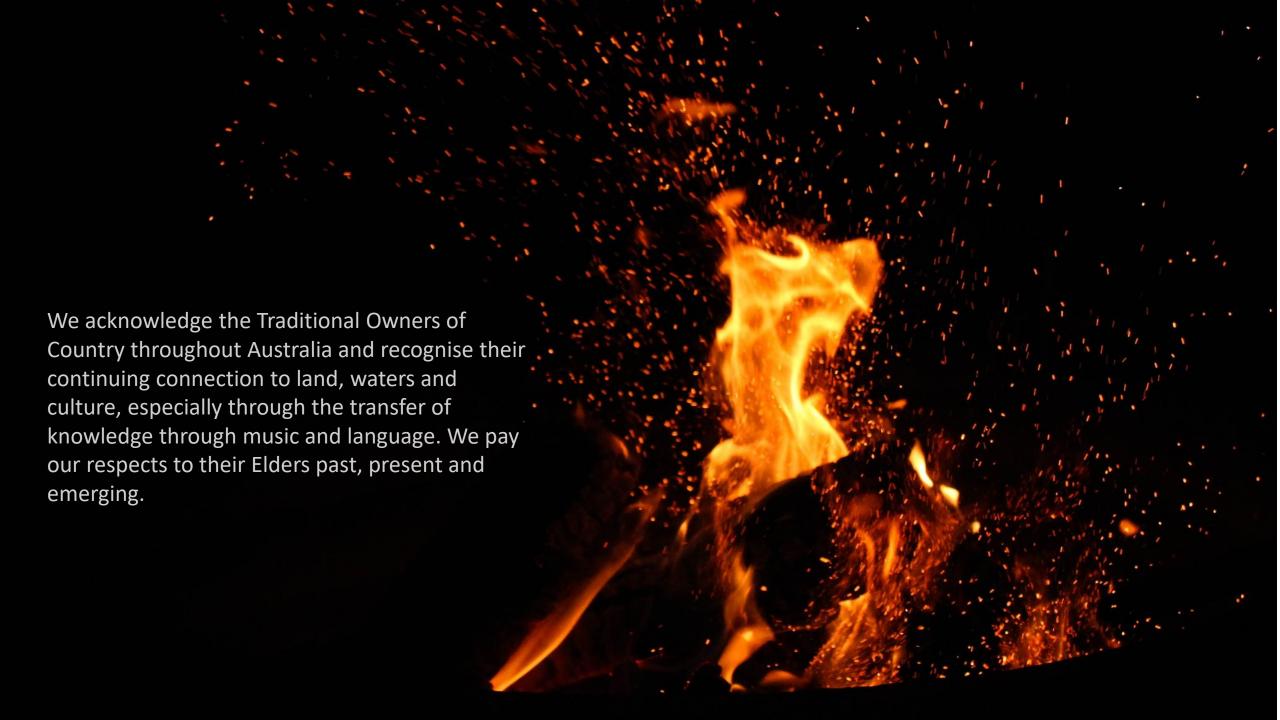
# IAML Australia and New Zealand forum: The COVID-19 pandemic and music libraries in ANZ - impact/future thinking



