

# MUSIC SERVICES REVIEW

Final Report  
March 2009

maven

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## 1.0 Introduction

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### 1.1 Document Purpose

This report presents the findings of Maven's review of music services provided by the National Library of New Zealand (NLNZ). It describes the current services relating to music provided by the National Library, including the Alexander Turnbull Library ("Turnbull"), proposes a high level model for the future of these services, and describes a transition approach and priorities.

### 1.2 Background

NLNZ has identified a need to deliver new services to a broader customer base. Service targets have been set that will see NLNZ's customer base grow significantly in time and will require new or enhanced delivery modes to cope with the increased demand. Some services will need to be scaled back to make resource available for new services. This will involve a process of transformational change over an extended period.

### 1.3 Scope

The scope of this Review is centred on customer facing processes, services and resources that relate to music across NLNZ. The parts of NLNZ referenced in the review are:

- The National Library Music Room;
- The Archive of New Zealand Music;
- Turnbull Published Music Collections (New Zealand Music, Sound, Audio-Visual collection);
- Sound Preservation; and
- Legal Deposit of Music.

In 2006, Legal Deposit was extended to electronic documents, including music sound recordings. Some reference was made to legal deposit of sound recordings in documentation and interviews and due to the benefits and customer interaction required we consider it to be a service for the purposes of this Review.

### 1.4 Approach

Our approach was to reference available documentation including internal reports, legislation, strategy plans and the NLNZ website. This was supplemented by interviews with key NLNZ staff working with music services, a future services workshop and discussions with NLNZ senior management.

This was followed by analysis of the information gathered including assessment and prioritisation of issues, evaluation of service opportunities, and the preparation of this report document.

### 1.5 Defined Terms

Some terms used in this document which may not be in common usage in NLNZ are defined as:

"Overseas Music"

Music of any genre that does not relate to New Zealand and Pacific geography, culture or people.

"Art Music"

An umbrella term used in this document to refer to musical traditions implying advanced structural and theoretical considerations. It is used especially as a contrasting term to popular music and traditional music. Reference: [http://en.wikipedia.org/wiki/Art\\_music](http://en.wikipedia.org/wiki/Art_music)

## 2.0 Executive Summary

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The Music Services Review project was established to review the current services relating to music provided by the National Library. It presents analysis of the current situation and strategic drivers for change; then proposes a high level model for the future of these services along with a prioritised transition approach.

### Key Current Situation Findings

- There is very limited information available about the needs, motivation and current satisfaction of the customers of the Music Room and NLNZ's music services in general. Statistics are focused on collection usage, not customer and service outcomes.
- Customers served by the Music Room are mostly seeking content and services related to classical and other forms of "art music"<sup>1</sup>. Customers with interests in popular and other genres of music created, published and appreciated by New Zealanders appear to be relatively less well served.
- Staff members working in music services are isolated from each other, with organisational barriers making it difficult to cooperate and access resources across collection boundaries.
- Digitisation of music collections is under-resourced and not being progressed according to any plan. Music services staff members are not engaged with NDL on future digital service delivery.
- Preservation and access goals are competing for scarce digitisation resources.
- Compliance with legal deposit requirements is relatively low for published music, by comparison with printed publication compliance.
- The Library has a large overseas music general collection and service resources, and relatively small New Zealand and Pacific collections and services. There is no specialist Māori or Pacific music expertise on staff.
- The New Generation National Library strategy describes an increased focus on New Zealand and Pacific collections, and a correspondingly reduced focus on international content. The current allocation of collections and resources is weighted towards overseas music, and so does not reflect this strategic intent.

### Strategic Drivers

The key strategic drivers influencing the future for Music Services are:

- Shift to Digital
- Focus on New Zealand and Pacific
- Increased Breadth and Depth of Services to Researchers
- Enriching the User Experience On-Site and Online

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<sup>1</sup> 'Art Music': an umbrella term used in this document to refer to musical traditions implying advanced structural and theoretical considerations. It is used especially as a contrasting term to popular music and traditional music.

### Customer Groups Identified



### Future Services

Eight major service categories have been identified that cover the primary service requirements of all targeted customer groups. These services are mostly already in existence but will undergo some level of change to meet the requirements of the New Generation National Library.

The service categories and indicative level of change anticipated are shown below.

Future Service Category	Change from Current Situation
1. Research Assistance	Significant Changes
2. Content Reference	Significant Changes
3. Content Loan	Slight Changes
4. Librarian and Collector Assistance	Slight Changes
5. Engaging Experiences	New Service
6. Event Staging	Significant Changes
7. Content Acquisition	Slight Changes
8. Legal Deposit	Slight Changes

### Two Tier Service Delivery

A tiered approach to service delivery is proposed, with Tier 1 delivering generalist assistance to musicians and music lovers, and Tier 2 focusing on specialist assistance to researchers. This is

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consistent with the recommendations made in the Research Services Delivery Model discussion paper by Debbie Dawson & Associates.

**Tier 1: Services to Musicians and Music Lovers**

Purpose:

- To connect musicians and music lovers to New Zealand and Pacific music, and make it easy for people to discover, listen, play and collaborate over music.
- To increase the visibility and awareness of legal deposit for music, and promote music that has been submitted under legal deposit to visitors (on-site and on-line)

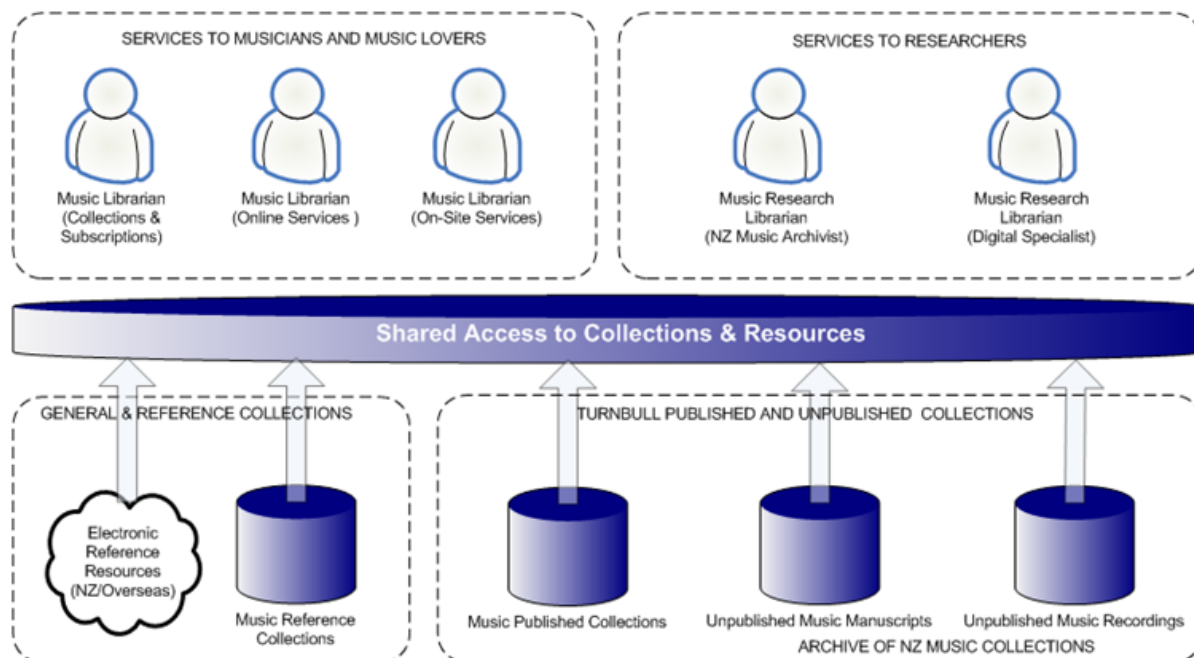
**Tier 2: Services to Researchers**

Purpose: To enhance and support research customers' ability to leverage the resources of NLNZ, thereby:

- Adding to what is known and understood about New Zealand and Pacific music;
- Connecting more people to New Zealand and Pacific music heritage through books, exhibitions, documentaries and other published works based on Turnbull collections; and
- Creating new music that both draws from and adds to New Zealand and Pacific music heritage.

**Service Delivery Structure**

Note that the diagram below represents key roles and team structure, not FTEs or job titles.



