collected editions of major composers' works, published collections of composers' correspondence, and facsimiles of the autograph manuscripts of significant compositions. The general holdings of books, journals, scores and audio-visual materials are largely determined by the mix of courses offered currently and in the past.

Like most other subjects, the delivery of music resources has been transformed by technological developments in recent years, and these have been most fully exploited in academic libraries. Music reference sources such as the *New Grove Dictionary of Music and Musicians*, bibliographic databases such as *RILM Abstracts of Music Literature* and *Music Index*, and most scholarly journals have migrated from print to electronic form (though the majority continue to be available in both formats). In addition, access to recorded music has been significantly enhanced by the development of streamed audio services such as *Naxos Music Online* and *Classical Music Library*. Most academic libraries in Ireland subscribe to at least one of these services, thus providing access to a much broader range of recordings than most could afford to obtain in physical formats.

To date authors and publishers have tended to use most of these technological advances rather conservatively, changing the medium of delivery but leaving the basic scholarly product largely unchanged. In the field of music scholarship there is scope for a much more integrated application of these innovations, for example by illustrating books and research papers with embedded digital sound and video clips rather than using only musical notation (thus making the research more accessible to non-musicians – an important consideration in an environment of interdisciplinary collaboration).[17]

Further development of digital resources is certain to be a key feature of music scholarship in the future. Already there are many databases of digitised music scores freely available, but these are usually older, out of copyright editions. Intellectual property management issues are a major factor inhibiting electronic delivery of notated music. Projects such as PATRON (PATRON (Performing Arts Teaching Resources ONline, developed at the University of Surrey) clearly demonstrated the benefits of creating an integrated resource including notated music, audio and video, but more than a decade after its completion there has been little progress in realising its potential.[18]

Responsibility for music services in academic libraries is usually part of a wider remit (often encompassing other subjects in the humanities or performing arts), and so the librarian may have limited expertise in music. Though dealing with a broader and more complex range of materials, the academic music librarian performs a standard range of tasks: collection management and development, reference work, and library skills training at various levels.

Research collections and archives

Important music materials are held in the archive collections of most Irish university and research libraries. As the longest-established library, Trinity College Dublin has a broad range of significant items, from rare sources of Irish medieval liturgical music to folk music collected in the 19th century by Petrie and Goodman, and manuscript collections of some of the most prominent Irish composers of the 20th century – amongst them Frederick May, Brian Boydell, James Wilson and Gerald Barry.[19] Many other repositories can point to similar treasures: for example, the Seán Ó Riada and Arnold Bax collections at University College Cork; the Bunting collection and Hamilton Harty papers at Queen's University Belfast; the John McCormack collection at University College Dublin; the Forde-Pigot and Thomas Moore collections at the Royal Irish Academy; Stanford and Petrie manuscripts at the National Library of Ireland; and collections of the Antient Concerts Society, Sons of Handel and Anacreontic Society at the Royal Irish Academy of Music.

Specialist music archives

While many research libraries contain important music items amongst their general holdings, a number of specialist music archives have been set up to establish more comprehensive collections in their respective genres. Both the Contemporary Music Centre and the Irish Traditional Music Archive have been in existence since the 1980s, while the National Archive of Irish Composers is a recent initiative.

The Irish Traditional Music Archive (ITMA) is a national resource centre for the traditional song, instrumental music and dance of Ireland.[20] Its collection is the largest in existence for the appreciation and study of Irish traditional music, comprising sound recordings, books and serials, sheet music and ballad sheets, photographs, videos and DVDs. The collection covers the entire island of Ireland, and also encompasses music of the Irish diaspora. The Archive's customised databases support the study of Irish traditional music in all its aspects. These are gradually being made available for remote consultation through the ITMA website, along with a growing range of digitised materials (sound recordings, printed and visual materials). As well as offering research facilities to the public, the Archive actively promotes knowledge of Irish traditional music by issuing audio recordings and printed publications, and through television and radio broadcasting.

The Contemporary Music Centre (CMC) fulfils a similar function for new music, supporting the work of contemporary composers throughout Ireland.[21] Its library contains the most comprehensive collection of works by Irish composers of the 20th and 21st centuries – most of them unpublished – as well as a considerable sound archive in various formats. The latter includes 2000 recordings of orchestral, chamber and solo music broadcast by RTE since the 1920s. As well as books and journals, the reference collection includes concert programmes, biographical information, photographs and press cuttings. The CMC publishes a loose-leaf directory of Irish composers, updated annually, and also issues a series of promotional CDs – *Contemporary Music from Ireland* – containing a selection of recent works. Its website provides ready access to many of the Centre's resources: composer information, catalogues of scores and CDs, and news of performances, events and activities. The CMC promotes new Irish music very vigorously through supply of information and materials for study and performance, educational outreach, and advocacy both within Ireland and internationally.

The music of modern Irish composers is capably collected and promoted by the Contemporary Music Centre, but there has been no similar archive for Irish music predating the 20th century. This lacuna has been recognised for some time, and is now being addressed through the creation of an online digital repository, the National Archive of Irish Composers (NAIC).[22] The archive, founded on the collections of the National Library of Ireland (NLI), is the brainchild of pianist and scholar Una

13 www.rascal.ie; www.librarycouncil.ie/colico/documents/MusicCollectionsRevisionNov2008_000.pdf
14 Maria Smyth, *Music in Fingal Public Libraries: an investigation of Fingallians' needs,* MLIS thesis, UCD, 2007. Summarised in *Brio*, 45 (2), 2008, pp.29-40.
15 *Brio*, 45 (2), p. 37.
16 Liam Ronayne, "Public libraries and the recession" in *An Leabharlann*, 19 (2), 2010, p. 14-19.
17 Diane Parr Walker, "Music in the academic library of tomorrow" in *Notes*, 59(4), 2003, p.817-827.
18 Elizabeth Lyon, *PATRON: using a multimedia digital library for learning and teaching in the performing arts.* (2000). http://net.educause.edu/ir/library/pdf/EDU0026.pdf
19 Roy Stanley, "Music collections at Trinity College Dublin" in *Brio* 39(2), 2002, p.32-37.
20 www.itma.ie. Nicholas Carolan, "About the Irish Traditional Music Archive" in *Brio* 39(2), 2002, p.18-20.
21 www.cmc.ie. Sarah M. Burn, "The Contemporary Music Centre, Dublin", in *Brio* 39(2), 2002, p.11-17.
22 www.naic.ie

Hunt and was launched in November 2010 with a selection of historic piano music based on Irish airs.[23] The archive contains digital images of the sheet music linked with bibliographical data, biographical information, and audio and video files. The NLI collaborated with Heritage Music Productions and two departments at the Dublin Institute of Technology – the Conservatory of Music and Drama and the Digital Media Centre – to create the prototype database. The aim of the project is to improve awareness of historic Irish music resources at the NLI and to make them more accessible (whilst helping to preserve the original scores), and to encourage scholars and performers to explore this neglected repertoire.

The establishment of the NAIC database is a very welcome development, but needs to be seen as one important step towards the achievement of a much more significant goal: the creation of a comprehensive archive of Irish composers and their music. The NLI and other repositories have valuable holdings of Irish music materials, but there are gaps in the historic collections and, more worryingly, no systematic arrangements exist for archiving the output of current Irish composers and musicians.[24] The NLI's declaration in its latest collection development policy document that "the preservation, documentation and accessibility of Irish music and related material is crucial to the Library's mission" suggests that it should take a leading role in developing strategy in this area, in conjunction with the Contemporary Music Centre and others.[25] The document's reference to 'related material' is significant as ancillary items such as correspondence, working drafts, concert programmes and other ephemera are also important source materials for future musicologists and performers. The establishment of a National Sound Archive should be another urgent priority: the Irish Traditional Music Archive, Contemporary Music Centre and RTE currently go some way towards fulfilling this role, but a more comprehensive facility is needed.[26]

Music library staff development and training

As outlined earlier, it is essential that library staff working with music collections have a good knowledge of the particular issues surrounding music materials and their use. The more specialised libraries and archives usually require staff to have relevant music skills, but this is less typical in public and academic libraries where posts may encompass a broader range of subject and administrative responsibilities. IAML (UK & Irl) attempts to address this situation by providing training opportunities at various levels. Its Annual Study Weekend (usually held in April) provides an important forum for meeting colleagues, exchanging information and experiences, discussing issues and learning from presentations made by invited speakers. A number of one-day training courses are offered on a regular basis, including 'Music for the terrified' (a course designed for staff who lack basic music knowledge) and

