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### **Title**

Part 1: IAML and Asia: Past, Present, and Future

Part 2: RILM's New Full-Text Resources

### **Abstract**

Part 1: IAML and Asia: Past, Present, and Future.

The International Association of Music Libraries, Archives and Documentation Centres (IAML) has always had an international mission, as is clear from its name as well as its aims (<http://www.iaml.info/iamls-principal-aims>). And yet, all too often in the history of so-called international scholarly organizations founded in the West, "international" has meant European and North American. So it was at the outset of IAML, whose first "world congress" – which took place in Florence in 1949, two years before IAML was officially established – was international only in the sense that it involved more than one country. European countries and the USA were the sole participants in that first event. Furthermore, IAML's first national branches, established in 1952 and 1953, reflected the same narrow geography: Belgium, Germany, France, Great Britain, Italy, Sweden, Switzerland and the USA. Yet the goal was always to be truly international, and it was not long before IAML's scope broadened eastward and southward, engaging with librarians in many other parts of the world including Asia, Latin America, and Africa. Already by the mid-1950s there were IAML members from countries in Latin America (Brazil, Mexico, Uruguay, Argentina, Costa Rica, Guatemala, Peru), Africa (South Africa), and Asia (Japan).

Japan became involved in IAML already by 1955, when the first Japanese member joined the association, and Japan has remained the longest and most active Asian country in IAML to date. Two milestones of Japan's activities with IAML were the establishment of the IAML national branch in Japan in 1970 and Japan's hosting of the annual IAML congress in 1988 in Tokyo.

Other Asian countries have also been involved in IAML over the years through, on the one hand, the participation of individuals in IAML congresses, activities and groups, and joint projects, and on the other, the engagement of Western IAML members and officers in events and activities in Asia. One notable example is China. In 2013 a conference entitled *New Musicology: Theories, Methods and Resources*, was held at the Central Conservatory in Beijing, at which the directors of all four IAML- and IMS-sponsored R Projects (RIdIM, RILM, RIPM, and RISM) as well as the presidents of the IMS and IAML, participated. During the conference, a historic roundtable took place that was aimed at opening communication and mutual understanding between these international associations and Chinese music libraries. The heads of each of these associations met with the heads of the libraries of the Central Conservatory of Beijing and the conservatories of Shanghai, Tianjin, Wuhan, Xi'an, and Shenwang. An energetic and enlightening discussion ensued. Each Western participant shared information about their projects and societies, welcoming and encouraging the participation of Chinese scholars and librarians. Each Chinese participant described his institution, the academic degrees it bestows, its scholarly focuses, journals, libraries and collections, and more. Everyone learned about the practices and contexts of all the others, cross-continental doors were opened, and mutual understanding increased substantially. Another notable event took place just a couple of years ago, when China

established its first-ever association of music libraries (2016), in which some 85 music librarians now participate through an online discussion group and annual conferences. In addition, a number of Chinese librarians and scholars attend annual IAML congresses, and in July 2018 there will be another Forum in Beijing at which IAML is one of the sponsoring, and participating, organizations.

Other Asian countries that have been active in IAML include Hong Kong (which has offered to host a IAML congress in the past), the Republic of Korea, and Taiwan. Regarding Korea, in 2013, a conference was held at Ewha Womans University in Seoul in which a number of IAML board members participated, including the secretary general (Pia Shekhter) and president (Barbara Dobbs Mackenzie). The secretary general gave a presentation about IAML, informing participants about the association and encouraging involvement. There were approximately 100 participants in the conference not only from the Republic of Korea, but also from Japan, China, Taiwan, and Indonesia. One year later, the Republic of Korea became an official IAML national branch – the second ever in Asia. In 2014, Mackenzie visited the National Taiwan Normal University in Taipei as president of IAML, meeting a number of music librarians and scholars, and giving a presentation to students there introducing them to IAML and talking about the music libraries of New York City.