from the IAML Australian and New Zealand Branches
8 December 2020



#### KIA ORA TĀTOU

GREETINGS ALL

#### KO KĀPUKA-TAUMĀHAKA TE MAUNGA

CARGILL IS THE MOUNTAIN

KO OWHEO TE AWA

OWHEO IS THE RIVER

NŌ AWAKAIRANGI AHAU

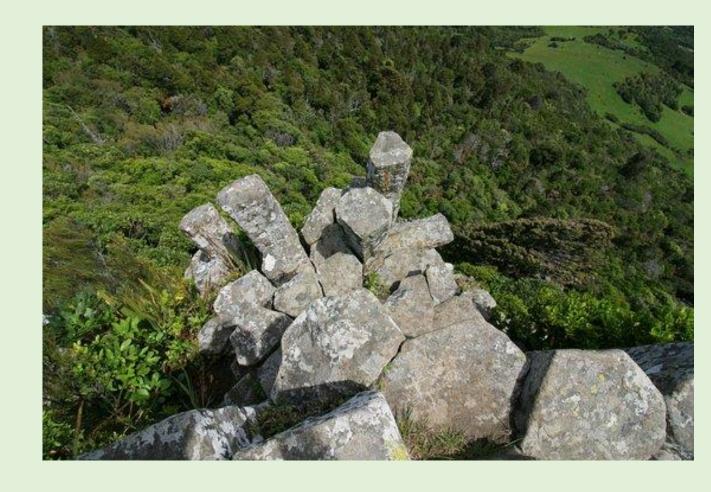
I AM FROM LOWER HUTT

KO THORN TŌKU WHĀNAU

THORN IS MY FAMILY

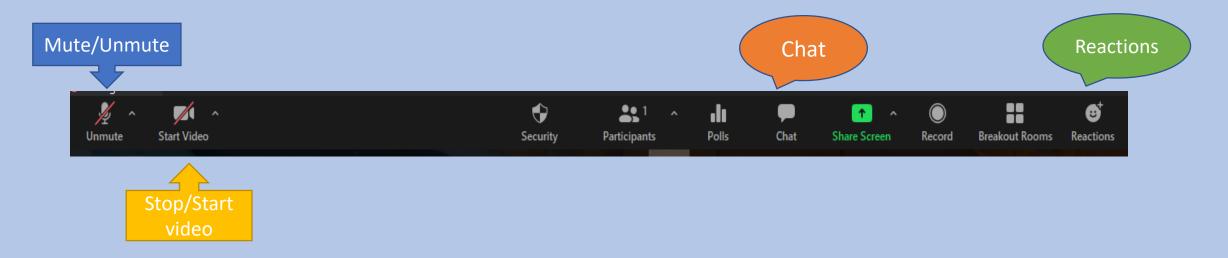
KO RHYS TŌKU INGOA

MY NAME IS RHYS



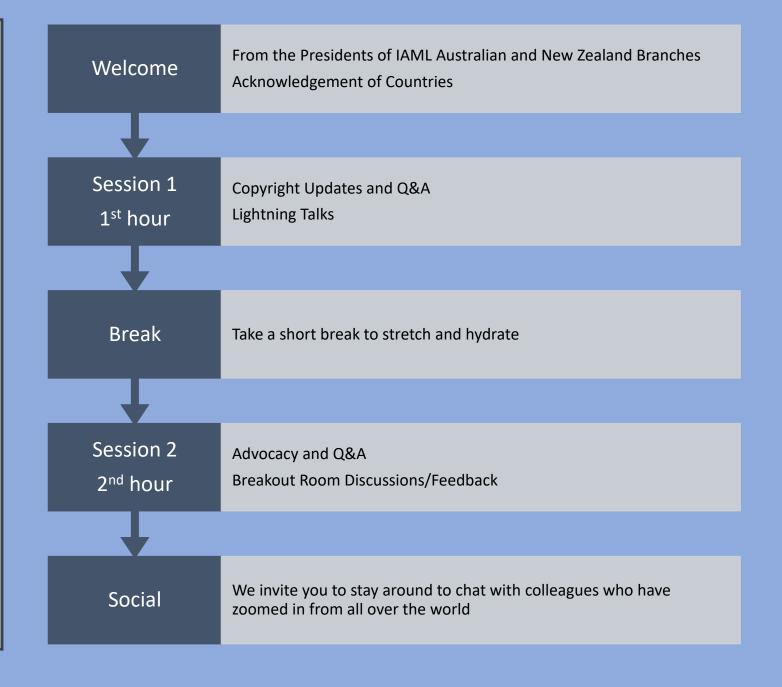
## Zoom Housekeeping

- Please mute yourself unless asking a question in the Q&As, discussions in Breakout Rooms and social time.
- Please switch off your video during presentations.
- We encourage you to use the **Chat** function to comment and ask questions of the speakers.
- And feel free to use Reactions emojis!



## Program Summary

(See full program details in email sent to all registrants)





# Music copyright and libraries: some new developments

Megan Deacon - Copyright Advisor university.copyright@monash.edu 03 99055732



## How does music copyright work?

Different parts of musical works and sound recordings are protected separately and the copyright may be owned by different people or organisations

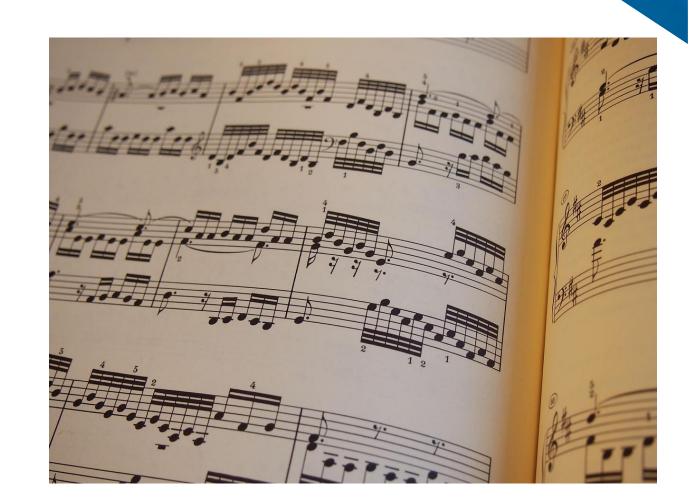
Different rights that make up copyright – e.g. to photocopy (reproduce) put online (communicate), publish or synchronise music with video may also be owned by different people and organisations