'Virtuoso skills for music enquiries' (a more advanced course on the use of printed and online resources to answer music enquiries). Both have been delivered in Ireland in recent years, in association with An Chomhairle Leabharlanna, Trinity College Library Dublin and Cork City Libraries. No specific training in music librarianship is offered in most schools of library and information studies, so IAML has devised a presentation –'Managing a music collection in the 21st century' – which is delivered each year at UCD as well as in many of the relevant colleges in the UK.[27]

Collaboration

The collaboration of four partner organisations grasping a short-lived funding opportunity to deliver the prototype National Archive of Irish Composers within a very narrow timeframe is just one example of effective co-operation which is now common in music library activities. IAML at international and local level is involved in several such projects, most of them aimed at documenting music resources of various types and thus improving access to them. IAML is one of the founding sponsors of two long-standing international projects: RISM, the international inventory of musical sources, and RILM abstracts of music literature.[28] Both rely on the contribution of data by national committees, and in recent years Irish working groups have been formed under the auspices of the Society for Musicology in Ireland (SMI).[29] With project funding from the Music Libraries Trust (another body closely associated with IAML (UK & Irl)), in 2010 the Irish RILM Committee was able to bring RILM's coverage of music literature published in Ireland up to date, and will continue to contribute abstracts on a regular basis. The Irish RISM committee has been mapping repositories which hold historic musical sources, as a prelude to cataloguing collections for eventual entry in the RISM online database. The 18th-century Mercer's Hospital Part-books held at Trinity College Library have become the first items catalogued according to RISM guidelines, as part of a postgraduate research project at DIT Conservatory of Music and Drama.

IAML (UK & Irl) has been involved in several other resource discovery projects. Cecilia is an online guide to music collections in libraries, archives and museums in the UK and Ireland, offering a searchable database of collection level descriptions of music holdings held in both specialised and general repositories.[30] Currently it contains over 1800 collection records, representing collections held in nearly 500 institutions. The Concert Programmes database provides descriptions of programme collections, including some in Irish library collections.[31] This originated as a scoping study funded by the Music Libraries Trust, and its success has prompted further research into collections of film music and musicians' letters.[32] If funding can be secured, these studies may lead to more detailed investigation of such collections and the development of further databases.

Music PAL

It is clear that a co-operative spirit amongst organisations and individuals involved in music library provision in Ireland and abroad is harnessed in a variety of ways to improve the

resources available to meet the needs of our users – particularly in the areas of staff development and resource discovery. A further dimension is embodied in the Music PAL scheme, which focuses directly on library users by facilitating access to the combined assets of all participating libraries.[33]

Music PAL is part of the Pathways to Learning (PAL) programme established by the Committee on Library Co-operation in Ireland (COLICO), and is the only resource-sharing initiative undertaken to date in the UK and Ireland which concentrates on a specific subject area. Modelled on the Inspire scheme in the UK, Pathways to Learning was conceived as one response to the central message underpinning the *Joining forces* report: "Our users want the right information, book or service in the right place at the right time. It should not matter who is supplying the service and how the service is provided."[34]

Music PAL allows greater public access to a wide range of music collections throughout Ireland, across sectors and locations. Currently the scheme includes sixteen public, nine higher education, three conservatoire and five special libraries. It is founded on the concept of 'managed access and referral', whose basic aim is to help users first to identify resources appropriate to their learning needs, and then to facilitate access to relevant materials available in any participating institution. Each member library agrees to accept referrals from any other participant in the scheme, and at a minimum to allow reference access to print materials. Other facilities such as loan of materials or access to online databases are at the discretion of individual libraries and may depend on factors such as licensing agreements or institutional policies. The ability to identify collections relevant to the enquirer's needs is pivotal to the success of Music PAL. The RASCAL database carries collection descriptions for each participating library and acts as the primary finding aid for music collections.[35]

Music PAL benefits library users by facilitating access to a broad range of resources which might not otherwise be available to them, while at the same time ensuring that individual library collections are more fully exploited. The scheme demonstrates how real service improvements can be made at minimal cost through co-operation and by harnessing existing resources. This point was emphasised by the Minister for Education and Science on the day the programme was launched: "[Pathways to Learning] is a shining example of how, by combining resources and acting collaboratively, we can effect a major improvement in educational and social opportunity at the level of the individual citizen ... In a time of scarce public finances it is important

that publicly funded organisations work together in this way to maximise their resources and their impact."[36]

Conclusion

Given its prominent position in Irish cultural life it is perhaps surprising that music has not featured more strongly in library policy over the years. The lack of recognised standards for collection development and service delivery has resulted in a rather uneven level of music provision across the spectrum of Irish libraries, while the absence of a systematic approach to archival collecting and preservation risks the loss of unique source materials for the future study and performance of Irish music. Nevertheless, though collections vary in scale and depth, there is a growing recognition that libraries and archives at every level can offer an enhanced service to users while achieving maximum value from their combined resources through increased co-operation and partnership. This is typified by Music PAL which, beyond its immediate function, has raised the profile of music in Irish libraries and has the potential to be an influential force in the development and co-ordination of services in the future. IAML also has great experience of collaborative activity, and thus the international conference at TCD next July has much to offer to Irish participants. It promises to be an inspiring week.

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IAML Dublin 2011 Conference: www.iamldublin2011.info
Pathways to Learning / Music PAL: www.library.ie/pal
Society for Musicology in Ireland: www.musicologyireland.org
Cecilia: www.cecilia-uk.org/
RASCAL: www.rascal.ie

23 Una Hunt, "The harpers' legacy: Irish national airs and pianoforte composers', in *Journal of the Society for Musicology in Ireland*, 6 (2010-2011) [forthcoming]
24 The Contemporary Music Centre's main function is to promote new music by Irish composers; while it maintains substantial collections for this purpose it does not have the facilities for long-term archival preservation.
25 National Library of Ireland, *Collection Development Policy 2009-2011*, p. 26. Available at www.nli.ie/en/udlist/reports-and-policy-documents.aspx

26 www.rte.ie/laweb/
27 Frances Metcalfe, "Managing a music collection in the 21st century: a presentation to library school students" in *Brio* 40 (1), 2003, p.38-41. I have drawn on elements of the presentation in preparing this article.
28 www.rism.info and www.rilm.org
29 www.musicologyireland.org
30 www.cecilia-uk.org. This is not an acronym: the title Cecilia is a reference to the patron saint of music.
31 www.concertprogrammes.org.uk

32 Miguel Mera and Ben Winters, "Film and television music sources in the UK and Ireland", in *Brio* 46 (2), 2009, p.37-65.
33 Roy Stanley, "Music PAL: opening doors to music resources in Ireland" in *Brio* 47 (1), 2010, p.39-47. www.library.ie/pal
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Do Irish public libraries have a role in engaging the host society in integrating immigrants?

Orla Parkinson

Introduction

"Only with an imaginative strategy for integrating immigrants can countries ensure that they enrich the host society more than they unsettle it" (Annan, 2004)

Changes to society often result in changes to public library services. Recent Irish government policy in response to the influx of immigrants experienced in the decade to 2009 focuses on integration. It recognises the two-way process involved; if immigrants to Ireland are to become truly integrated in Irish society, the host or receiving society also has a role to play. An underlying principle of this policy is that the host society must change their understanding of Irishness if the new communities establishing themselves here ever hope to be truly integrated into Irish society.

Much research to date on Irish public libraries and immigration has focused on responding to the needs of the eleven per cent of the population who are immigrants. This paper investigates

ABSTRACT

When Ireland changed from a country of emigration to one where eleven per cent of its population comprised immigrants, Irish public libraries responded by acquiring multilingual stock, providing language learning facilities and materials, and hosting multicultural events. But should public libraries go beyond this multicultural response and adopt an intercultural approach in which the host society is actively brought into the process of integrating immigrants? This paper, based on desk research and a questionnaire issued to each of the 32 local library services in 2009 addresses this question. It argues in favour of Irish public libraries engaging the host society in integrating immigrants. Successful and innovative initiatives are being implemented in some public libraries, and could be implemented in others, many at low cost.

Keywords: *Integration Public Libraries, Ireland*

whether Irish public libraries have a role in engaging the host society, which forms the remaining eighty-nine per cent of the population, in the process of integrating immigrants. It summarises some of the findings made based on desk research, and a questionnaire issued to all 32 County/City librarians in the Republic of Ireland, with a response rate of 56 per cent, in January 2009. The research was conducted in part-fulfilment of requirements for an MScEconomics degree in library and information studies at the University of Wales, Aberystwyth.