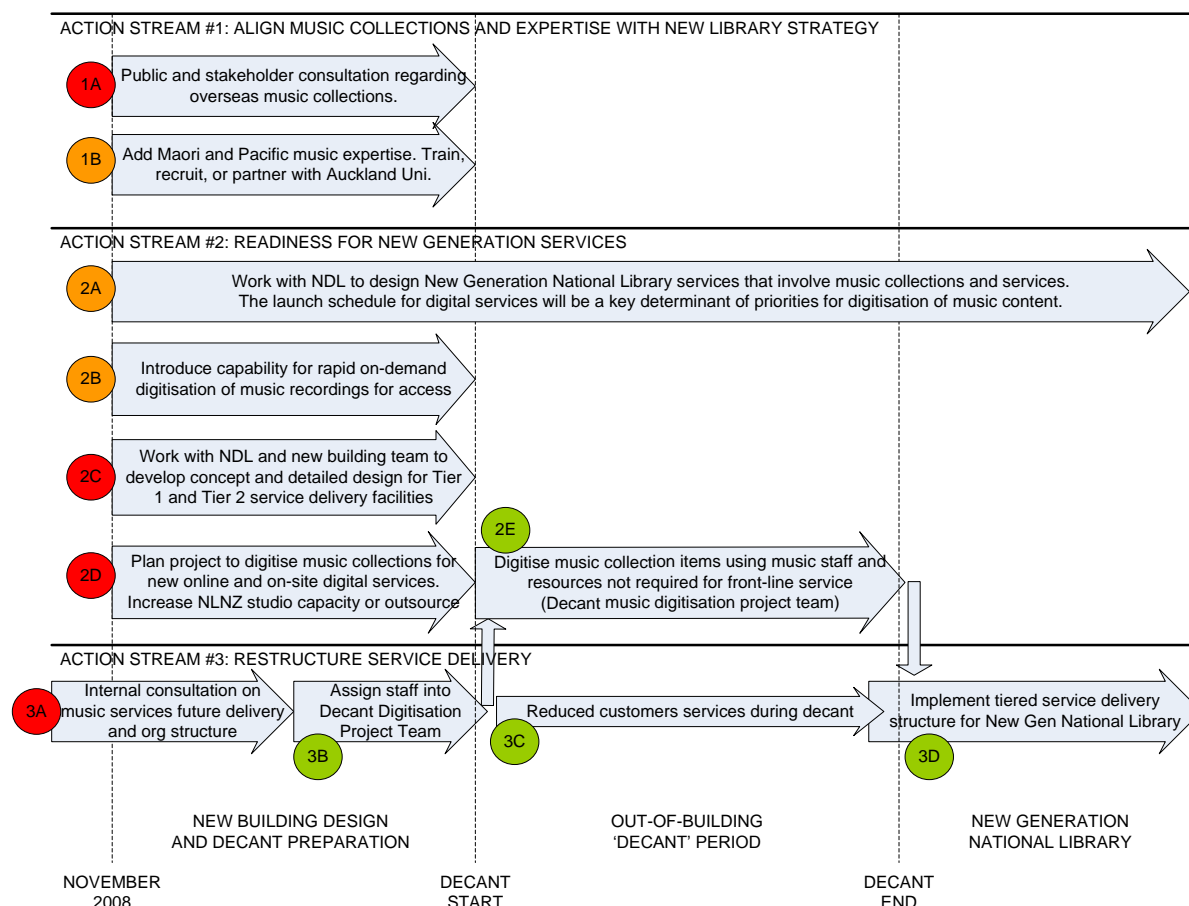
The conceptual structure and roles proposed for delivering services aims to:

- Enhance customer-centric service delivery
- Uncouple services from collections, allowing services and staff to work across collections

- Reduce organisational barriers to collaboration and sharing of resources
- Strengthen expertise in two critical areas: digital services and Māori/Pacific music

Transition Approach

The phases and priorities pre, during, and post-decant<sup>2</sup> are indicated in the diagram below.



<sup>2</sup> “Decant” is the term used within the Library to describe the transition period when staff and services are out of the building.

## 3.0 Current Situation

### 3.1 Introduction

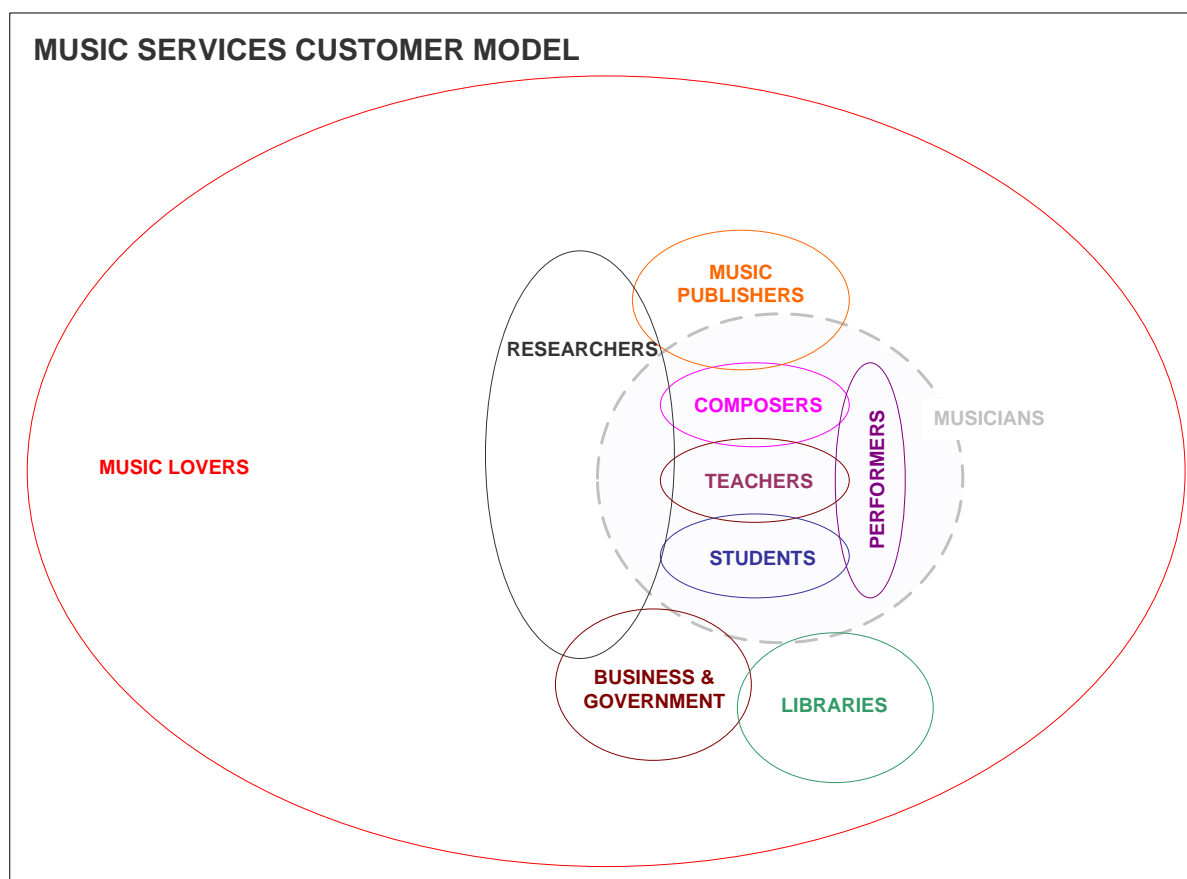
The information used to prepare this section was gathered during August and September 2008, and includes:

- Interviews with staff and management;
- Interviews with external stakeholders;
- Internal management reports and statistics; and
- 2007 Funding Review.

The current situation has been documented against the following major headings:

- Customers;
- Services;
- Collections; and
- Structure and Resources.

### 3.2 Customers



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A customer is defined as “an individual or group who benefits from a service”. Customers are external to the organisation, and should not be confused with stakeholders or partners.

The customer types identified during the Review are represented in the conceptual model on the previous page.

Customers are segmented in terms of their primary motivation for using Library services. This list is indicative of the major customer types and service offerings, and is not intended to be comprehensive.

**Customer Types and Service Requirements**

<b>Customer Type</b>	<b>Primary Service Requirements (I want to...)</b>
<b>Performers</b> <i>Individuals or groups of musicians who play or perform written music</i>	Obtain written music to play or perform Loan or listen to music recordings for reference or inspiration
<b>Composers</b> <i>Individuals who create new music in written or recorded form</i>	Access written and recorded music, for reference and inspiration Access published and unpublished information about composers and music composition.
<b>Music Teachers</b> <i>Individuals who teach music outside the school curriculum</i>	Obtain written music to teach and for students to practise Reference information to support teaching Access music recordings for reference
<b>Music Students</b> <i>Individuals who learn music outside the school curriculum</i>	Obtain written music to practise Reference information to support learning Access music recordings for reference
<b>Researchers</b> <i>Individuals who seek information on a specific topic</i>	Find authoritative and comprehensive information about a specific topic.
<b>Business &amp; Government</b> <i>E.g. broadcasters, film companies, publishers, exhibition organisers</i>	Obtain source material for presentation or re-use, e.g. in an exhibition or documentary Get assistance with preservation, permission and copyright issues.
<b>Libraries</b> <i>Public, tertiary, schools</i>	Obtain an item from the National Library for a local customer.
<b>Music Publishers</b> <i>Individuals who publish original written or recorded music</i>	Submit published material for legal deposit
<b>Music Lovers</b> <i>Individuals who are seeking an entertaining or fulfilling experience</i>	Connect to New Zealand music culture and history for reasons of personal interest, discovery or entertainment