## How does music copyright work?

#### The Musical work

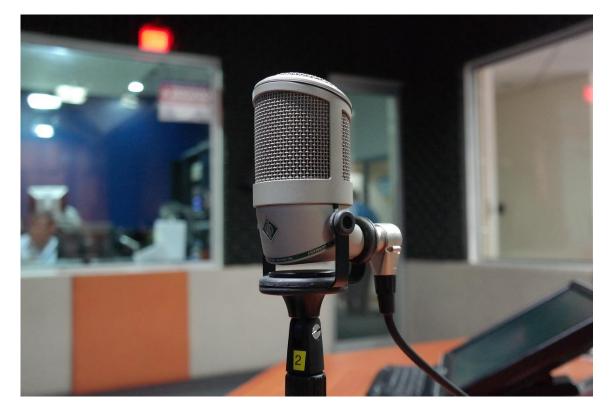
- The musical score copyright owned by the composer but usually transferred to the Music publisher when published.
- May be separate copyright in arrangements or improvisation, but still need permission from original composer
- The lyrics may be a separate copyright owner to composer.



## How does music copyright work?

### The Sound Recording

- The producer or 'record label' who makes the recording usually owns copyright in the recording – not the performers.
  - Performers now have partial rights in their performance as it is recorded. These rights may be signed away for the opportunity to be broadcast or recorded by a label.



## Who controls the rights?

Collecting societies manage rights on behalf of copyright owners

- APRA: Performance and communication online of musical work
- AMCOS: Reproduction & synchronisation of musical work
- PPCA: Performance and communication online of Sound Recordings
- ARIA: Reproduction & synchronisation of Sound Recordings
- Copyright Agency: Sheet music copying in education
- Various private agents for Musical Theatre Productions e.g. Hal
   Leonard

## New developments – New Universities Music licence in 2020 in Australia

- Universities needed to deliver more online teaching
- Also wanted to run online events to make up for covid attendance limits or bans on on-campus activities
- Academics wanting students to engage with wider audiences and submit performances, recordings and mashups on public forums to build profile and portfolios
- Universities wanting to make copies of sheet music
  - Old universities music licence limited in online rights
  - Could only submit work on intranet, no public access



## 'Synchronisation' rights

- Any online performance or teaching activates the synchronisation right which means combing music with video or images
- There are different rights when the synchronization occurs 'in-context', that is a live recording with the music recorded at the same time as the images or if it occurs 'post-production' when music is added to recorded images later
  - Problem: ARIA do not have rights from their members to allow postproduction synchronisation with sound recordings



## New developments – Universities Music licence

### Online teaching

- Definition of University events in licence expanded to apply to online streaming of musical works
- Online teaching means synchronization: music with images
- Online performances by teachers and students covered if on Monash website or Monash social media channels as well as intranet or password protected platforms for educational purposes



## New developments – Universities Music licence

### Running online events and concerts

- Can now have live bands playing to online audience if run by university – even audience outside the university
- Must be on Monash website or Monash social media channels only

Issues: Doesn't apply to university clubs and societies

Can't do 'co-branded' events with outside partners

Doesn't apply to sound recordings: no DJs, website ok

Can't use for marketing or promotion of university or courses



## New developments – Universities Music licence

Academics setting assessment requiring public access

- Music licence doesn't allow post-production synchronization so can't have 'mashups' of videos
- Music licence doesn't allow adaptations or parodies of music
- Students would have to rely on fair dealing for research & study, criticism & review or parody & satire

Issues: Fair dealing more uncertain and pushing the envelope Teachers can't rely on fair dealing - have to use creative commons music not controlled by ARIA

## New developments – Universities Music licence – Print licence

Optional print music licence for universities where scores are being copied or communicated online to students

- Must be from score that is owned by the library. Student or staff copies or scores borrowed from other libraries can't be used
- Copies must only be accessible to students and staff and must be destroyed when no longer needed
- Can copy whole score not just 10% under Copyright Agency Include Notice:
  - Copy made pursuant to a licence between Universities Australia and AMCOS

Title of Work, Composer, Lyricist, Arranger (if applicable)



### **Questions?**

Megan Deacon - Copyright Advisor university.copyright@monash.edu 03 99055732

Unless otherwise stated all images made available under the Pixabay Open Licence







## Assisting tertiary music teaching during COVID



## What has gone well this year?

- Course related teaching
  - All completed before lockdown each term

- Marking able to be completed online
  - Although couldn't return physical assignment sheets

- Using canvas to supply online help pages for assignments
  - e.g. Using Works Lists in Complete Editions sets
  - Linking to videos etc.