Although the onset of recession has led to a fall in immigrants coming to Ireland, this does not mean that the need for engaging the host society in integrating immigrants should necessarily decline. In fact it is possible that xenophobia and racism can increase during a recession and so now may be a more important time than ever to promote integration in our communities (ICI 2009).

Assimilation, Multiculturalism, and Integration

Both the sociological and library literature discuss three broad approaches to the change from an homogeneous to a diverse society: assimilation, multiculturalism, and integration. Sociological literature abounds with discussion on the meanings of these terms, many of which are contested, especially the term integration. The National Consultative Committee on Racism and Interculturalism (NCCRI) has produced useful definitions of these terms to help inform service providers. These definitions were constructed to facilitate direct policy outcomes rather than engaging in abstract sociological debate and it is these definitions that are broadly followed in this paper.

The NCCRI defines assimilation as an approach whereby immigrants are expected to forgo their culture of origin in favour of the culture of their new nation. It was an unsuccessful policy applied in countries with a long history of migration such as the UK and Australia (NCCRI 2007).

Multiculturalism is seen as an approach concerned with recognising and celebrating different cultures in a society where the value placed on diversity is a hallmark (Du Mont et al. 1994). A criticism of the multicultural approach, although it has been successful in some countries, is that it can lead to segregation with different cultures existing side-by-side but with little interaction between them. It can also tend to gloss over issues such as racism (NCCRI 2007).

The concept of integration is the most contested of all the approaches, with views of what the term means varying from approaches that are more akin to assimilation (a one-way process with the onus on the newcomer to adapt to their new society) to a more intercultural interpretation where the onus is on the host society as much as on the newcomer to work together to facilitate a true accommodation of diversity (NCCRI 2007). This approach faces and challenges barriers such as racism.

Expressed as the degree to which the new communities are seen as part of the host society, these approaches could be plotted in a continuum from assimilation to integration, with integration representing the most radical approach. However, each approach has some merit and can be used by librarians to develop beneficial policies and programmes.

Integration and Public Libraries: An International Perspective

Ireland is fortunate in that because its experience of immigration occurs after countries such as Australia, Britain, Canada, the United States and several European countries, it can learn from the successes and failures of their immigration policies. Irish public librarians can draw on an abundance of literature on how libraries in other countries dealt with similar challenges in the past, and on what is current best practice.

Much of the international library literature to date has concentrated on the assimilation and multicultural approaches, but unfortunately, there is very little written yet on integration. Perhaps this is because integration is the most challenging approach because it empowers the newcomers to influence the host society.

One role of public libraries is "fostering intercultural dialogue and favouring cultural diversity".[1] The International Organisation for Migration argues that ways need to be found to help migrants and host societies to "appreciate and respect their social and cultural similarities as well as their differences" (IOM 2006).

A study conducted in the Netherlands argues that public libraries can fulfil important roles that extend beyond merely informing the various different communities about the cultures, languages and religions in its midst, but in "stimulating mutual understanding" (Inklaar, 1990). Writing in 1989, Rasmussen argues that the public library has neglected its role in educating the host society while focussing on the sole issue of services to ethnic groups (Rasmussen and Herrera-Keightley 1989).

Sixteen years later Sturges reiterates the point that the role of the library in informing majority and minority communities about each other is noticeably missing. Sturges goes on to argue that there is a need for the development of the idea of an information service as the "agent of improvement" (Sturges 2005).

Following the murder of a black London teenager, Stephen Lawrence in 1993, the inquiry into the police investigation, and the ensuing report by Sir William Macpherson that defined institutional racism, many policy documents were introduced on immigration and social cohesion. The *UK Race Relations (Amendment) Act, 2000* imposes an obligation on public authorities to eliminate racial discrimination, and a duty to promote equality of opportunity and good relations between people of different ethnic groups. There is no such obligation on Irish public authorities (Equality Authority 2006).

Many documents on community cohesion were produced recently by the Museums and Library Authority. Several of these point to how well placed public libraries are to lead the effort of tackling integration in England. In one of them, Harris and Dudley define community cohesion as: "challenging the conditions that lead to the segregation of people from different backgrounds, in order to forestall any potential conflict caused by the misrepresentation of people's genuine interests"(Harris and

1 IFLA/UNESCO Public Library Manifesto 1994

Dudley 2005). They argue that the public library has a central role in community cohesion, echoing Carpenter's belief that public libraries can play a key role in bringing communities together "because they are a vital existing community asset, and their resources provide for individual and shared discovery, empowerment and inspiration" (Carpenter 2009). At a recent conference of the multicultural section of IFLA, the belief that libraries should use their educational role and their role as community builders to help form new diverse societies is also expressed (Adam 2008).

'The public library is a cultural institution that plays a central role in the lives of immigrants.'

Arguments in favour of the positive role public libraries can play in integration also exist in the library literature of the Scandinavian countries. According to Skot-Hansen, the public library is a cultural institution that plays a central role in the lives of immigrants and that recent research indicates that their services encourage the integration process. She warns though that libraries need to ensure that their strategies help the host society to go beyond merely viewing others as exotic:

"As when the libraries act as hosts for an ethnic evening with exotic food and belly-dancing between the book shelves" but also encourage us to examine ourselves (Skot-Hansen 2002).

Integration and Public Libraries: An Irish Perspective

To date, the main report on the topic of Irish public libraries and immigration is *Meeting the Challenges of Cultural Diversity: A Report on the Role of Public Libraries in Ireland* (An Chomhairle Leabharlanna 2007). This report indicates that the response of Irish public libraries to the immigration influx has been patchy, has taken a multicultural approach, and focuses mainly on the adaptation of services for immigrants such as acquiring multi-lingual stock, language learning facilities and materials, and the hosting of multicultural events.

However, there is now evidence that the recent change in government policy to the two-way approach of interculturalism is beginning to trickle down into library policy and practices. Governments and commentators in recent years have been rejecting a multicultural approach, primarily because it has neglected a shared sense of belonging and has resulted in increased segregation even though it has supported diversity (Healy 2007). This recent change of direction is reflected in Irish government thinking on the immigration issue, which has made a definite move towards the notion of integration as a two-way process. This became enshrined in the first official document of the Office of the Minister for Integration (OMI) where the

government emphasises the concept of integration as a "two way process that requires mutual adaption" by the host population and the new communities. The same document firmly states that the debate around integration should not become a migrants-only discussion. It suggests that the host community needs to consider respecting cultural differences, informing themselves about the new communities rather than accepting stereotyped and mythical views, and encouraging integration in local communities (Ireland 2008).

This positive move towards an integration policy that recognises the two-way process is beginning to be reflected in the local government policies that influence public library policies. Indeed, the most recent policy document for Irish public libraries, *Branching Out: future directions* (Ireland 2008) introduces the term intercultural for the very first time in the literature that exists on Irish public library policy. The new document states that one of the challenges for the public library service is to support the integration agenda with government departments and other appropriate groups to assist new communities and immigrants to participate and integrate more fully in society. It also suggests that public libraries need to develop their potential as providers of "… spaces for a truly intercultural Ireland" (Ireland 2008). Its predecessor, *Branching Out: a new public library service* (Ireland 1998), published ten years earlier, has no references to either integration or interculturalism.

Recent studies that have consulted immigrants to Ireland reflect the importance of public space if integration is to occur. One study showed that immigrants have a desire for more interaction with Irish nationals, but find it difficult to get to know them well (ICI 2008). The ICI report stresses the importance of facilitating social interaction through the provision of safe spaces for interaction, and by supporting activities that do not necessarily revolve around the consumption of alcohol. Interviewees in the ICI report also state that the host society "needs to understand the nature of migration, be aware of its challenges, and accepting of its outcomes" (ICI 2008).

What Public Libraries Are Doing

This section summarises the main findings of the integration survey issued as part of this research to the 32 County/City librarians in the Republic of Ireland, and completed in January 2009. The first part of the survey was quantitative, and the second part comprised open questions. These results reflect just the views of the senior librarians who completed this survey, and are not a factual measure of the opinion across the broad spectrum of librarians in the various authorities.

The overwhelming majority of respondents to the questionnaire indicated that they agree in principle to the ideas inherent in interculturalism. Most respondents are of the opinion that the public library should be a catalyst for change in society, and that community cohesion is significant as a policy basis for public library service. The majority of respondents see the public library space as a place where immigrants and members of the host society are exposed to each other or where they are encouraged to interact with each other. Most respondents, however, did not see the library as a space where immigrants

and members of the host society actively engage in discussing integration issues.