### Observations and Issues - Customers

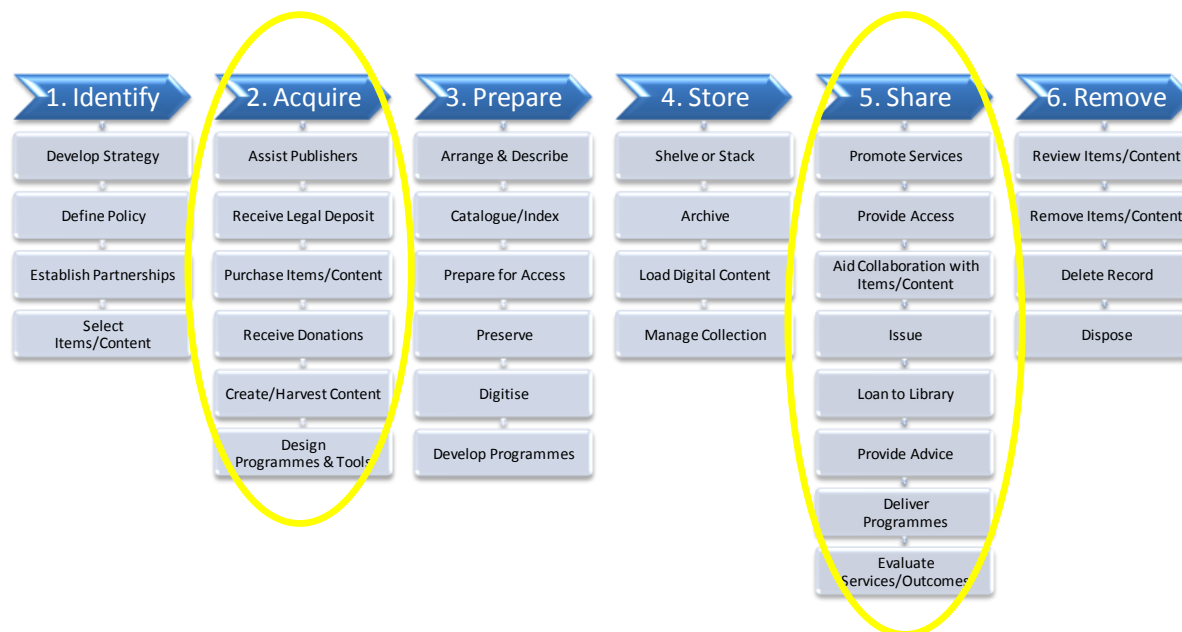
- There is very limited information available about the needs, motivation and current satisfaction of the customers of the Music Room and NLNZ's music services in general. The anecdotal information provided in staff interviews suggests customers currently served value the services provided highly; however there is no objective survey or feedback data to verify this.
- The internally published "Music Room Monthly Statistics" counts items issued or requests handled, which is useful for the purpose of tracking and reporting activity volumes, but not for understanding customer needs and satisfaction, or for assessing and improving service performance.
- The Statistics record enquiries and access instances that may relate to multiple customers. The number of customers served is not tracked.
- Customers served by the Music Room are mostly seeking content and services related to classical and other forms of "art music"<sup>3</sup>. Customers with interests in popular and other genres of music created, published and appreciated by New Zealanders appear to be relatively less well served.
- School age students who learn music of all genres from private music teachers are currently served by the Music Room. Services to Young New Zealanders (SYNZ) does not offer plan to offer music services or resources for these customers in the near future.

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<sup>3</sup> 'Art Music': an umbrella term generally used to refer to musical traditions implying advanced structural and theoretical considerations. It is used especially as a contrasting term to popular music and traditional music.  
[http://en.wikipedia.org/wiki/Art\\_music](http://en.wikipedia.org/wiki/Art_music)

### 3.3 Services

The services within scope for the Review fit predominantly within the “Acquire” and “Share” major process steps of NLNZ’s core value chain.



Ref: Future Services Straw Model – Required Change and Capabilities, June 2008.

Acquisitions and legal deposit are considered customer services because the customer benefits by having their creative work, or items in their care preserved in perpetuity. In the case of legal deposit the customer is also meeting a legal obligation and may benefit by having their music promoted to other libraries.

The list of major services provided to customers below is derived from documentation provided and interviews with staff. This list is indicative of the major customer service elements and is not intended to be comprehensive.

Service	Primary Service Elements (We provide...)
<b>Research Services</b>	Assistance identifying collection items relevant to a research topic Advice and assistance relating to items from collections based on specialist expertise or knowledge of collections Advice and assistance on the copying or re-use of items, including copyright, cultural and preservation issues
<b>Reference and Loan Services</b>	Access to items in collections for on-site reference Access to items requested through Interloan

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<b>Choral &amp; Orchestral Set Hire</b>	Hire of choral sets and orchestral parts to New Zealand musical groups
<b>Legal Deposit</b>	Receipt and processing of legal deposit submissions Advice on legal deposit requirements and benefits
<b>Performing Facilities</b>	Studio facility for music rehearsals and recording Auditorium facility for performances
<b>Donation and Acquisition</b>	Negotiation and acquisition of items for collections

**Service Usage**

Data on service usage is not consistently available across all music service areas. The information presented below is based on the documentation made available during consultation.

*Music Room and General Collections*

The Music Room keeps a record of enquiries and activities completed which are compiled into a monthly report “The Music Room Monthly Statistics”.

Activity Description	Total for 2007	Average Per Day <sup>4</sup>
<b>Items supplied to customers for on-site viewing or listening</b>	2,044	8.2
<b>Interloan requests received</b>	2,386	9.5
<b>Sets of choral and orchestral music hired</b>	648	2.6
<b>Client information requests*</b>	5,638	22.6

\*Counts are of requests received or items accessed. One customer may make multiple requests therefore these numbers are not representative of the number of customers served.

*Funding Review, 2007*

The 2007 Funding Review of General Collections reported that:

- The music General Collection is being developed and operating as a heritage collection;
- Approximately 90,000 items have been received as donations with no resourcing for the collection management required. These are 99% overseas music items, which do not meet current collections policy and therefore will not be catalogued in the foreseeable future; and
- Staff use of CDs exceeds that of customers, and suggests that the collection is serving the personal needs of staff rather than the customers of the Library.

*Archive of New Zealand Music*

The Music Archivist prepares a report each month, which presents a general summary of activity including reference enquiries, correspondence, acquisitions, research assistance, Lilburn Trust activity, etc.

The Music Archivist has a very broad role, which includes assisting customers of the unpublished music collections who request assistance on-site and by phone, post and email.

<sup>4</sup> Based on 250 working days per year.

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#### *Turnbull Published Music*

No details were received relating to music usage from the NZ Published collections because music usage data is not easily separated out from other published collection usage.

#### *Sound Preservation*

Sound Preservation creates digital access copies from recordings held in Turnbull collections when requested by a customer or staff member.

Only 10% of Turnbull sound recordings have been digitised and added to the NDHA to date. Current capacity to digitise recordings is estimated at 400 per year.

Sound Preservation is responsible for creating copies for both preservation and access purposes. Depending on current workload, it may take a week or more to process an access copy for a customer or staff member.

#### *Legal Deposit*

Legal Deposit receives music submissions via post or email.

In 2007, the MySpace “Be Heard. Forever.” campaign was launched. This is a collaborative effort between staff in the Legal Deposit Office, the Communications Department and the Web Team. The MySpace profile includes information about the legal deposit process, multiple links back to relevant information on the National Library website, and blogs detailing recent legal deposit submissions.

#### **Observations and Issues - Services**

- The information that is available about service usage is largely quantitative and offers limited insight into service performance and customer satisfaction, i.e. we know how much services are used, but not by whom or to what end purpose.
- There is information about music services on the National Library website and an email address for enquiries. However, the only music related service delivered online or digitally is the Legal Deposit MySpace presence, “Be Heard. Forever.”
- There is no plan or set criteria for prioritising music collections for digitisation. In particular, the staff responsible for digitisation have no guidelines regarding the relative priorities of preservation and access digitisation work.
- There is insufficient digitisation capacity to process new published music acquisitions into the NDHA, or to make any meaningful progress in digitising existing collections.
- Compliance with legal deposit requirements is relatively low for published music, by comparison with printed publication compliance. The Library continues to purchase New Zealand and Pacific music in order to maintain comprehensive collections of published music.
- The provisions in the National Library Act that allow the Library to make three copies of music recordings available on-site do not extend to providing access to recordings over the public Internet. This is a significant barrier to the migration of onsite, physical media services to an online, digital media model.
- Customers are said to be confused by the different music services available in NLNZ, and frequently need to be referred to different service areas to find the items and services they want.
- Specialist music expertise is required for the competent delivery of many of the services currently offered, particularly where written music or consultation with musicians is required.

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- Services to Young New Zealanders (SYNZ) does not provide resources for private music teaching, or the teaching of music beyond the school curriculum.

**3.4 Collections**

NLNZ music collections are included in the Review of Music Services because, from a customer perspective, having the right content available is an essential service component.