### What else worked well?

- Digitizing books for reading lists as Melanie shared
- Linking to out-of-copyright scores IMSLP etc.
- Didn't need CDs much
  - Naxos/Spotify/Youtube instead
  - which is a pity because they are so easy to copy
  - and fully licenced
- NZ Interloans were available after lockdown #1
- personal contacts for finding orchestral and choral sets
- Ordering e-Book versions, extending licenses

### What didn't work so well?

- Digitizing books
  - even with permission to digitize we couldn't necessarily access the physical copies
    - especially standard texts such as Grout & Palisca
    - suggested using alternative texts not favoured by academics
- No permissions to digitize in-copyright scores
- CDs didn't get checked automatically
- No overseas Interloans available

### Future issues

- Continuing problems with ordering new books/scores
  - Just in time ordering has been the recent trend
  - Proving tricky now to get hold of items in good time
  - Less music material available as e-books or e-scores



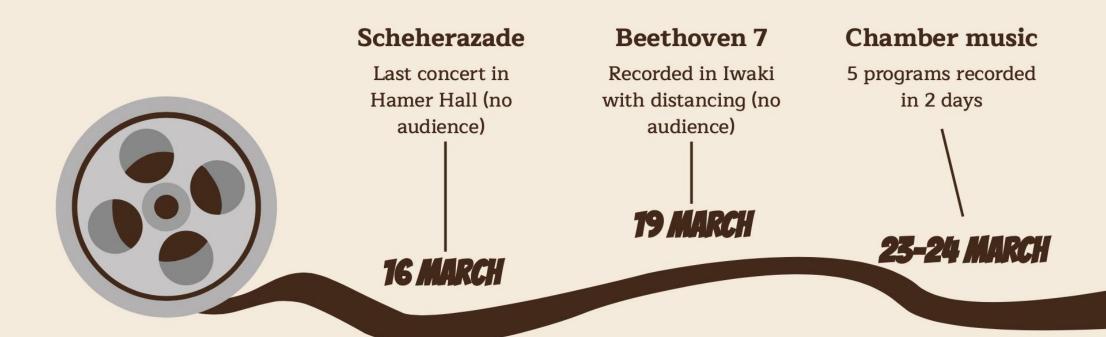
Phillippa McKeown-Green
Learning & Teaching Adviser
Libraries and Learning Services | Te Tumu Herenga
University of Auckland
p.mckeown-green@auckland.ac.nz

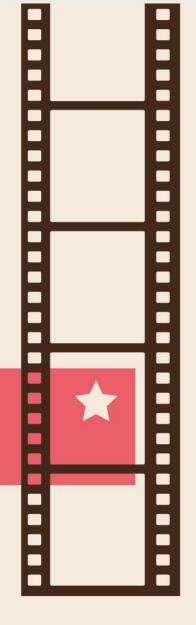
## MANAGING AN ORCHESTRA LIBRARY WITH NO ORCHESTRA AND NO LIBRARY

Alternative title: "In lockdown, no one can hear you scream"

## GETTING INTO LOCKDOWN

The MSO has been the last Australian orchestra to perform live. Online, with no audience, but as long as it has been humanly possible.

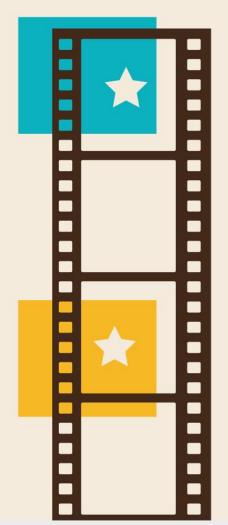




## NEW ADVENTURES

#### Licensing

Clearing rights for streamings



#### **Analyzing**

Role of advice (works available now, and for *x* musicians)

#### **Adapting**

More than ever, last minute decisions and changes



## **ONLINE** CONTENT



Musicians performing solo or in small groups

**Concerts**From previous years or from Covid times (symphonic, chamber music, Ears Wide Open)

**Virtual Ensembles**Waltzing Matilda, Leaps and Bounds,
Messiah, Pastoral Symphony





#### **NEW PERSPECTIVES FOR THE MSO:**

Audacious programmation in 2021

Launch of a digital platform, MSO.LIVE

Slow integration of iPads on stage

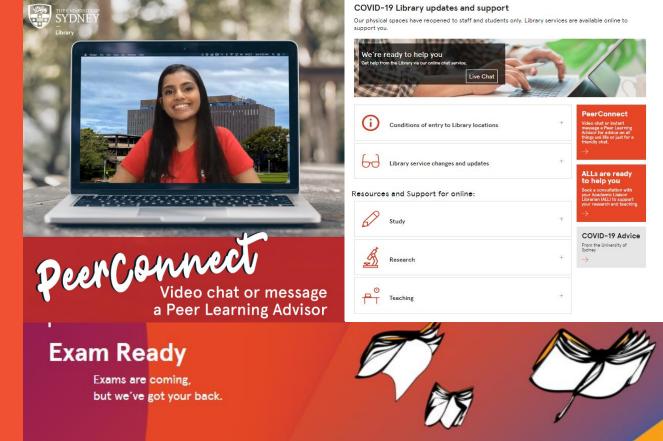
## COVID-19 PANDEMIC & UNIVERSITY OF SYDNEY LIBRARY

An Ethos of Care, Teamwork & Smart Solutions

Dr John Wu Conservatorium Library Site Services Division University of Sydney Library







#### We're here for you

Exam time can be tough – especially now. To help you through, the Library has partnered with the STAR team (Student Transition and Retention), Student Life, USU and SUSF to bring you the biggest Exam Ready program yet! We have prepared a range of free activities, resources and giveaways to support you to keep healthy, study effectively, connect with others and ace your exams!