There is a paucity of material, both nationally and internationally, on what public libraries can actually do to encourage integration. Nevertheless, public libraries responding to the needs of their communities have come up with several innovative projects. Perhaps some of these ideas have emerged organically from their attempts to engage in multicultural activities which are well-documented in the international library literature. The majority of libraries, reflecting their area of expertise, have deliberately included materials in English in their collection that describe the non-Irish cultures represented in their communities as a way of educating the host society about the different cultures represented by recent immigrants. Others have also extended the traditional role of the public library as an information provider by staging exhibitions and displays that highlight diverse cultures and help remove the stereotypes and myths that can form barriers to intercultural dialogue.

Some successful projects that can be implemented in public libraries are quite simple ideas, but nonetheless effective tools for engaging members of the host society and the immigrant community. For example, conversation exchange sessions were mentioned in the survey by several library authorities. Such an activity is truly intercultural in nature allowing both the immigrant and member of the host society to contribute and receive something in the exchange. Conversation exchange sessions are often run more frequently than other intercultural events and so provide ways for friendships between members of the different communities to develop over time. Using the services of volunteers, they are also low-cost. Other low-cost events involve introducing literature from other cultures to existing book groups for discussion, competitions in the arts, themed reading initiatives that support diversity, lectures by host and migrant experts, and storytelling/music events that include stories/food from many nations.

Other events are more challenging, and require the library to work in partnership with external organisations. For example, while librarians may not be qualified to provide anti-racism training, they can foster integration by providing a space in

‘ . . . what is even more valuable is the role of library staff as connectors, bringing resources and people together.’

which such training can occur, lead by people with expertise, and use their "reach" to attract members of the different communities to attend these events. Adamson states that "the local library is an institution firmly embedded in the local community which links to practically all sections of the local community", and argues that the public library is one of the few remaining cross-cultural meeting places (Adamson 2005).

According to Carpenter (2009) public libraries are vital existing community assets and bring people together. She argues that although collections are valuable to libraries what is even more

The Human Library

The main characteristics of the project are found in its simplicity and positive approach. In its initial form the Human Library is a mobile library set up as a space for dialogue and interaction. Now, most locations are static libraries. Visitors to the Human Library are given the opportunity to speak informally with 'living' books; this latter group being extremely varied in age, sex and cultural background. Visitors may 'borrow' the participants for one or two hour time slots. The Human Library enables groups to break stereotypes and appreciate diversity.

This project has now been implemented in various academic and public libraries world-wide.

It is a concrete, easily transferable and affordable way of promoting tolerance and understanding. It is a "keep it simple", "no-nonsense" contribution to social cohesion in multicultural societies (Living Library, par 1)

Full details are available at: http://humanlibrary.org/

The terms Human Library and Living Library have been used interchangeably.

valuable is the role of library staff as connectors, bringing resources and people together. According to Mac Einri (2009) and NESC (2006), the integration of minority and migrant ethnic groups is best achieved at a local level.

A novel idea, referred to by one respondent and mentioned in the literature by Carpenter is an initiative in The Netherlands called the Living Library (Human Library) scheme which comes from Scandinavia. At the time of my research this concept was not yet being explored in Ireland. However, it has been used successfully in the last twelve months.[2]

Conclusion

Irish public libraries are well placed as institutions that work at the local level to co-ordinate the delivery of effective integration interventions. It is recommended that the imaginative work carried out to date be replicated and enhanced. The fact that xenophobia and racism may increase during a recession means that now may be a more critical time than ever for public libraries to make concerted efforts to promote integration in the ▶

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2 I am aware of Living Library initiatives in Balbriggan (Fingal) and Tallaght (South Dublin) libraries.

communities they serve, and to be the bridge that connects the host society with the members of the new communities.

Orla Parkinson BA (Mod), M. Phil, MScEcon works for Leitrim County Council Library Services. Orla thanks all who completed the questionnaire for this research.

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Digital Library:
transformation of academic librarian roles

Aoife Geraghty

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Higher education literature abounds with dark forebodings regarding the impact of the Digital Library on the traditional academic library. In a vein that will be familiar to most of us, the 'Academic Library Autopsy Report 2050' from the *Chronicle of Higher Education* argues that librarians are becoming victims of their own success, innovating themselves into irrelevance (Sullivan 2011). But as Bess Sandler of Stanford University Library comments, Mr Sullivan seems to have mistaken transformation for death (Sandler 2011). It is at this transformation that I will be looking in this paper.

The academic library today is certainly a transformed space, physically and virtually. We may sometimes miss the old smells, but nothing, not even http://smellofbooks.com can mask the reality that on entering a higher education library today you are more likely to enter a world of screens and cafés than one of book stacks. We have adapted our surroundings to the digital reality, but at our core we are still librarians and access to information, in whatever guise, remains at the heart of what we do. We do not mourn the loss of services no longer needed, because other services which we librarians can offer better than any other profession more than adequately take their place.

What is the digital library?

In its narrowest sense, the digital library refers to an actual collection that has been digitised and/or that has been born digital. For the purposes of this paper, however, I intend digital library to refer to *anything* to do with the online library, whether services or resources, including catalogues, full-text resources online, and virtual learning environments.

The digital library, therefore, clearly impacts on every element of academic library work and every librarian's role. Our library spaces change. Where once large areas were given to shelving of journals and reference material, we now house new technologies and flexible workspaces for students and visiting staff. The functions of acquisition, storage, preservation and retrieval are enhanced by the use of digital technology, and our relationships with other institutions change as we join together for consortial purchasing and collaborative storage initiatives. Information literacy needs are heightened, and the librarian's expertise in copyright and licencing is reasserted in the context of virtual learning environments.

Most of the changes are new takes on old roles. Always experts in cataloguing, for example, librarians are now being called on by the research community to use their expertise in metadata and resource discovery to develop solutions for new modes of communication, including the use of research data and enhanced publications. Having negotiated with publishers on best deals for the academic community for years, librarians are now called on to play the role of honest broker in the enormously important open access movement.

A participant at a Council on Library and Information Resources (CLIR) meeting of librarians, publishers, faculty members, and information technology specialists in Washington D.C. in 2008 suggested re-envisioning the library by turning the organisation inside out:

Look at where the fringe activity is now, he said, and think about how it would look at the center of library functions. At the center could be investment in metadata—making material available to the scholarly community in a systematic way. Activities such as management of print archives and rationalizing print collections are at the periphery now. What if they were at the center? Multimedia collections are relatively weak, as is the ability to describe them. Suppose they were at the center? Scholarly communication and the creation of digital resources would be put at the center. Print and journal material, now central, would be at the edges (CLIR 2008).

Three years later, this vision of a transformed library has moved a long way towards becoming reality, a reality made possible by the digital library.

Digital content and new modes of scholarly communication

For over twenty years the serials crisis posed a serious threat to the ability of the academic library to maintain a proper service as book budgets were slashed to accommodate rocketing journal prices. To advance his or her career, a researcher was required to publish in the most prestigious journals and then, as now, that researcher's interest in revamping the scholarly publishing system came a poor second to concerns about career advancement. Librarians, powerless to negotiate against rising prices for must-have journals, were caught in a no-win situation, a difficulty further compounded in recent years by the increased reliance on costly impact factors as measures of research worth.

The digital library, however, having played a large part in the crises above, has within it the seeds of its own rescue. For with the digital library comes the potential for free and easy dissemination of knowledge through open access. As well as which, librarians are beginning to work together on developing library metrics, including usage, circulation, and library purchase information in a way that can seriously challenge publishers domination of the 'impact' space.

Open Access and the Institutional Repository

Librarians, nationally and internationally, have been working together collaboratively over the last ten years or so in ways that are the envy of other areas in higher education. The open access movement is a primary example of the power of collaboration. In Ireland http://rian.ie provides a gateway to Irish open access repositories, while internationally

'. . . with the digital library comes the potential for free and easy dissemination of knowledge through open access.'

http://www.opendoar.org gives us access to over 1800 repositories worldwide.

To date over 22 million items have been deposited in open access repositories and librarians, through active support and advocacy, have been instrumental in making that happen.

Paul Ginsparg, founder of arXiv, the ground-breaking open access repository for physics and related disciplines, speculated in 2006 that the technology of the 21st century may "allow the traditional players from a century ago, namely the professional societies and institutional libraries, to return to their dominant role in support of the research enterprise" (Ginsparg 2006). In 2011 that reality is coming closer as librarians, through their institutional repositories, become the providers of an alternative open publishing system which allows disciplines to develop in ways that the publishing system, particularly with the recent focus on measures and citations, had begun to stifle.