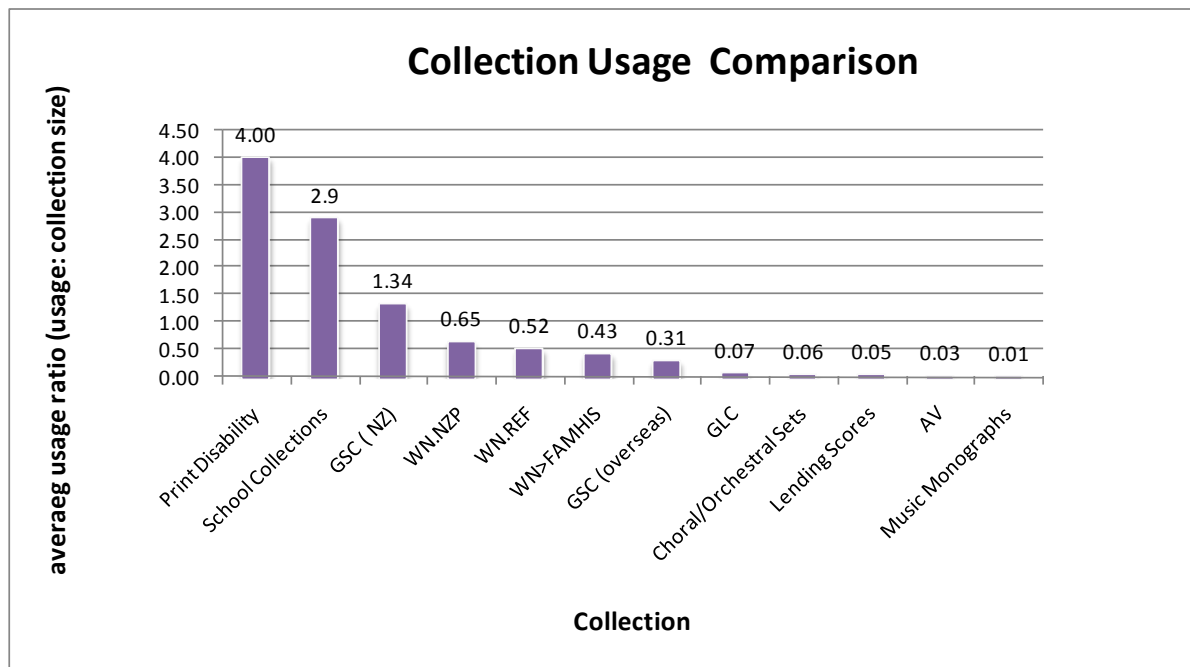
**NLNZ Music Collections Summary**

Item Description	MUSIC ROOM / GENERAL	TURNBULL / PUBLISHED	TOTAL
<b>Scores</b>	66,105	3,000	69,105
<b>CDs</b>	14,676	16,000	30,676
<b>78s, LPs, Cassettes &amp; Cylinders</b>	48,403	13,300	61,703
<b>DVDs &amp; Videos</b>	1,076	6,000	7,076
<b>Reference Books</b>	3,753	-	3,753
<b>Lending Books</b>	11,557	-	11,557
<b>Choral &amp; Orchestral Hire Sets (items)</b>	86,398	-	86,398
<b>TOTAL</b>	<b>231,968</b>	<b>38,300</b>	<b>270,268</b>

These figures include both catalogued and uncatalogued items. Comparative data for the Archive of NZ Music collections is not available due to the range of formats and the way collection data is catalogued. The Archive's collections occupy approximately 300m of shelving.

**General Collection Usage Comparison**

The graph and table of data below shows a comparison of the usage of a range of NLNZ general collections relative to the size of the collection held.



Source Data:

Collection	Collection Size	Issues p.a.	Usage Ratio	Notes
Print disability	10,000	40,000	4.00	Primarily loan collection, with staffing dedicated to this function
School collections			2.90	Primarily loan collection, with staffing dedicated to this function
GSC ( NZ)	15,000	20,056	1.34	Print collection, rather than electronic
WN.NZP	24,936	16,308	0.65	Print monographs only - in house usage
WN.REF	7,548	3,936	0.52	Print monographs only - in house usage
WN>FAMHIS	5,574	2,424	0.43	Print monographs only -much of usage by user group is databases/newspapers
GSC (overseas)	11,500	3,561	0.31	Print collection, rather than electronic
GLC	417,774	28,642	0.07	Large reservoir collection, with staffing dedicated to retrieval for in-house or loan purposes
Choral and Orchestral Sets	85,534	4,779	0.06	Multipurpose collection used for in house and lending purposes
Lending Scores	20,710	1,044	0.05	Multipurpose collection used for in house and lending purposes

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<b>AV</b>	16,600	504	0.03	Multipurpose collection used for in house and lending purposes
<b>Music Monographs</b>	13,894	204	0.01	Multipurpose collection used for in house and lending purposes

Data supplied by NLNZ Content Services. Sources: Music Room Statistics 2006/07, Music Shelf Count – Funding Review. Collection size figures include only catalogued items.

**Observations & Issues - Collections**

- The Library has a large overseas music collection and relatively small New Zealand and Pacific collections. The largest collection of Māori and Pacific Music is held by the Archive of Māori and Pacific Music in the Anthropology Department of Auckland University. The current balance between overseas and NZ/Pacific music is not consistent with New Generation National Library strategic direction.
- Many donations and bequests of overseas music recordings, scores and song sheets have been accepted into the General Collections. The majority of these are uncatalogued and therefore unlikely to be discovered or accessed.
- Usage of music general collections is relatively low by comparison with other general collections.
- Music collections are unique in NLNZ for the diverse formats, specialised music language and complex relationships between different items. Specialist knowledge is required to provide some customer services.
- The Choral and Orchestral Hire Service is largely based on collections of overseas music.
- The currently published Collections Policy<sup>5</sup> was last updated in July 2004.

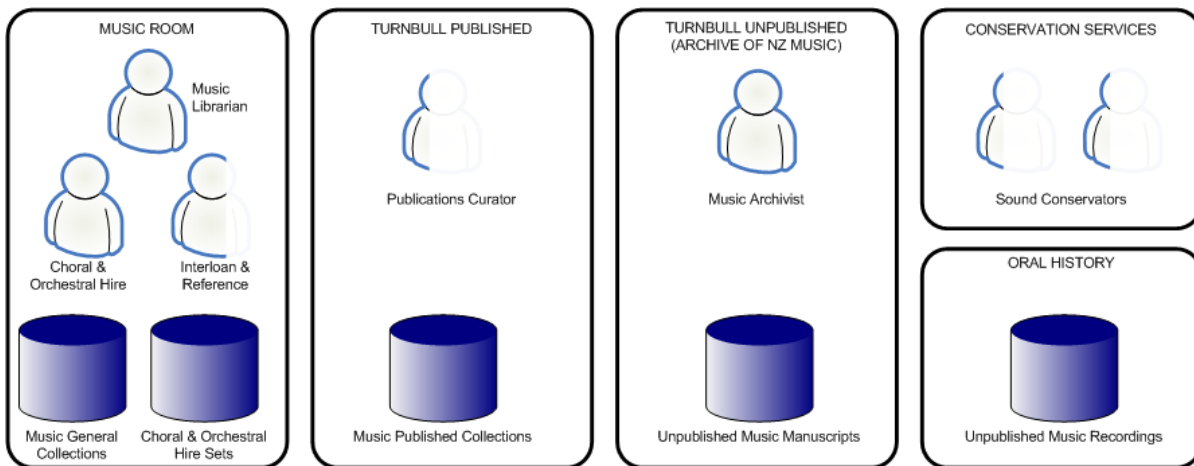
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<sup>5</sup> <http://www.natlib.govt.nz/catalogues/library-documents/collections-policy>

### 3.5 Structure and Resources

Customer-facing services related to Music are delivered from three main areas of the Library: the Music Room, the Archive of New Zealand Music and the New Zealand Music, Sound and Audio-Visual Collection. Some additional services are provided by Sound Preservation and Legal Deposit.

The partial shading of some figures indicates a part time focus on music services.



#### The Music Room

The Music Room is located on the Lower Ground Floor and is accessible to the public. Customer service resources include:

- One part-time and two full-time staff members;
- Customer service desk for phone, email, postal and on-site enquiries. Open 9am – 5pm, Monday – Friday;
- Browsable reference area with monographs and some printed music;
- Catalogue search facilities; and
- Facilities for listening to recorded music in physical formats.

#### Turnbull Published (New Zealand Music, Sound, Audio-Visual Collection)

The New Zealand Music, Sound, Audio-Visual collection is located within the Alexander Turnbull Library published research collections area on Level 1. Customer service resources include:

- Part-time focus of one staff member;
- Shared reading and research assistance area; and
- Photocopy facilities.

#### Turnbull Unpublished (The Archive of New Zealand Music)

The Archive of NZ Music forms part of the Alexander Turnbull Library Manuscripts Collection, located on Level 1. Customer service resources include:

- One full-time staff member with support from Manuscripts service desk;
- Catalogue search facilities;

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- Small reference collection of monographs;
- Access to shared reading and research area; and
- Photocopy facilities.

#### Conservation Services - Sound Preservation

Sound Preservation is located on the Lower Ground Level and is not accessible to the public. Customer requests for copies of recordings are received and fulfilled via the relevant customer-facing service area. The processing of music recordings for preservation and access is resourced through:

- Part time focus of two full-time sound preservation staff;
- Sound studio facilities to copy, digitise and catalogue sound recordings of various formats<sup>6</sup>; and

Staff estimate that digitisation capacity is allocated approximately 2/3 to oral history, and 1/3 to Turnbull music collections.

#### Performing Studio

The performing studio is located on the Lower Ground Floor, near to the Music Room. Public access to the facility is managed through the Music Room.

- Basic performing studio with recording and playback facilities; and
- Two upright pianos.

#### Auditorium

The auditorium is a multi-function facility suitable for presentations, debates, musical performances and film screenings. It is located on the Ground Floor.

- Seats 200 people;
- Equipped with lighting, sound systems, video and data projection; and
- Grand piano available.

#### Legal Deposit

Legal Deposit for music is managed by the Legal Deposit Office which has a customer service function for handling enquiries and receiving deposits. The MySpace “Be Heard. Forever” web presence is a collaborative effort between staff in the Legal Deposit Office, the Communications Department and the Web Team in Digital Solutions.

#### Observations & Issues – Structure & Resources

- A number of staff expressed strong views about the reduced resourcing of overseas collections and services. The concern expressed is that if NLNZ doesn't offer these resources and services then no-one else will, and that this represents a cultural loss to New Zealand.
- There is at present no specialist Māori or Pacific music expertise on staff.

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<sup>6</sup> Available capacity for the digitisation of music recordings to preservation standards is estimated at 400 recordings per year.