Learn more about online exams and ProctorU



#### **Messaging for Clients & Staff**

Positive culture for all – we are in this together as a university community:

- Uninterrupted support for academics and students through Live Chat, section 200AB provisions & COVID-19 Physical Item Request Form (the last two ceased recently due to easing of public health restrictions)
- Variety of virtual connections with Peer Learning Advisors
- Resumption of booking of learning spaces subject to Library conditions of entry in COVID-normal
- High usage of staff Teams channels during recent WFH & current mixed modes of working – keeping informed, open discussions, COVID risk management & affirmation of teamwork
- Library town hall webinars and Division check-ins
- Show & Tell, September & December 2020
- Monthly staff newsletters, weekly Library trivia
- Staff initiatives: literature appreciation, exhibitions, pet photos, virtual sing-a-long







Rare Books & Special Collections

Open: Monday to Friday, 11am to 3pm

Phone: +61 2 9351 2992

Email: rarebook.library@sydney.edu.au

#### Access, Equity & Safety

- Library service areas & learning spaces have been adjusted to implement the 4-square-metre-rule
- Library services are provided in a COVID-safe way
- Ready access to hand sanitiser & sanitising wipes, eg at self-check machines
- Signage to guide clients to follow COVID-safe protocol & to abide by Library conditions of entry
- Courteous monitoring of client behaviour to ensure it is COVID-safe
- Quarantining of returned loans
- Desktop COVID-safe messages on student computers
- Staff participation in regular risk assessment reviews







1 x Large indoor decal on floor at entrance at Fisher foyer



1 x In front of the security desk in the foyer (in front of sneeze screens)



8 x at the front entrance, outdoors

- 1 x in front of security desk (1.5m back from Stay behind the line)
- 12 x lifts (3x2 Staff Only, 2x2 student lifts, 2 for Law)
- 2 behind Virtual Info Desk

23 x



- 3 Student kitchen; 2 in front of vending and 1 in front of bench/sink
- 2 Self-service kiosk and vending/MFD F04, Room
- 32 x 2 Returns: 1 in front of each indoor returns chute
  - 6 Self-checkout; 1 in front of each of the 6 self-checkout machines Fisher/Law
  - 19 MFDs; 1 in front of each of the 19 MFDs in Fisher/Law



Conditions of Entry
To enter the Library, you must:



#### **Creativity & Innovation**

#### Virtual Information Desk in Fisher Library foyer

- Answering client enquiries via virtual, real-time "face-toface" contact
- Enabling human interaction when students are struggling with "iso" on top of study stress

#### PeerConnect & PeerPod

- Video chat with Peer Learning Advisors & their podcasts
- A wide range of useful topics in student life, not just about studying embedding Library experience among students

#### **New Live Chat Dashboard**

- Enhanced chat features: multi-chat overlay, multi-attendee webinar, status alert & messages, etc
- Screensharing with clients during chat session







#### **University of Sydney Library**

16 June · 🕝

Need help? Introducing our Virtual Information Desk in Fisher Library foyer!

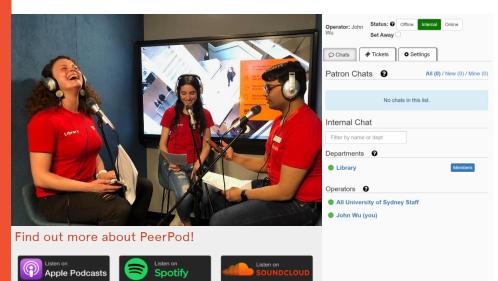


All you need to do is walk up to the screen to speak with Library staff – we're online and ready to assist you.