Researchers are allowed to get on with their research as librarians provide a mix in the repository of full text where appropriate, and of links to other trusted repositories where practical, accommodating the researcher's natural inclination to publish to discipline specific journals and repositories. And in a very exciting way, institutional repositories are now being used in more imaginative ways to publish valuable institutional research that may not have found a home in more traditional publishing outlets.

Data curation

A typical institutional repository today will have about forty categories of publication. This number will be added to as librarians, at the behest of researchers, begin to move into a new area – data curation.

"Researchers report that they struggle unsuccessfully with storage and management of a burgeoning volume of documents and data sets that they need and that result from their work … While some universities have devised new services to better manage data and other information derived from research, many researchers flounder in a disorganized and rising accumulation of useful findings that may be lost or unavailable when conducting future research" (Kroll and Forsman 2010, p.5).

Those researchers are looking to librarians to do with data what the library already do with publications – to store it, preserve it, make it findable and accessible.

The availability of vast quantities of data is transforming both the physical sciences and large parts of the humanities and social sciences. Two papers a minute are deposited in Medline while the Sloan Digital Sky Survey includes pictures of over 300 million celestial objects. Researchers are overwhelmed by this data-intensive science, dubbed the 'fourth paradigm' in that it moves beyond experimental, theoretical or computational science and requires new tools and techniques and ways of working (Hey et al. 2009).

Bechhofer et al (2010) argue, taking us a step further, that not only should we concern ourselves with data, but that the whole concept of what is a unit of scholarly knowledge exchange should be up for discussion. Research Objects – packaged units of active knowledge combining the source data, results data, methods, protocols, presentations, lab books, experts – should, they suggest, replace the published paper.

Whether we are considering data or the even more complex research object, it can and should be the role of the librarian to provide leadership and advice regarding appropriate standards and metadata schema for creating and capturing data, to develop policies, procedures and planning guidelines, and to advocate for and promote best practice. Librarians will need to be involved not only in the creation and capturing of data, but in data storage, description, access, identification, citation, registration, discovery, exploitation and preservation. It may be that data curators will come from within a discipline, adding metadata as close as possible to the point of creation or capture, but librarians' advice on standards and assistance with metadata content quality will be essential.

In some research fields there are national and international repositories responsible for the curation and preservation of their scientific data. Where university libraries are likely to be especially involved is in taking responsibility for assisting with ▶

the curation and preservation of smaller scale data sets arising from the research of individual academics or research groups.

The semantic library

Librarians are, and always have been, involved in creating links between pieces of information. This aspect of librarians' work is entering a whole new era with the possibilities of the semantic library, as the border between container (book, journal etc.) and content becomes ever less clear.

'. . . it can and should be the role of the librarian to provide leadership and advice regarding appropriate standards and metadata schema for creating and capturing data.'

In most cases at present an article is made available as a pdf. A graph in that pdf can be viewed, but the data behind the graph cannot be accessed, except perhaps by contacting the researcher personally to ask to view the data. Researchers are beginning to ask for articles and associated data to be connected at the point of the graph or table so that experiments can be re-run, and indeed the data can be re-used for other purposes. Static summaries are no longer good enough. Rich information vehicles, like the research objects mentioned above, are not only needed, they are possible, and librarians can be to the fore in making them happen.

It should be said, however, that though in some areas, for example, in Computer Science, ways of publishing are changing rapidly, in general the findings of various reviews of researchers are that change will be slow both because of the conservative nature of publishing, and the conservative nature of career-focussed academics. So while librarians have certainly not fallen behind, it is through maintaining dialogues with the different disciplines that we can ensure that we stay ahead.

Interacting with the digital library

In 2010 the Pew Internet Project in the US found that 38% of teens share content online and 21% remix content (Lenhart et

al 2010). We need to be aware of these trends, of the expectations of people that digital information can be played with in these ways that a published piece is not necessarily a finished piece, and that information today is largely designed for participation.

Where once our faculty and students had access to whatever we physically held in our library, now the expectation is that we should all have access to everything at every time. That 'everything' includes not only information that has been published by recognised 'publishers'. Any of us can create our own blog, add our own opinions and comments to others' articles and blogs, tweet our views and ideas, create links with comments on FaceBook. How much of what is written and published on the web is important? Who gets to decide? It is a complicated world, and scholars are looking to librarians to help them through it.

However, as with the publishing world, the conservative streak in academia does continue, with research showing that, though it is possible to allow students and professors to participate in the creation of our catalogues, in reality students and faculty feel vulnerable about sharing lists and recommendations, and would rather do any networking, including reviewing of books, elsewhere (Dickey and Connaway 2010). We need to be aware of the potential offered to us by digital technologies, but equally, we must constantly listen to what our users really want, to ensure that our expertise is used in ways that will benefit the user.

Accessing the digital library using mobile technologies

Mobile technologies are one area where we could spend a lot of time for little reward. In the Universität zu Köln, for example, there were just five catalogue queries per day on the mobile device compared to 6642 queries per day on the web. So while some impressive examples of apps for libraries and for library collections have been developed – for example North Carolina State University's http://www.lib.ncsu.edu/m and Duke University's http://m.duke.edu – most of the interesting developments in this area are still to come.

One of the reasons that use of library mobile apps has not yet taken off is that a culture shift is needed. While we all carry mobile devices with us, few of us are able to use them to their potential, mostly because we may not know what is possible.

Adam Blackwood of JISC[1] argues that, with some mobile devices now having more computing power and faster connectivity than some colleges had less than a decade ago, it is a barrier to students' learning not to embrace the potential that is there to enhance and enrich their learning experiences. As a profession, librarians have always been very aware of the need to continually upskill, and so can be expected to lead the way in developing mobile services in their universities in the very near future. Blackwood suggested that some small changes could make a

1 Joint Information Systems Committee

very big difference in creating a culture shift. Students may not be aware that their phone could be used as a device to upload podcasts or read QR codes, for example, or that enabling Bluetooth could give them access to all kinds of useful library information. Or that their phone could be used as an ebook reader.

Awareness is not, of course, the only issue. Sometimes, the technology simply is not good enough for the job. For example, while students are often not aware that their phone can be used as an ebook reader, creating that awareness would be unlikely to improve the 1% share of book sales currently enjoyed by ebooks. What *is* likely to create major waves is the increase in the number of tablet computers recently announced at the Consumer Electronics Show at the HigherEdTECH Summit. It is very likely that in the not too distant future all students will be carrying tablets, and ebooks will quickly become the norm. Having been following the progression of ebooks for so long now, there is no doubt but that librarians will be well placed to accommodate what will be quite a seismic change.

Conclusion

With every aspect of academic librarianship affected by the digital library, there are certainly elements barely touched on in this paper. The impact of the digital library on information literacy alone could, for example, be given several volumes. But whatever area of librarianship we look at, old or new, the important point is that as long as we play to our strengths and maintain our values, the future of academic librarianship is more than secure.

For every service no longer needed, other services for which there is more demand have taken their place. Data librarians, bibliometricians, statistics specialists, digital humanities design consultants, educational technology specialists, computational research experts, subject specialists in emerging fields like nanotechnology engineering – these are just a few of the new roles in which librarians are already working. Clearly, the digital library, far from hastening the end of the academic librarian, has enlivened the profession and opened opportunities for accessing and using information of which our predecessors could hardly have dreamed.

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Acknowledgements

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DUBLIN 2011

IAML Conference
at Trinity College Dublin, 24th–29th July 2011

Booking has now opened for the 60th annual conference of the International Association of Music Libraries (IAML), which will be held at Trinity College Dublin from Sunday 24th to Friday 29th July 2011. This will be the first visit of the conference to Ireland, and so it presents a unique opportunity for all who work with music in Irish libraries to meet colleagues from many parts of the world and to learn more about current issues and trends in music librarianship.

Full details of the conference are available at www.iamldublin2011.info. The preliminary programme (available for download) outlines a wide variety of presentations, and there is plenty to interest delegates from all library sectors. In addition to the conference sessions there will be an exciting social and cultural programme, including receptions, concerts and excursions.

The conference is open to all: non-members of IAML will be very welcome. A range of attendance options is available. Delegates may register for the full conference, for a half week (Sunday to Tuesday or Wednesday to Friday), or even for a single day or selected days. Bookings can be made through the secure online system linked from the Registration page of the conference website. Alternatively, a printed booking form can be obtained from the Bookings Secretary: Catherine Ferris, DIT Music & Drama Library, Rathmines, Dublin 6; phone (01) 402 3461; email catherine.ferris@dit.ie.