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- Staff members working in music services have a need to collaborate where customer needs span collections, facilities and expertise. However they currently are isolated from each other, with organisational barriers making it difficult to cooperate across collection boundaries.
- Resources are aligned with collections and internal processes, rather than service or customer need. For example, customers who request a listening copy of a CD from Turnbull Published Collections on Level 1 are sent to the Music Room on the Lower Ground Level to listen to it because there are no local listening facilities available.
- The Music Archivist has no direct or privileged access to unpublished sound recordings because they are managed as part of Oral History.
- The Turnbull Published Music Collection is relatively invisible with no service desk or dedicated customer service resource.
- Digitisation is not being progressed according to a plan. Of particular concern, digitisation for customer access is competing with digitisation for preservation for access to the same scarce resources. This has a negative impact on customers who may have to wait over a week to listen to items in Turnbull collections.
- Only 10% of Turnbull sound recordings have been digitised to date.

## 4.0 Strategy and Policy Drivers

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### 4.1 New Generation National Library – Strategic Directions to 2017

The major guiding reference for change in this Review is the publication, “New Generation National Library: Strategic Directions to 2017”. The relevant strategic themes that have been identified from this document and from interviews with senior management are:

#### Shift to Digital

- Customers using online and on-site technology to access digital copies of Library resources;
- Overseas resources accessed electronically where available; and
- Online communities collaborating with the Library around digital content.

#### Focus on New Zealand and Pacific

- Increased focus on resources and services around NZ and Pacific content; and
- Decreased focus on resources and services around overseas content.

#### Services to Researchers

- Increased depth and breadth of research services; and
- Connecting researchers with digital and physical content

#### Enriching the User Experience

- Enabling citizen interaction through a rich and interactive online environment;
- Enhance the experience of visiting and using the National Library; and
- Reshape our customer contact points to ensure we are responsive to customer needs

### 4.2 Legislation

The legislated purpose of the NLNZ is to enrich the cultural and economic life of New Zealand and its interchange with other nations by:

- collecting, preserving, and protecting documents, particularly those relating to New Zealand, and make them accessible for all the people of New Zealand, in a manner consistent with their status as documentary heritage and taonga;
- supplementing and furthering the work of other libraries in New Zealand; and
- working collaboratively with other institutions having similar purposes, including those forming part of the international library community.

The legislated purposes of the Alexander Turnbull Library are:

- to preserve, protect, develop, and make accessible for all the people of New Zealand the collections of that library in perpetuity and in a manner consistent with their status as documentary heritage and taonga;
- to develop research collections and the services of the Alexander Turnbull Library, particularly in the fields of New Zealand and Pacific studies and rare books; and

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- to develop and maintain a comprehensive collection of documents relating to New Zealand and the people of New Zealand.

#### Access to Legal Deposit Music Content – A Potential New Service Opportunity

The National Library provides access to music held under legal deposit through the on-site use of listening facilities in the Wellington building, and through Interloan. These access services require the physical retrieval and loan of the media, such as a CD or DVD. As digital content and customer access preferences continue to move online, demand for these services can be expected to decline. This trend is already evident, with staff reporting that demand for access to legal deposit music has declined significantly over recent years, particularly by young people.

The current service offerings around legal deposit content are guided by the National Library Act, which says that:

*34 (3): The National Librarian may provide not more than 3 copies of a document for use by members of the public (whether at the premises of the National Library or elsewhere) but, except as provided in subsection (4) or with the publisher's agreement, must not make the document available on the Internet.*

While published music clearly cannot be made available over the public Internet, Maven's interpretation of this clause is that with the right systems in place, it may permit the Library to provide customers with real-time access to digital music content from Public Libraries, and potentially other locations. Such a service would need to comply with the Act, and ensure that:

- access is through some form of secure network, i.e. not through the public Internet;
- not more than 3 copies of a recording may be accessed at any one time; and
- the spirit and intent of the Act is respected

Maven wishes to make it clear that this opportunity for service development is presented as a concept, and has not been tested with the Library or Publishers at any level. We would expect that consultation with all stakeholders would be required if it were to be progressed in any form.

### 4.3 Policy

The major policy documents referenced for this Review are the Collections Policy, the Preservation Policy, the Access Policy and Te Kaupapa Mahi Tahī.

A number of policy statements were found to be inconsistent with, or lagging behind the current strategic direction.

The policy statements that have been identified as being most relevant to the future for Music Services are:

#### Te Kaupapa Mahi Tahī

- Connecting Māori with information important to all aspects of their lives and in a way that is meaningful to Māori; and
- All New Zealanders' access to mātauranga Māori is facilitated.

#### Collections Policy

- The National Library's General Collections are built for the current use of New Zealanders nationwide;

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- Where overseas resources are available in both electronic and print formats, in general only one format will be collected. Electronic formats for overseas information resources will be preferred;
- The National Library will accept donated resources into its collections only if they are in line with the Collections Policy; and
- New Zealand and Pacific resources will be collected comprehensively in all published formats and, in unpublished formats selected to be representative of time place and culture, to provide research level resources.

#### Access Policy

- The Library will seek collaborations with the aim of improving access; and
- The National Library will increasingly deliver services online.

#### Preservation Policy

- Access should never compromise the preservation of an object requiring permanent preservation; and
- Preservation requires a constant respect for the integrity of the original object.

## 5.0 Future State

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### 5.1 Introduction

The Future State presented here is post-decant, once the Library has moved into the new building, around 2011.

The views presented in this section are guided by:

- Issues identified in the current situation analysis from documentation and interviews with staff, senior management and external stakeholders; and
- Legislation, strategy and policy.

#### Guiding Principles for Future State

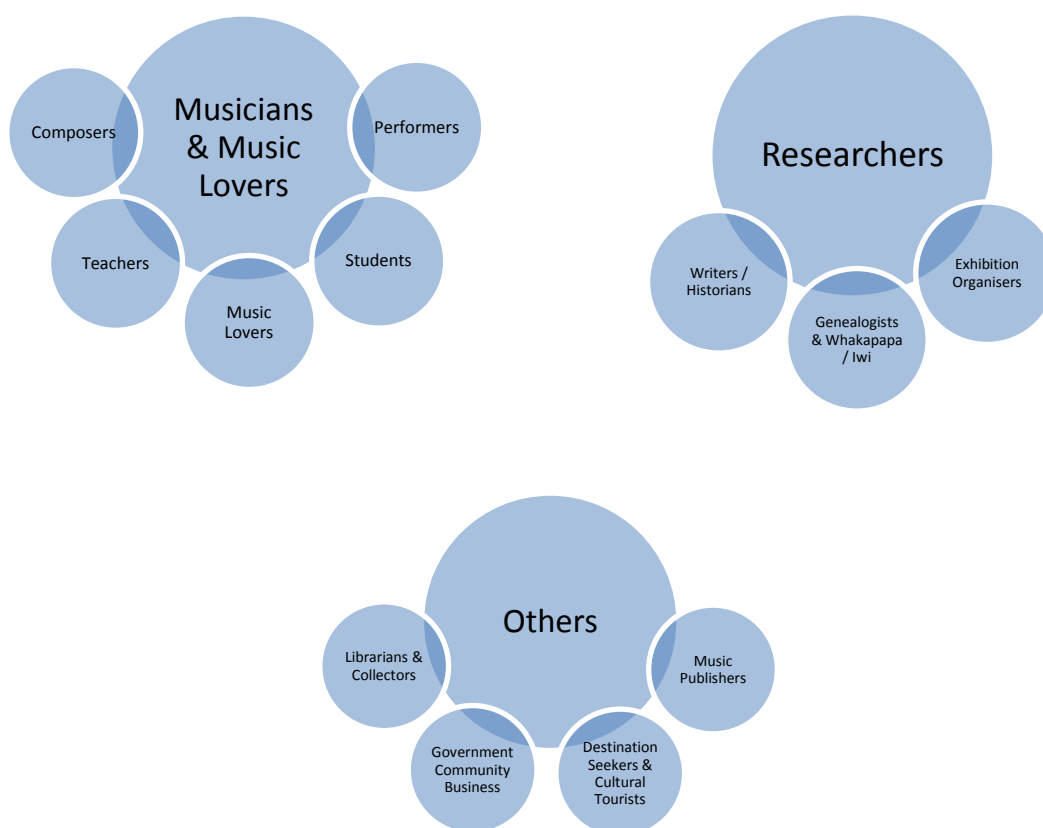
The following principles and considerations are based on distilling key information from interviews and the futures workshop with staff:

- We know the future is digital, but we also recognise the value of personal service, and the importance of allowing physical access to heritage items where necessary.
- We embrace “Web 2.0”, allowing users to interact over digital collections, collaborate with each other, connect items to create context, upload new content and add metadata to existing content. Authoritative data will be identifiable so as not to be compromised.
- “Experiences” should lead customers to meaningful outcomes – learning, discovering, contributing - not just entertainment for its own sake.
- Music resources will be integrated with other NLNZ digital services so that music is not providing siloed services, and customers will not have to move between collections to find all of the resources they need.
- Digital services should be designed to be accessed either online or on-site.
- The nature of the interaction between customers and staff is different in an online service delivery model to an on-site or ‘physical’ access model, as currently operates across music services. Under the current model, services are mostly delivered on-demand with staff often engaged directly in responding to and fulfilling customer requests. Online services will allow more users to self-serve, and staff interventions will be more in the role of facilitators and advisors.
- We will establish connections to other providers of digital services and collections that complement our own, and will work with them to avoid duplication of resources.