Monday to Friday, 10am-4pm. ... See more

### Virtual Information Desk

Fisher Library Foyer



Status Messages and Alerts

#### Feedback

#### From University Librarian Philip Kent:

 "Many thanks for all your contributions to a successful return to campus. I look forward to your continued support for our colleagues and students over the examination period. The senior leadership of the University has commended our responsiveness and contribution" (2.11.2020)

#### For Concert Support, Conservatorium Library:

- "... thank you for your help with all of this during these difficult times" (14.5.2020)
- "Thank you for your great updates and all of the work you and your team have put in to get ready for the semester. These are strange times indeed, thank you for your kind words on the US, it's been very rough there" (4.8.2020)





#### CO LINE FESTIVAL 2020



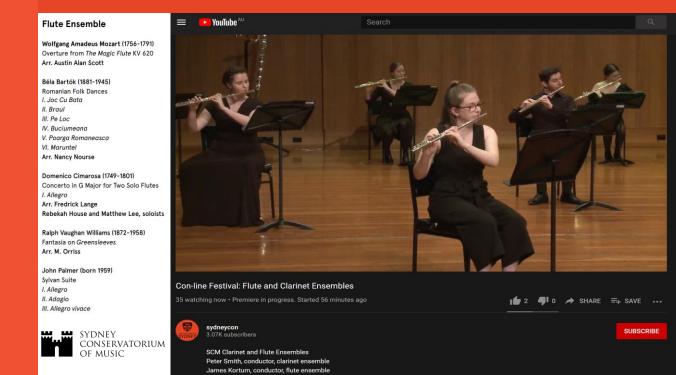








A Digital Celebration of Ensembles at the Sydney Conservatorium of Music Thursday 26 November - Sunday 29 November



## Teamwork & Organisational Values

While adapting to changing levels of public health restrictions:

- Responsive approach in accessing & delivering physical & digital resources
- Responsive use of technology to maintain human connection: staff to clients, staff to staff (business & collegial holism)
- Strategic vision of excellence in client service and teamwork in digital and physical environments
- Visioning future as a smart blend of old and new in a post-pandemic world

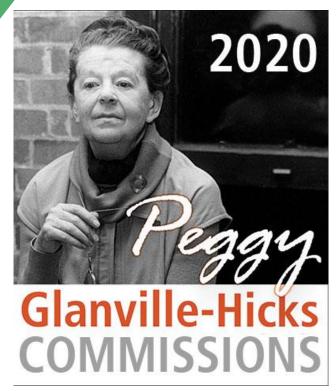






## PEGGY GLANVILLE-HICKS COMMISSIONS

JAMES LEE
AUSTRALIAN MUSIC CENTRE
www.australianmusiccentre.com.au





# AUSTRALIAN MUSIC CENTRE & THE PGH COMMISSIONS

- May June 2020, the Australian Music Centre commissioned 10 presentations under the banner of the Peggy Glanville-Hicks Address.
- $10 \times AU$1000$  bursaries were made available to the Australian music community to create online works that are realised in 2020.
- 3 more bursaries were added through a generous, private donation, to total 13 commissions.
- Distribution partnered with Monash University.







.

SIMA presents: Mike Nock's 80th at AIM - Youtube

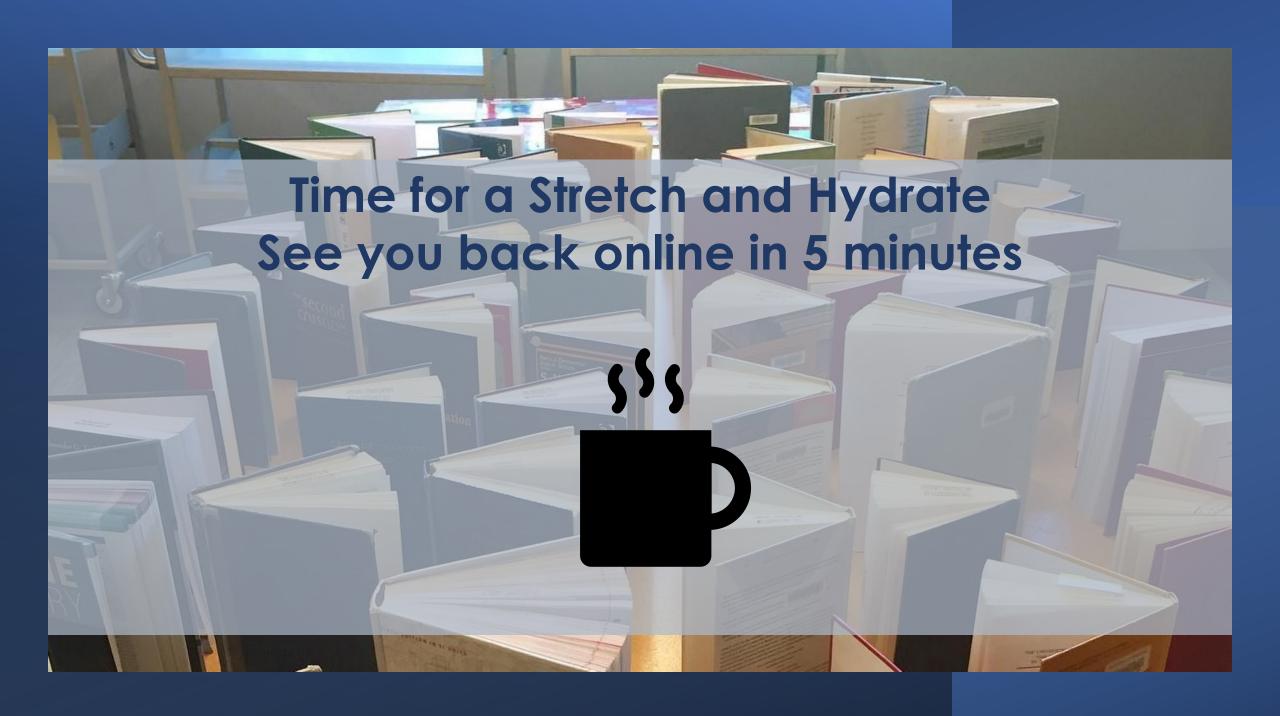
Ania Reynolds & Carl Polke: Audible Lockdown - Youtube