For further information please contact Roy Stanley, Trinity College Library, College Street, Dublin 2; phone (01) 896 1156; email rstanley@tcd.ie

Get Real Stay Relevant

Internet Librarian International 2010, October, London

Like 50% of delegates who represented over thirty different countries, this was my first time to attend *Internet Librarian International.* The title of the conference *Get Real: Stay Relevant* is a useful reminder or wake-up-call – depending on where you are at – for all of us that we need to ensure our library services remain pertinent and cost effective.

On each of the two days of the conference, there was a keynote address. Robert Rowland Smith author of *Breakfast with Socrates* and writer of the weekly column *To be or not to be* in the *Sunday Times,* asked us to think about how we as information professionals view our profession philosophically. He suggested we think and categorise according to the group or groups we belong to and our personal experience and thus can never get to a universal understanding of anything. In a time where there is great emphasis on the now, it was interesting to hear someone stress the importance of valuing the richness of the past and having the ability to imagine the possibilities of the future.

"What we are not going to do is as important as what we are going to do," Dr. Hazel Hall said in her keynote presentation *Getting real about social media.* She presented an overview of trends and opportunities in social media, suggesting social media currently provide additional platforms for "traditional" information delivery and also offer much hidden potential, including personal professional development opportunities, knowledge management applications, and alternative research sources. *Social Media are not an alternative life, they are part of life.* In Hazel's view, there are five stages to Twitter acceptance: denial, presence, dumping, conversing, microblogging.

The daily programme was divided into three tracks thus offering the opportunity of selecting topics of particular interest to delegates. The three tracks on day one covered Looking Ahead to Value, Information Discovery and Resource Management. Day two focused on Going Social, Trending Information and The Techno Beat.

The need for evidence to continue what we are doing – a recurrent theme throughout the conference – was explored by Brian Kelly, UKOLN.[1] In *Monitoring and Maximising organisational impact* Brian explored a variety of tools for monitoring social media usage. This included **Summarizr** (a Twitter tool), **Twapperkeeper** (tweet archiving tool) and **Twittoaster** (an archive of tweets). He stressed that while mailing lists remain popular, we also need to

understand and use RSS, blogs and Twitter. In *Beyond Usage Stats* Joy Palmer suggested that understanding impact and value means rethinking performance. The key to proving your value is being central to the organisation. Palmer's presentation is available on Slideshare – www.slideshare.net and the useful JISC publication she referred to *The Guide to Researching Audiences* is also freely available on the web. Phil Bradley gave us a whistle-stop tour through a number of useful websites and tools in his presentation *What Phil has Found,* which is available in Slideshare and via Phil's excellent website www.netvibes.com/philbradley. One of the many sites he highlighted is screentoaster.com, a free online recording site which records tutorials, demos, training and other resources.

Karen Wallace spoke about Sheffield's initiatives in using social media. Their Twitter account (@Shefflibraries) is used to promote events, recommend books and announce important news. Through Flickr the public can access archival material including photographs documenting important regional events and pictures giving an insight into the daily work of the archive staff. For other projects including the Sheffield Children's Book Award and the Summer Reading Challenge, the use of blogs was explored.

Nancy Dowd (New Jersey State Library) explored mobile phones as a way of keeping in touch with users, who text the library to sign up for the messaging service. She suggested this method of marketing needs to be combined with other marketing tools including posters, bookmarks and postcards.

My main purpose in attending *Internet Librarian* was to give a presentation on an academic writing blog I have established and to talk about the potential of the blog as a tool to help librarians to publish. The blog is at http://academicwritinglibrarian.blogspot.com/.

This was a useful conference which was extremely well organised. In addition to the wealth of practical information in terms of social media tools and web resources which I learned about, I now feel I have a better understanding of how important social media is and will continue to be for libraries to thrive in a time where there is increasing need to show value for money and remain central to our organisations.

Helen Fallon is Deputy Librarian, National University of Ireland Maynooth, Co. Kildare

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1. United Kingdom Office for Library and Information Network

Public Libraries and Social Justice

The introduction to this work sets a scene whereby library professionals in the UK are challenged to question their response to the key priority agenda of social exclusion. The term was used by New Labour in setting their priority agenda in 1997 to deal with the marginalised in British society. According to Percy-Smith the term, which originated with French Government policies of the 1980s, was used to denote a disparate group of people living on the margins of society.[1] Given the authors stated intention of examining the professional response to the social exclusion agenda and its impact on traditional library values of 'fairness' and 'neutrality', there is a sense of some professional discord to come.

The context is clear as the authors acknowledge the considerable attention paid by the profession to two of the themes set in *Framework for the Future*[2] the British government's strategic blueprint for public library development- Books and Reading and ICT. It is noted that the third main Framework theme – social exclusion – has not achieved the same level of priority attention.

The potential for discord is immediately evident as the authors place this lack of attention within a context of the absence of a 'binding, robust and sustained strategic impetus' towards tackling social exclusion and additionally assert that there is much professional denial about social exclusion. Further discord is heralded with articulation of the notion of a need for the profession to abandon outmoded concepts of excellence and fully grasp the equity agenda. The challenging nature of the work unfolds as the authors define their concept of co-production as 'handing over the keys of the public library to the local community' and further state their conviction of the need to subordinate excellence to equity, through 'a shift of power, from what are described as 'middle class' librarians, to the community'.

Since language is crucial to the way in which societal culture is understood and expressed, it is useful in enabling understanding from the outset of author advocacy of a shift from 'excellence' to 'equity, to note that they choose to conclude the introduction with some dictionary definitions of 'equity' and 'excellence. Certainly a different perspective is indicated if excellence is understood as meaning, 'clever, eminent or superior' and equity is defined as 'acting fairly or justly' or alternatively, as the principle of fair-mindedness and impartial unprejudiced judgement. The reader has plenty to consider before the concluding chapters. The background research for the book is impressive with the public library in the UK and its

processes being positioned within the evolutionary framework of addressing social exclusion in society as a whole. Giving an historical overview, chapter two examines social policy as a context for public libraries tackling social exclusion. The research offers evidence of some libraries being proactive in their response to social inclusion. However, one development worthy of mention is that of community librarianship. It is acknowledged that by the 1980s, community librarianship had evolved beyond simple initiatives and practices into a holistic philosophy which portended a belief that the public library could initiate, influence, and facilitate broad-based social change. Those who accept the importance of continued renewal of the professional philosophical base, are indebted to Pateman and Vincent for reminding readers of the devastating effect on 'community librarianship' which arose from challenges such as managerialism and other ideologies of the market which required of the public library, demonstrable evidence of 'utilitarian efficiency'. In some instances, these challenges may have acted to the detriment of readiness to tackle social exclusion.

An extraordinarily insightful consideration of definitions of social exclusion is offered in chapter three. Collectively, the definitions illustrate that words and their perceived meaning, as previously illustrated by reference to definitions of 'excellence' and 'equity', matter. In this instance, word definitions assume a penetrative significance in enabling the tracing of the impact of social exclusion and allied terminology on public library strategies and practices. These lead seamlessly through questions provoking the meaning of social justice, through understanding the 'why' of social justice and the essence and difference between social inclusion, social exclusion and cohesion, to consideration of the contextual environment in which many public libraries have sought to make a difference to community empowerment.

Some major external policy drivers which facilitate processes of enabling social inclusion are considered in chapter four. Interestingly, the authors identify legislative pushes and research pulls of which library managers should take account in seeking to engage all sections of the community in the planning, design, delivery and evaluation of library services. The historical examples, including that of the Suffragette movement leading to the creation of what we now call participative democracy, are strong. We are reminded, for example, that the argument for removing other injustices in society including that of unequal pay for men and women, which are now self-evident , were not so self-evident to many people, including those in Ireland, as recently as the 1970s. The social exclusion which these and analyses of other

examples of injustice illustrate, is clear. Communities, as the research demonstrates, must be participative partners in determining strategies enabling responsive public library services. There is much to consider in this chapter particularly as it points to the realities of a society divided by a class structure, including a new class of 'Chavs', identified as white working class. Significantly, in moving forward to consideration of tackling social exclusion in the next chapter, the authors suggest that the needs of this group must be understood and heard in the planning, delivery and evaluation of library services.