## 5.2 Future Customers

As noted in the current situation analysis, NLNZ does not have good information about who it currently serves with Music Services, or the needs of future customers targeted by the New Generation National Library strategy. The customer groupings and needs represented here therefore represent our best estimate of the future, based on the information available.

Figure 5.2.1 – Customer Groupings



The segmentation model used has been informed by the work previously done for NLNZ in the Future Services Project, and further developed to include a specific music focus.

Customers who fit into more than one segment are considered to have the motivations and requirements of all groups. An example of this might be a writer/researcher who is also a composer.

The table on the next page describes the primary motivations and service requirements for each customer type identified.

**Table 5.2.1 – Customer Groupings**

This table describes the motivations and service requirements for each customer type identified for future services. Although all of these customer groups are already served to a greater or lesser degree today, two groups which we believe are currently under-served and will receive greater service in future are “Music Lovers” and “Destination Seekers / Cultural Tourists”.

Customer	Primary Motivation	Primary Service Requirements
<b>RESEARCHERS</b>		
Writers / Historians / Film Makers / Deep Researchers	<i>Access authoritative and comprehensive information about a specific topic</i>	Access to authoritative and original content on a topic  Access to expert advice and assistance in navigating, handling and interpreting collection content  Understanding of copyright and other obligations relating to the use or reproduction of items
Genealogists and Whakapapa / Iwi	<i>Discover information about family history</i>	Access to music items published or connected to family members
Exhibition Producers	<i>Gather information about a topic and locate items that can be copied or exhibited</i>	Access to authoritative and original content on a topic  Negotiated access to content for copying or display  Understanding of copyright and other obligations relating to the use or reproduction of items
<b>MUSICIANS AND MUSIC LOVERS</b>		
Composers	<i>Create new music in written or recorded form</i>	Access to items from unpublished collections related to composers and music composition - for reference and inspiration  Access to recorded music - for reference and inspiration  Access to reference publications and periodicals
Performers	<i>Play or perform music</i>	Access to published written music - to play or perform  Access to published recorded music - for reference and interpretation
Teachers	<i>Teach others how to play music, and about music theory and history</i>	Access to published written music - to play or perform  Access to published recorded music - for reference and interpretation  Access to published reference books and periodicals – to support teaching
Students	<i>Learn how to play music, and about music theory and history</i>	Access to published written music - to play or perform  Access to published recorded music - for reference and interpretation  Access to published reference books and periodicals – to support learning

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Customer	Primary Motivation	Primary Service Requirements
Music Lovers	<i>Listen to or read about music</i>	Discover and listen to items for nostalgia or personal interest Collaborate with others on musical topics Receive advice on preserving or donating music content
<b>OTHERS</b>		
Destination Seekers and Cultural Tourists	<i>A place to go (physical/digital) for an entertaining or cultural experience</i>	A place to go for an entertaining experience Ability to explore identity and culture – local, New Zealand, Pacific Access to collections
Librarians and Collectors	<i>Extend and support local library service capability with specialist music services and content</i>	Access to specialist music librarianship and preservation advice and assistance Access to NLNZ collections (physical/digital) on behalf of customers Brokered subscriptions to digital and overseas content
Government, Community and Business	<i>Find information and access items to support public, community and commercial activities</i>	Access to facilities for staging functions and events involving sound and music Access to music items published or connected to their organisation or local history Receive advice on preserving or donating music content
Music Publishers	<i>Meet legal deposit obligations and promote music for purchase</i>	Understanding of legal deposit obligations and processes Ability to deposit written and recorded published music

Customers also have some general service preferences that are not specific to any one customer type. These relate to how services are delivered and while not always essential, they have an impact on the overall quality of the service experience and outcomes. The following general preferences were identified during the Review:

- Assistance from staff who read and understand music;
- A pleasant environment for reading and listening while on-site; and
- Te Reo and Pacific language capability.

**Service Marketing and Performance Measurement**

By 2011, NLNZ should aim to put in place service marketing functions and processes so that:

- There is a customer segmentation model in place that is common to all parts of the Library;
- Service performance measurement and customer feedback processes exist, so that the NLNZ knows how well services are performing against customer requirements; and
- Services are actively managed in response to changing customer requirements and strategic direction.

### 5.3 Future Services

Many of the service requirements listed in Section 5.2 are common to multiple customers. In all, we have identified eight major service categories that cover the primary service requirements of all customer groups.

Service Category	Change from Current Situation
1. Research Assistance	Significant Changes
2. Content Reference	Significant Changes
3. Content Loan	Slight Changes
4. Librarian and Collector Assistance	Slight Changes
5. Engaging Experiences	New Service
6. Event Staging	Significant Changes
7. Content Acquisition	Slight Changes
8. Legal Deposit	Slight Changes

With the exception of “Engaging Experiences”, these services already exist today, however the scale and focus of services need to change in response to changes in customers, collections and NLNZ strategic direction.

### 1. Research Assistance

Specialist assistance is available to researchers and other customers whose enquiries and service needs are of an expert or complex nature.

<p><b>Customer Offer: Get help with finding, interpreting and using information and collection items relevant to your research topic.</b></p>	
<p><b>Change Summary:</b></p> <ul style="list-style-type: none"> <li>• <b>Specialist research assistance to be provided on-site by Turnbull in an area shared with other heritage collections and formats.</b></li> <li>• <b>On-site research assistance staff members will also assist online users through participation in forums, wikis, live help, blogs and webcasts.</b></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>• All Researchers</li> <li>• Composers</li> </ul>	<p>Access Modes</p> <ul style="list-style-type: none"> <li>• On-site</li> <li>• Phone, fax, email</li> <li>• On-Line – web, blogs, communities</li> </ul>
<p>Collections / Resources</p> <ul style="list-style-type: none"> <li>• All collections, primarily Turnbull</li> </ul>	<p>Service Outputs</p> <ul style="list-style-type: none"> <li>• People are able to find relevant items from collections and get help with using them to achieve research outcomes</li> </ul>

## 2. Content Reference

Content Reference gives customers immediate access to collection items in a place or environment that is provided by NLNZ for that purpose. The environment may be physical, such as a reading room or listening area, or online such as an NLNZ website or streaming media service.

**Under the National Library Act<sup>7</sup> NLNZ can provide access to up to 3 copies of legal deposit material from any physical location. Maven recommends that NLNZ should explore the potential for providing secure and limited online access for listening/viewing to sites including, but not limited to, public libraries. See Section 4.2 for more detail on this concept.**

<p><b><i>Customer Offer: Access an item for immediate viewing, reading or listening while on-site or on-line. Browse and access New Zealand published music from your local public library.</i></b></p>	
<p><b><i>Change Summary:</i></b></p> <ul style="list-style-type: none"> <li><b><i>Reference access to physical items on-site is largely unchanged.</i></b></li> <li><b><i>Customers will have self-service access to digital collection content, on-site or online, with the ability to contribute metadata that is available to other users.</i></b></li> <li><b><i>A virtual research desk may be provided which customers can personalise, keep research notes, and save links to items of interest in collections.</i></b></li> <li><b><i>Overseas music reference items in General Collections will be scaled back significantly while NZ and Pacific reference items will be increased.</i></b></li> <li><b><i>Music items acquired under legal deposit may be accessed directly from public library listening/reading posts, using digital content and secure online access to duplicate the existing physical access services. Note this is a concept offered by Maven to NLNZ for consideration, and is not a planned change.</i></b></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>All Customers except Music Publishers</li> </ul>	<p>Access Modes</p> <ul style="list-style-type: none"> <li>On-Site</li> <li>On-Line (immediate viewing/use)</li> </ul>
<p>Collections / Resources</p> <ul style="list-style-type: none"> <li>All collections</li> </ul>	<p>Service Outputs</p> <ul style="list-style-type: none"> <li>People are able to gain immediate access to items and information of interest</li> <li>Usage of items is in a controlled environment, assuring preservation and legal requirements are managed</li> <li>Music recordings and scores provided under Legal Deposit can be accessed digitally from libraries nationwide</li> </ul>

<sup>7</sup> See Section 4.2 – Copyright Permissions

### 3. Content Loan

Customers loan content in order to access the item at a later date and in their own environment. The distinction between Content Reference and Content Loan is in the context and timeframe in which the item is used.

The period of loan and restrictions on use are guided by copyright provisions in the Copyright Act and access provisions in the National Library Act.

<p><b>Customer Offer: Take possession of an item held by NLNZ in order to reference or make use of it off-site.</b></p>	
<p><b>Change Summary:</b></p> <ul style="list-style-type: none"> <li>• <b>Standard loan services are unchanged.</b></li> <li>• <b>Choral and Orchestral Hire service may be re-homed.</b></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>• All Customers except Music Publishers, Destination Seekers and Cultural Tourists</li> </ul>	<p>Access Modes</p> <ul style="list-style-type: none"> <li>• Interloan, direct loan where applicable</li> <li>• On-Line (download for later use)</li> </ul>
<p>Collections / Resources</p> <ul style="list-style-type: none"> <li>• General Collections</li> <li>• Turnbull Collections under specific circumstances (for exhibitions, etc.)</li> </ul>	<p>Service Outputs</p> <ul style="list-style-type: none"> <li>• People are able to access items at a time and location that suits their purposes</li> <li>• Physical items are made available nationwide through public and other libraries</li> </ul>

#### 4. Librarian and Collector Assistance

Libraries and librarians have a dual role, in that they are an access mode for customers that use NLNZ services through them, as well as a customer in their own right. This section addresses the service needs of Librarians in acquiring and managing music collections, as well as in helping customers of NLNZ music services.