# 2020 PEGGY GLANVILLE-HICKS COMMISSIONS - FUNDED PROJECTS

- o **Jane Sheldon:** Three Mouths by Ben Quilty, for electronics and mouth.
- Amy Curl/SIMA: new works by Judy Bailey and Mike Nock for streaming performance
- Arcadia Winds: Make Wind (Arcadia Winds & Lachlan Skipworth)
- Eric William Avery: String Song/Malwa Yuthi
- o Erik Griswold: Home Truths
- Alice Chance: Until We Gather Again a virtual choir like no other
- Julian Day: Rose's Last Testimony: a video essay on Jon Rose

- Belle Chen: Home From Afar evoking Australian landscapes through video performance
- Ania Reynolds: Audible Lockdown a sonic depiction of Melbourne during the COVID-19 lockdown period
- Jasmin Leung: Articulating the Hidden Sounds of My Bathroom
- Leah Blankendaal: One idea many times - composition with a loop pedal for acoustic instruments
- Flinders Quartet: Bungaree (Deborah Cheetham) - Moving Forward Together
- Benjamin Thorn: Creation of choral works for performance in a live on-line environment

https://www.australianmusiccentre.com.au/about/pgh-commissions

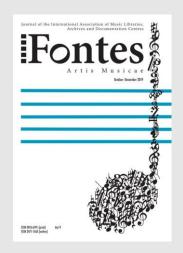




## Impact of COVID-19 on music libraries internationally

**Anna Pensaert** 

IAML Vice-president and Advocacy Committee Chair











### Survey on the impact of COVID-19

- Snapshot during time of emergency response
- Focus on impact during the early months of the pandemic
- Capturing ideas, challenges and solutions

**Survey results** 



**Presentation to EMC** 



#### **Obstacles and solutions**

- ➤ No access to buildings and physical collections

  Home working and online resources based services only
- Libraries closed to users to prevent the spread of COVID-19

  Scan and deliver, click and collect, home delivery of physical items
- ➤ Preventing the spread of COVID-19 with limited capacity for opening Quarantine, limited services, restrictions
- Availability and nature of online resources

  Content gaps, pricing, access limited to free online resources
- Copyright restrictions
- ➤ COVID-19 restrictions beyond libraries Live music performance, travel...



#### IAML 2020 Online sessions

- Information and resources:
  - IMC Five Music Rights, <u>COVID resource centre</u>
  - Resources for the Coronavirus Crisis workspace
  - Advocacy <u>Examples of good practice</u> COVID-19 section

- Online discussions
  - IAML 2020 Online Sessions
  - Notated Music in and online environment