Chapter five aims to lay the ground for a final conclusion by covering developments since 1997, a date by which the authors describe the library situation as being 'distinctly downbeat' and after which, in 1998, the DCMS[3] initiative was launched. This required that every Library Authority develop an Annual Library Plan which included as a key component, the proofing of all aims and objectives by reference to social inclusion. This move, the authors note, is set against a background in which libraries had already been 'rationalised' working to a business model approach to 'utilitarian efficiency. The launch of Public Library Standards in 2001 followed the requirement for library plans. In commenting on the introduction of a performance monitoring framework, the authors note their disappointment that the new Standards concentrated on evaluating traditional inputs such as opening hours and ICT while omitting any evaluation of outputs which could have produced evidence of qualitative service impact on library users. This disappointment is one which can be shared in the Irish public library context. Happily, while Dublin City Librarian, having steered the concept of a research project designed to determine qualitative outputs under the auspices of the County and City Librarians[4] Group of Library Association of Ireland, the Irish Library Council/An Chomhairle Leabharlanna is, in 2011, pursuing the idea of impact focused research.

Despite the absence of performance monitoring, this chapter offers evidence of significant efforts made by UK Public Libraries in tackling social exclusion. Irish librarians will identify with many of these efforts, including working with the Traveller community, with the visually impaired, with asylum-seekers and with those seeking health information support. Many parallel initiatives abound in Ireland. A research initiative led by Dublin City Public Libraries(DCPL) merits mention as an Irish example of how the embedding of policy and strategy with priority actions can change the nature of core services. The research, focused on a determination of the value of the Public Library in assisting the potential for greater participation by citizens in the democratic process has led, through implementations of its recommendations, to a continuum of involvement by DCPL in supporting social inclusion through citizenship support endeavours. The evidence unveiled by Pateman and Vincent shows that similar work of a substantive nature has taken place in the UK. What the authors question in the concluding chapters is the legacy of these efforts.

The simplicity of the words of Culture Minister, Margaret Hodge whom the authors quote in chapter six: 'the wise and enduring library service will be the one that responds to public need...' offers an entry point into consideration of the legacy. So also does the author articulation of what a needs-based library service actually should be. Indeed, readers will take professional direction and, perhaps, some personal sustenance from the extensive list of characteristics of a needs-based library service. The notion, for example, that a needs -based library service does not have customers, but stakeholders, who own a stake in the library service because they pay for it through their taxes...leaped immediately to my eye. Moreover, the notion that needs-based libraries are about [staff] hearts and minds, attitudes and behaviours, as well as policies and services, needed to be articulated in a timely step towards renewal of first principles, a necessary component, along with appropriate managerial tools, of tackling social exclusion.

Chapter six deals with all the practical issues which library managers would expect: a flatter staffing matrix, strategy and vision, appropriate systems including RFID, policies and procedures, including joining procedures which can be perceived to be bureaucratic to the socially excluded. New communities are identified for special attention. The benefits of partnership with other community-based agencies are signalled while the suggestion of a community-based 'bridging' role for the public library, reflects a new way of thinking which draws on themes evident throughout the work, to provide a thread which charts appropriate steps for the public library in contributing to the delivery of a social justice agenda. The arguments supporting this move essentially envision the public library as exercising a political (political with a small 'p') role in the community. Supported by reference to research within the UK, Canada and elsewhere, the final arguments and analyses, with words like relationships, trust and respect being noteworthy, pose questions which suggest ways forward in the mission to tackle social exclusion. This short review article cannot do justice to this work. It is worthy of being read by public librarians at all levels. For those who have previously read it, the appendix at its conclusion, The Recommendations from Open to All? is worth reading again.

Deirdre Ellis-King. Executive Board Member, LAI . (Dublin City Librarian, 1985 – May 2010.)

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1. Percy-Smith, J (2000) 'Introduction: The contours of social exclusion' in Percy-Smith, J .*Policy Responses to Social Exclusion: Towards Inclusion?* Buckingham: Open University.

2 Framework for the future: turning vision to action for public libraries. London: Resource, 2003.

3 Department of Culture, Media and Sport(UK)

4 Chief Public Librarians

Introducing RDA: a guide to the basics

Oliver, Chris. London: Facet, 2010. 128pp. ISBN 978–185604–732–6. £29.95. PBK

Written by an author who has a strong background in the field, this book comes with the imprimatur of the American Library Association. For people working in the area of resource description the new cataloguing standard of RDA (Resource Description and Access), with its promise of extensible, user focused resource description is a nettle which will have to be grasped sooner or later.

Over seven chapters the author seeks to both contextualise RDA, in terms of the ongoing evolution of cataloguing and metadata standards, but also to offer evidence of just how it will be different from what has gone before. It is a little unfortunate that one of the most salient issues – how is RDA different on a practical, day to day level is only really addressed at the midway point. However, if the reader is prepared to persevere, this section is of great use. Critically an attempt is also made to show the relationship between the standard that is RDA and the conceptual models that are FRBR[1] and FRAD[2]. It is in this area that the author seems most comfortable and, consequently, it is the part of the book that works best, offering some clarity into an area that, for all its importance has seen its impact impeded by its inherent complexity. Oliver attempts to show how the vast repositories of AACR2 standardised bibliographic data which we currently have are not rendered obsolete. Indeed, this might have merited even more emphasis, given that it is one of the key issues library managers will take into account when considering the adoption of the new RDA standard.

This is a book pitched almost exclusively at staff working in the field of resource description –it is certainly not "RDA for dummies". Equally it is not a critique, but a guide, and a detailed one at that, with occasional excesses of jargon and dense prose. Although complex, it is interesting and useful and will certainly be of interest to the community. This book would

Information pathways: a problem solving approach to information literacy

Fulton, Crystal. Plymouth, UK: Scarecrow, 2010. 154pp. ISBN: 978 08108 7426–8. Npg. PBK

Information pathways is an introductory manual that guides the reader through the research and information environment, towards writing and publication. It is divided into two main areas. Information resources and research skills are defined and then outlined. Strategies for maintaining developed research skills and for applying them to support life-long learning are suggested.
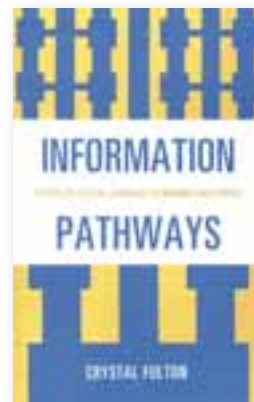
Following a review of the intricacies of the information world and the types of queries that can arise, direct and indirect access routes to factual information are investigated. Electronic information systems are explained and methodologies for navigating them are offered: these include search query analysis, search string and search evaluation. Resources such as the Internet, the variety of search engines and the reliability of various electronic databases are considered. Long established forms of managing information, – bibliographies, indexes, catalogues – provide a foundation for consideration of more participatory provisions energised by the Web 2.0 environment and resources such as WorldCat and Google Books are examined in detail.

From information, the text moves on to communication. Formal and informal information channels are defined and evaluated in general and from the point of view of their relevance to resolving real information problems. A chapter on researching for writing is particularly useful. It takes the reader through stages of the writing process, from topic definition through literature review including a consideration of currency and research breadth, critical reading & relevance, effective note-taking, content structure, the writing itself, editing / revisions and referencing. Another chapter dedicated to numeric literacy, as well as locating and considering how numeric information can be used, provides helpful direction on interpretation and evaluation. Before a consideration of how research skills can be maintained and applied to all future endeavours, genealogy is offered as an example environment in which the methodologies and skills discussed throughout the book can be exercised. The limited record forces the researcher to work creatively to address information gaps and to seek answers by examining alternative, but related, sources.

This is a useful handbook. Its structure is clear and logical. Each chapter drills down from the general overview to the more specific application or situation. Each chapter is accessible with goals, explanations, examples, summaries and / or learning

be best used in conjunction with other RDA resources, not least the RDA Toolkit itself.

If there was one real criticism to be made it is that, on a practical level, it fails to provide the answer to what seems to be one of the major questions about RDA: just how do we sell it to colleagues, users and stakeholders and how do we go about adopting this new, useful, but contentious standard. For all the talk of cooperation and leadership at national and international level, the community at large is still looking for a solution and it is not to be found in this book.

Hugh Murphy, Senior Librarian, NUIM

1. FRBR is Functional Requirements for Bibliographic Data
2. FRAD is Functional Requirements for Authority Data

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exercises where appropriate. The exercises are brief, clearly explained and fun. Importantly they provide a practical context for the preceding theory.