We also include under this heading the provision of expert advice regarding the preservation and management of music items which is sometimes requested by organisations and individuals who hold items or collections of heritage value.

<p><b>Customer Offer: Get information and expert advice on music librarianship and care of music heritage items; and assistance in serving local customers who require access to NLNZ services and collections.</b></p>	
<p><b>Change Summary:</b></p> <ul style="list-style-type: none"> <li>• <b>Assistance will be through traditional channels as well as through participation in forums, wikis, live help, blogs and webcasts.</b></li> <li>• <b>Libraries and collectors will be offered advice and assistance with digitising collections and items of heritage value.</b></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>• All Librarians and Collectors</li> </ul>	<p>Access Modes:</p> <ul style="list-style-type: none"> <li>• On-site and library visits</li> <li>• Phone, fax, email</li> <li>• On-Line – web, blogs, communities</li> </ul>
<p>Collections / Resources:</p> <ul style="list-style-type: none"> <li>• General Collections</li> </ul>	<p>Service Outputs:</p> <ul style="list-style-type: none"> <li>• Libraries are supported in providing music collections and services to the level they require</li> <li>• Customers of NZ and Pacific libraries receive local assistance with accessing NLNZ collections and services</li> <li>• Heritage libraries and archives receive advice about preservation and access of their collections, both in physical and digital formats.</li> </ul>

### 5. Engaging Experiences

The New Generation National Library strategy aims to attract more visitors to NLNZ, both on-site in the new building, and online. In order to achieve this, NLNZ needs to be able to attract and engage customers with services and experiences that have broad appeal.

<b>Customer Offer: Visit NLNZ to enjoy an experience that is both entertaining and informative.</b>	
<p><b>Change Summary:</b></p> <ul style="list-style-type: none"> <li>• <b>On-site and online experience-based services will be provided to customers.</b></li> <li>• <b>Public space in the new building is needed to offer music services from, potentially alongside other creative and artistic collections in a single creative experience “zone”.</b></li> <li>• <b>Services will be primarily self-service, digital and interactive.</b></li> </ul>	
<p><b>Target Customers:</b></p> <ul style="list-style-type: none"> <li>• Destination Seekers and Cultural Tourists</li> <li>• Musicians and Music Appreciators</li> <li>• All on-site and online visitors</li> </ul>	<p><b>Access Modes</b></p> <ul style="list-style-type: none"> <li>• On-site</li> <li>• On-Line</li> </ul>
<p><b>Collections / Resources</b></p> <ul style="list-style-type: none"> <li>• Turnbull Published and Unpublished Collections</li> <li>• Performance Facilities</li> </ul>	<p><b>Service Outputs</b></p> <ul style="list-style-type: none"> <li>• Increased engagement of New Zealanders and visitors with NLNZ music collections</li> <li>• Stimulation of interest and understanding of music, and NZ and Pacific culture.</li> </ul>

## 6. Event Staging

The New Generation National Library is expected to include a multi-purpose theatre facility. This will be used by NLNZ for its own public and private events, and will also be available for other government organisations, businesses and community groups to use.

<b>Customer Offer: Access to facilities for staging events involving live and recorded music.</b>	
<p><b>Change Summary:</b></p> <ul style="list-style-type: none"> <li><i>The current auditorium facilities will be recreated in the new building.</i></li> <li><i>The facility should be designed and equipped to support (along with its other uses) the staging of live music performances, video and film screenings.</i></li> <li><i>Performances may be streamed live over the Internet or recorded for download access.</i></li> <li><i>There will be no facilities provided for private music practise.</i></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>Government, Community &amp; Business</li> <li>Composers and Performers</li> </ul>	<p>Access Modes</p> <ul style="list-style-type: none"> <li>On-site</li> <li>On-line video (live and on-demand)</li> </ul>
<p>Collections / Resources</p> <ul style="list-style-type: none"> <li>Multi-Purpose performance facility</li> <li>Grand piano</li> </ul>	<p>Service Outputs</p> <ul style="list-style-type: none"> <li>Increased engagement of New Zealanders and visitors with NLNZ and music collections</li> <li>Stimulation of interest and understanding of music, and NZ and Pacific culture.</li> </ul>

## 7. Content Acquisition

When content is obtained under terms which are not purely commercial, this is considered a service because there is generally some motive and benefit for the party providing the content. Customer benefits might include freeing up their own storage space and resources; passing on responsibility for care and maintenance of a collection; or having items of personal importance protected in perpetuity.

In handling such acquisitions, NLNZ must consider its own needs in terms of collection policy and financial resources, as well as the needs of the customer.

Content may be provided through purchase, bequest, donation, subscription, negotiated access<sup>8</sup> or legal deposit. Acquisition can be physical or digital, on-site or online.

<p><b><i>Customer Offer: Provide NLNZ with your heritage items and let us take care of them for the benefit of future generations.</i></b></p>	
<p><b><i>Change Summary:</i></b></p> <ul style="list-style-type: none"> <li><b><i>Donated items will not be accepted unless they are in line with collections policy.</i></b></li> <li><b><i>Customers will be encouraged and assisted to submit digital content, including copies of heritage items in their possession.</i></b></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>All customers, particularly music publishers for legal deposit</li> </ul>	<p>Access Modes</p> <ul style="list-style-type: none"> <li>On-site and postal mail</li> <li>On-line – email, web upload, community</li> </ul>
<p>Collections / Resources</p> <ul style="list-style-type: none"> <li>Turnbull published and unpublished collections</li> </ul>	<p>Service Outputs</p> <ul style="list-style-type: none"> <li>People are encouraged and assisted to submit their New Zealand and Pacific music heritage items</li> </ul>

<sup>8</sup> To gain access to collections held by a third party, such as the Archive of Māori and Pacific Music at Auckland University.

### 8. Legal Deposit

Legal Deposit is related to content acquisition, but is considered sufficiently distinct in terms of customer motivation and services required to merit its own service category.

Legal deposit applies to published music recordings, scores, books and periodicals that relate to New Zealand and the Pacific.

The National Library Act states that NLNZ may provide increased access to published music if it has the permission of the publisher. To gain exposure leading to music sales, publishers may be motivated to allow NLNZ to provide more than 3 concurrent access copies, or allow samples of their music to be made available for listening and download on the NLNZ website – e.g. the first 30 seconds, one track from an album, or the first page of a music score.

<p><b>Customer Offer: Deposit your music with NLNZ to benefit from free sales promotion; have your music stored forever; and meet your legal obligations as a publisher.</b></p>	
<p><b>Change Summary:</b></p> <ul style="list-style-type: none"> <li>• <b>Legal Deposit of music will have a presence in the ground floor public area, and music experiences will be used to promote music submitted under legal deposit for purchase (online, or onsite).</b></li> <li>• <b>Music publishers will be able to submit music through an online portal environment.</b></li> <li>• <b>In submitting music, publishers will be given the option to approve additional access rights, such as making samples available on the Internet or allowing more than 3 concurrent access copies.</b></li> </ul>	
<p>Target Customers:</p> <ul style="list-style-type: none"> <li>• Music Publishers, including those who are Composers and Performers.</li> </ul>	<p>Access Modes</p> <ul style="list-style-type: none"> <li>• On-site and postal mail</li> <li>• On-line – digital upload</li> </ul>
<p>Collections / Resources:</p> <ul style="list-style-type: none"> <li>• Turnbull published collections</li> <li>• General collections (access copy)</li> </ul>	<p>Service Outputs:</p> <ul style="list-style-type: none"> <li>• Getting more publishers of music to submit their work under legal deposit.</li> <li>• Capturing a comprehensive record of New Zealand published music.</li> </ul>

## 5.4 Future Collections

There are three major music collections in NLNZ – the Turnbull Unpublished Collection (Archive of NZ Music), Turnbull Published Collection, and the Music General Collection. Under a Collections Policy which supports the New Generation National Library strategic direction, we expect the following future state for music collections:

*Changes to current situation are highlighted in italics.*

### Turnbull Unpublished Collections (Archive of NZ Music):

- Collections focus on items with a New Zealand and Pacific context, including:
  - papers of musicians and composers; and
  - unpublished sound recordings; and
  - archives of national music organisations
- *There will be more Pacific unpublished items held, and formal collaboration and access arrangements in place with the Archive of Māori and Pacific Music at Auckland University, as well as any other significant repositories of NZ and Pacific unpublished music items.*
- *Collections will be increasingly available for reference in digital formats, both onsite and online through services provided by NDL in consultation with music services staff.*

### Turnbull Published Collections

- Collections acquired through legal deposit will be supplemented by purchasing and other forms of acquisition to maintain a comprehensive collection of published New Zealand and Pacific music items.
- Published New Zealand and Pacific music will be digitised and available on-site and in public libraries for direct access by staff and customers (limited to 3 concurrent listeners to meet the provisions of the National Library Act).
- *The definition of what is “Published”, and therefore appropriate for inclusion in Turnbull collections will need to be revised. We believe that with Internet publishing and Web 2.0 it is no longer realistic or necessary to target the comprehensive capture all published content<sup>9</sup> that is by or about New Zealand and the Pacific.*
- *An increased quantity of Pacific published music items will be acquired for collections.*

### General Collections

- A basic level of overseas music reference resources will be maintained as context to support research into New Zealand and Pacific music.
- *The large existing overseas music collection exceeds current collection policy both in scope and depth of content. Public and stakeholder consultation regarding the future of the overseas music collections is required to inform future policy.*
- *Music resources will be purchased or subscribed to in digital form where available, in preference to the acquisition of physical resources.*
- *An increased quantity of Pacific music items will be held.*

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<sup>9</sup> For example, YouTube videos, music blogs, home-produced CDs. Many of these are published on international websites with no details about the author/artist, or country of origin.