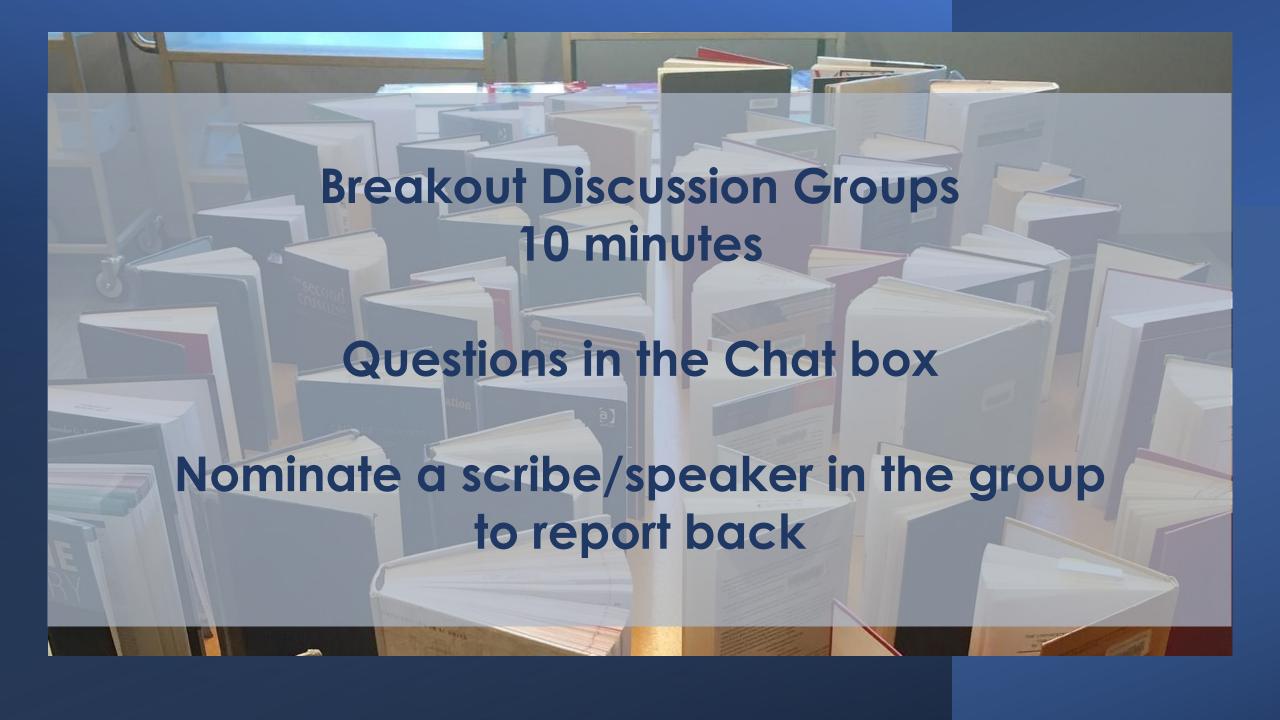


### **Current and future impact**

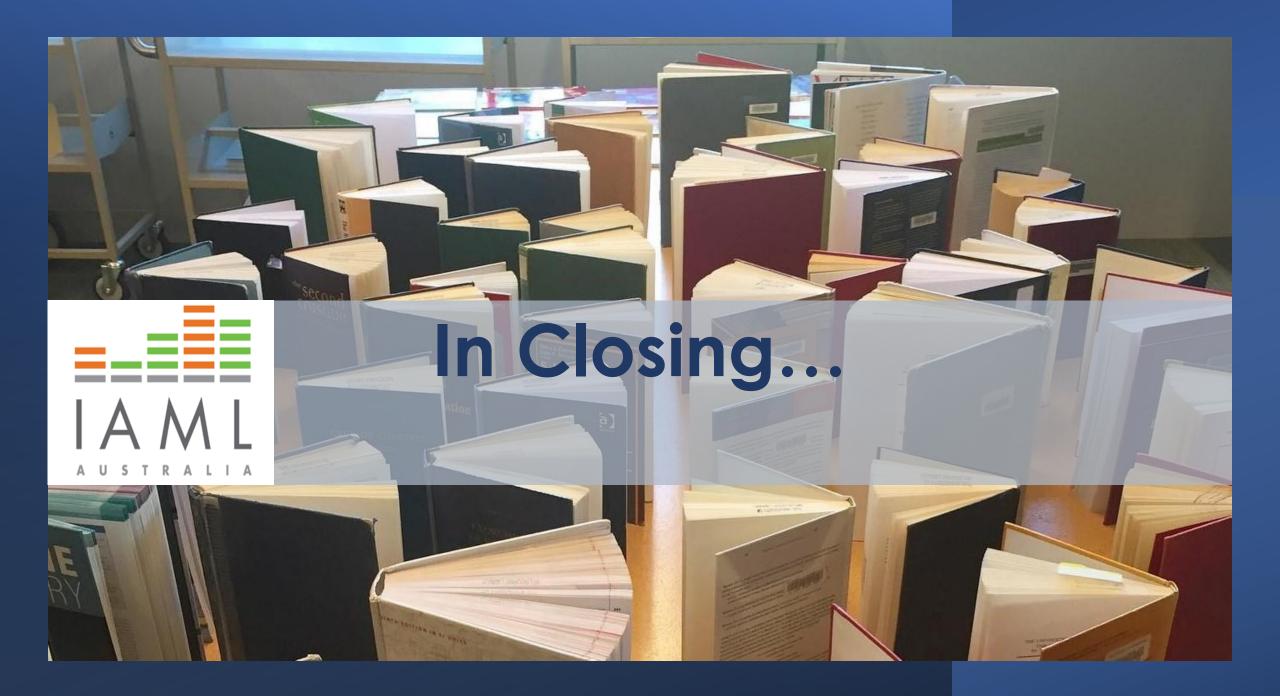
- Almost a year since we first heard reports of a new virus
- Emergency responses versus "new normal"
- Given the choice, what would you do?













Books in Quarantine: Photography thanks to Andrea Hurt