Fulton writes clearly. Imagery to support explanations is popular and examples of information queries or dilemmas empathise with the life as well as study experience of young adults. This benefit now will date the text relatively quickly for the individual reader but need not be an issue for group course work where alternative scenarios can be offered.

Unfortunately production values are poor and may discourage use. Design-wise, some pages are busy with quotes, boxes and a mixture of sub-headings. This and a variety of font sizes and styles provide an untidy appearance and undermine accessibility. This has to be a concern in any introductory text.

With that reservation, *Information Pathways* is targeted at third level undergraduate students. However, graduates undertaking research would also benefit as would tutors and librarians developing research skills materials and programmes.

Fionnuala Hanrahan, County Librarian, Wexford County Council

Digital Curation: a how-to-do-it manual

Harvey, Ross. London: Facet, 2010. 225pages. ISBN: 978-1-85604-733-3. £44.95. PBK

Presented as 'the first one-stop resource in Digital Curation', the author's aim is to guide readers to understand and make the best use of the various technological approaches, activities as well as strategies of this still developing area.

What is Digital Curation? The author notes because it is still developing, the subject has not yet been defined in the literature. However, he does suggest that 'Digital Curation is the process of establishing and developing long term repositories of digital assets for current and future reference by researchers, scientists, historians, and scholars generally'. (p11) But he also suggests that the subject will need to be addressed further as the concept of digital curation is pushed as a professional objective or core component in a new profession.

At first glance, the reader realises that Digital Curation as a subject requires gaining knowledge of a whole new vocabulary represented by an extensive set of both familiar and unfamiliar abbreviations. Be not afraid! The book includes a very helpful and comprehensive listing of these abbreviations at the start.

The audience for this book is described as being 'all' computer users – those that 'create/use/reuse' and, where undertaken, 'curate' data. We are told that content is data, and data is all around us. How is this data to be preserved? It very quickly becomes clear that Harvey is writing about something that is more than just 'digital preservation'. The sum of its parts includes what must come before preservation and what comes after preservation so that the data is understood well into the future.

The book is divided into three parts. The first part contextualises what exactly it is that we might want to 'curate'. The remaining two parts are then clearly and thoroughly informed by the Digital Curation Centre's lifecycle model (DCC 2008.). Harvey goes on to offer a detailed explanation of the digital curation process and describes the DCC lifecycle model, including: Create or Receive; Appraise & Select; Ingest; Preservation Action; Store; Access, Use, and Reuse; and Transform.

The book more than adequately represents the best of international best practice, inclusive of the work in the U.S, as well as the well funded EU measures taken to provide free and shared access to the documentation of any Digital Curation developments and practices. It is only when the reader has worked

through this book, either from start to finish, or dipped into it as knowledge of the subject is required, that it can be appreciated how clear and practical the content actually is. Additional value is added as the book is supported by an accompanying website (http://www.neal-schuman.com/curation/) which offers useful checklists and downloadable templates to assist in the process of Digital Curation.

What this book sets out to do is to 'describe in detail, in one place, the basics and current practices of Digital Curation'. It does just that. Having read this work I come away with the clear thought that ultimately this book is also very much about the value that should be placed on the sharing of knowledge. Harvey has worked his alchemy to provide an informed and yet practical piece of work.

With some additional research this does appear to be the case and so this is a most valuable contribution to elucidating this newest of library techniques, and as pointed out earlier, perhaps a new profession in itself. Harvey, after all, is first and foremost a Librarian by profession – a contemporary Zenodotus has even been suggested!

With the publication of *Digital Curation: A How-to-do-it Manual* Ross Harvey has with little doubt now established himself as a true practioner and international expert of this newest of digital information disciplines – Digital Curation.

Helen Wybrants, Systems /E Services Librarian, IADT-Institute of Art, Design and Technology, Dun Laoghaire

PEOPLE

Best wishes to colleagues who retired over the last few months. They include: **Valerie Ingram** (OPW), **Mary Kearney** (NUIM), **Michael Ryan** (Chester Beatty) **Valerie Seymour** (NUIM) and **Barbara Traxler-Brown** (UCD SILS).

Ms. **Fionnuala Croke** is Director, Chester Beatty Library with effect from 1st March 2011.

Awards

Trevor Peare (TCD) has been awarded the Fellowship of the Library Association of Ireland (FLAI) and **Richard Beaudry** (University of Alberta) has been awarded the Associateship of the Library Association of Ireland (ALAI). The awards will be presented at the 2011 AGM.

Karen Latimer (QUB) has been awarded the Fellowship of CILIP (FCLIP) and **Linda Houston** (LISC, NI) was awarded an Honorary Fellowship- Hon. FCLIP. Both Fellowships were presented at the 2010 CILIP AGM last October.

Dr. Charles Benson (Keeper of Early Printed Books, TCD,) received the coveted honour of becoming Chevalier de l'Ordre des Arts et des Lettres. The award is presented in recognition of outstanding contribution to French culture, predominantly in the field of art and literature.

Continuing Professional Development

CPD- LAI

Details of all LAI-run CPD courses are available on the Association's website-http://www2.libraryassociation.ie/about/

Members are reminded that groups/sections can apply for approval of various CPD courses. Delegates are entitled to Certificates of Attendance if a course is approved.

LAI members may avail of a CPD Record sheet at http://www2.libraryassociation.ie/wp-content/uploads/2006/09/Copy-of-CPD_Record.xls

CPD- cilipireland

Details are available at http://www.cilip.org.uk/jobs-careers/training/pages/default.aspx

CPD Resources

An Chomhairle Leabharlanna, in conjunction with Emerald Insight, has recently announced free on-line access for public library staff to seventeen leading LIS journals. Articles in these journals can be accessed by any public library staff member using the correct login details.

The service is intended to support professional development and facilitate research by public librarians.

For further details please contact, Alun Bevan, Research & Information Officer, An Chomhairle Leabharlanna, 53-54 Upper Mount Street, Dublin 2. t: 01-678 4905.

CPD @ SILS

UCD SILS has a variety of part-time and occasional courses available. A recent development is the availability of the opportunity to audit courses. If you are a graduate with the Higher Diploma in LIS or GradDipLIS from UCD SILS, you now have the opportunity to upgrade that qualification to MLIS. Details are available at http://www.ucd.ie/sils/newsandevents/

International

LIANZA- the New Zealand Library Association has a blog http://www.lianza.org.nz/blog which gives updates of the earthquake situation. Thankfully, all staff managed to leave the buildings safely but all libraries remain closed.

Details on the situation in Egypt are available from the IFLA website at http://www.ifla.org/

These include a statement from the Director, Library of Alexandria, a statement from the Blue Shield and also the diary of an Egyptian member of IFLA's Freedom of Access to Information and Freedom of Expression (FAIFE) Committee.

NUI Maynooth Library: Celebrating

Scholarship in the Humanities

Now a major highlight of the academic year, the 2011 festival celebrated the publications of the Faculty of Arts, Celtic Studies and Philosophy and St. Patrick's College Maynooth. The opening of the festival included the local launch of two major databases: *The Irish in Europe* www.irishineurope.com/data/irish-europe-vre promotes research on Irish migration to Continental Europe in the 17th and 18th centuries, while RIAN www.rian.ie makes publicly-funded research in Irish universities available worldwide free of charge. Guests on the day included Hadrien Laroche, French Cultural and Scientific Counsellor, staff from NUI Maynooth and St. Patrick's College, staff and students from Maynooth Post Primary School and local history and writers groups.

Open to the public, the programme of events included a tour of the Russell Library to see a variety of pre-1850 material including the Salamanca Archive. Two lunchtime lectures on the Salamanca Archives: were given:

- *Archive of the Royal College of the Noble Irish*, Salamanca by Susan Leydon, Archivist, St. Patrick's College, Maynooth
- *To the Costa Cantábrica: on the trail of the Salamanca students* by Regina Richardson, Subject Librarian (Music & Modern Languages, Literatures and Cultures).

Another guest lecturer, Sinead Riordan (Royal Irish Academy) presented a talk – Assessing research activity and quality: current perspectives from the Arts and Humanities in Ireland – which was very favourably received by the academic community.

A visit to the OPW/NUI Maynooth Archive and Research Centre at Castletown - a project jointly managed by the NUI Maynooth Library and the History Department – offered an opportunity to view a number of famine-related documents.

The festival provided a unique opportunity for the Library to promote the publications of academic staff and to highlight the bond between the Library and scholarship. Images from the festival are available at http://library.nuim.ie/about-us/social-media/flickr.