IAML welcomes and encourages broader and deeper engagement with Asian music librarians, archivists and documentation experts. Becoming a national branch is encouraged but not at all a necessary part of becoming active in the association. There are many ways to get involved in IAML as an individual interested in its mission and activities. IAML has groups and committees aimed at particular aspects of the preservation of music materials, any anyone may join the group(s) that align with their interests. These groups include those focused on particular types of institutions and their concerns, such as archives and documentation centres, broadcasting and orchestral libraries, music teaching institutions, public libraries, or research libraries. There are also subject-oriented groups covering audio-visual materials, bibliography, cataloguing and metadata, and service and training. All of these groups are open to anyone interested in participating. IAML also has a number of administrative committees aimed at advocacy, copyright, and outreach, among others, to which members are appointed based on their interests and experience. Anyone can contact IAML's secretary general ([secretary@iaml.info](mailto:secretary@iaml.info)) or a IAML board member or group chair (contact information can be found on the IAML website, [iaml.info](http://iaml.info)) to express interest or ask questions about becoming involved with any of these groups or activities, and anyone may attend the annual IAML congresses, for which IAML membership is not required.

## Part 2: RILM's New Full-Text Resources

One of IAML's activities is its sponsorship of the four so-called R Projects (RIdIM, RILM, RIPM, and RISM). The R Projects are international bibliographies documenting music materials and sponsored by IAML and the IMS (and, in the case of RILM and RIdIM, a third international scholarly body as well).

RILM's mission is to document and disseminate music research worldwide, with a commitment to the comprehensive and accurate representation of music scholarship in all countries and languages, and across all disciplinary and cultural boundaries. For the first 50 years of RILM's existence, the fulfillment of this mission focused entirely on *RILM Abstracts of Music Literature*, the resource that remains RILM's flagship publication and primary focus and that underlies all other RILM resources. *RILM Abstracts* aims to abstract and index significant writings about music from all over the world, with the help of national committees in 48 countries, including China, Japan,

the Republic of Korea, and Taiwan. *RILM Abstracts* reached a milestone this spring with the publication of its one-millionth bibliographic entry.

In the last few years, RILM's focus has expanded to encompass full-text projects, which now include the following:

- ❖ *RILM Abstracts of Music Literature with Full Text* ("RAFT")
- ❖ *RILM Music Encyclopedias* ("RME")
- ❖ *MGG Online*

*RILM Abstracts of Music Literature with Full Text* (RAFT) expands and enhances the bibliography with the addition of a million pages of full-text content from more than 200 key periodicals. Periodical issues are covered from front cover to back cover, including articles and reviews as well as obituaries, editorials, correspondence, advertisements, and news. The collection is building over time, and at present there are almost 215,000 full-text PDFs in the collection, representing articles in over 230 journals published in 50 countries and in 40 languages. When this collection is complete, well over 400,000 full-text PDFs will be included.

*RILM Music Encyclopedias* is an ever-expanding full-text compilation of reference works, most of which are not available anywhere else online. RME aims to provide encyclopedic coverage of the most important disciplines, fields, and subject areas of historical musicology and ethnomusicology, with topics ranging from popular music, opera, instruments, blues and gospel, to recorded music and women composers. Its content spans multiple countries and languages – currently English, German, French, Italian, Czech, Dutch, Greek, Portuguese, and Slovak. The collection currently includes 49 music reference works published from 1775 to the present and comprising over 100,000 pages.

*MGG Online* includes the contents of the authoritative second edition of the German-language music encyclopedia *Die Musik in Geschichte und Gegenwart* (MGG), now available as a online, continuously updated database on a custom-designed platform. *MGG Online* covers all fields of music studies, with over 19,000 articles written by more than 3,500 authors from 55 countries. Google Translate is integrated for easy translation into some 100 languages.

Beginning in July 2018, another resource joins the RILM suite:

- ❖ *Index to Printed Music* ("IPM")

The *Index to Printed Music* is the only source for searching individual pieces of music contained within printed collections, sets, and series. Finding those individual pieces in a complete edition, monument, anthology, or other collection, can be challenging, because they are rarely indexed in library catalogues or other online indexes. The *Index to Printed Music* enables discovery of these individual pieces, providing access for scholars, performers, teachers, and other researchers.