## 5.5 Structure and Resources

This section outlines the proposed service delivery model and a high level organisation structure.

### Tiered Service Delivery Model

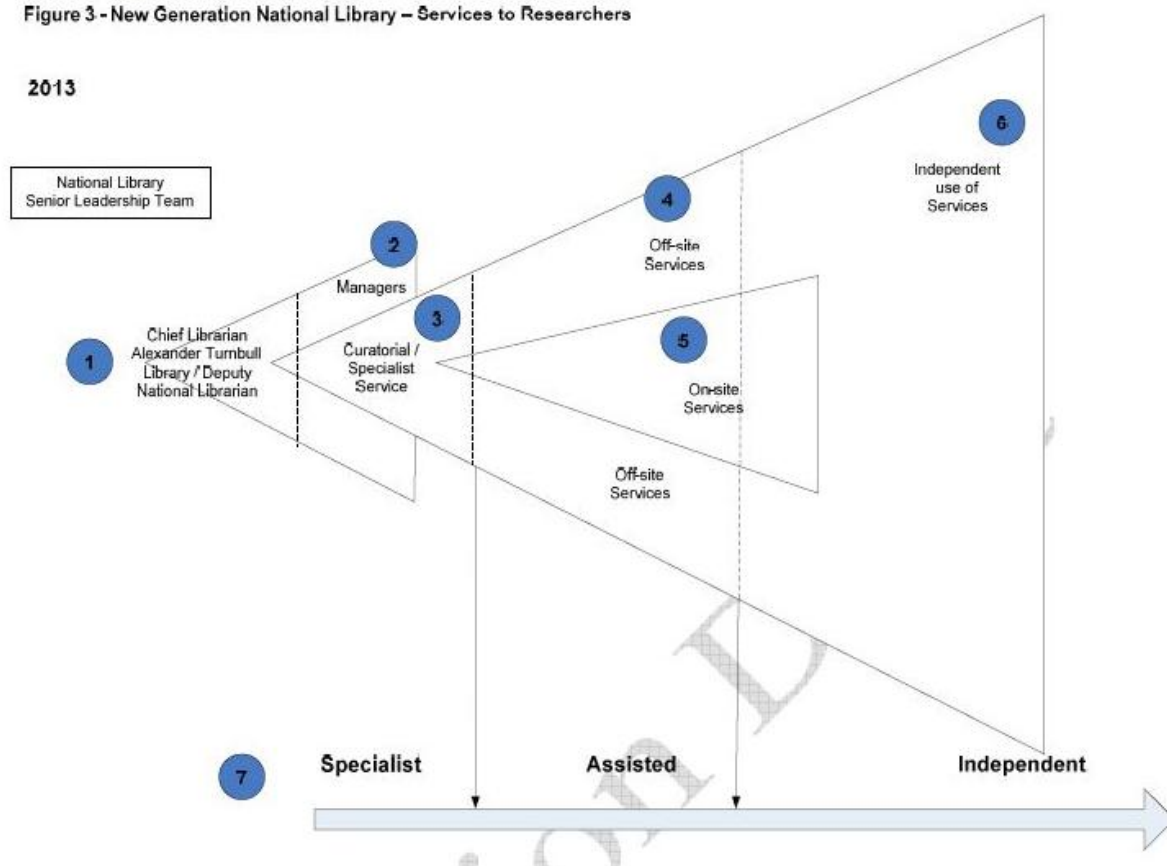
The Research Services Delivery Model discussion paper<sup>10</sup> recommended a model and an approach for delivering research services, the central elements of which are:

- Reduced focus on format with fewer boundaries between formats and collections.
- Aggregation of multiple fragmented on-demand service points to a smaller number of larger service points.

While the discussion paper was not specifically focused on music services, we believe the findings and the model proposed for Research Services are applicable. The diagram below is copied from the Paper, and illustrates the concept of tiered service delivery. For more information refer to the Discussion Paper.

Figure 5.5.1 – New Generation National Library – Services to Researchers

Figure 3 - New Generation National Library – Services to Researchers



Source: Research Services Delivery Model Discussion Paper, Debbie Dawson & Associates, May 2008

<sup>10</sup> Research Services Delivery Model - Discussion Paper, Debbie Dawson & Associates, May 2008

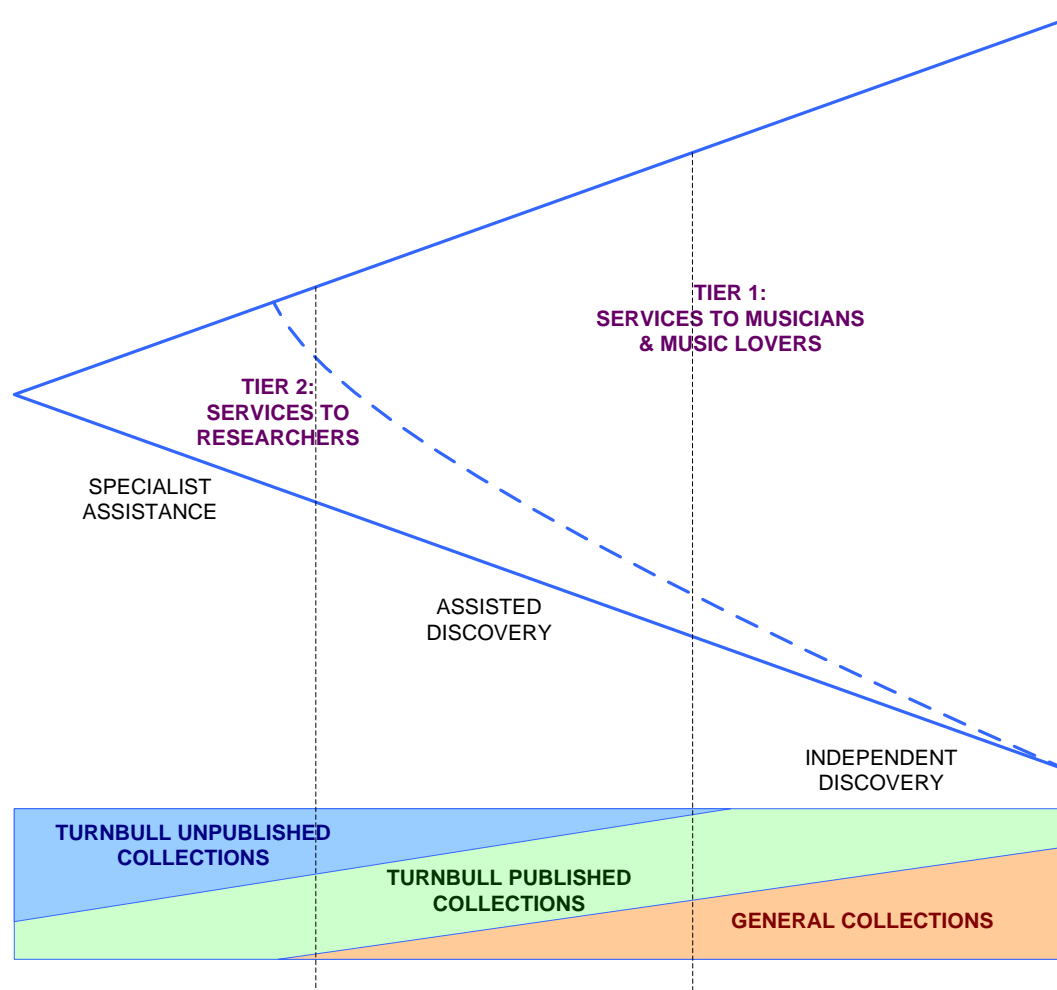
### Proposed Service Delivery Model

The proposed future structure for music services in the New Generational National Library comprises a two-tiered approach, based on services instead of collections. The two tiers are:

Tier 1: Services to Musicians and Music Lovers

Tier 2: Services to Music Researchers

The relationship of each tier to the three major collection areas is represented in the diagram below.



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**Tier 1 Service Delivery: Services to Musicians and Music Lovers**

Purpose:

- To connect musicians and music lovers to New Zealand and Pacific music, and make it easy for people to discover, listen, play and collaborate over music.
- To increase the visibility and awareness of legal deposit for music, and promote music that has been submitted under legal deposit to visitors.

Key features of Services to Musicians and Music Lovers include:

- Located in a high visibility public area with facilities that encourage visitors to discover and experience New Zealand and Pacific music.
- Aligned with General and Published Collections, but also providing access to digitised items from Unpublished Collections.
- On-site and on-line assistance available to get people started with self-discovery facilities, and provide specific assistance as required.
- Provides information and advice on legal deposit for music to music publishers

**Tier 2 Service Delivery: Services to Researchers**

Purpose: To enhance and support research customers' ability to leverage the resources of NLNZ, thereby:

- Adding to what is known and understood about New Zealand and Pacific music;
- Connecting more people to New Zealand and Pacific music heritage through books, exhibitions, documentaries and other published works based on Turnbull collections; and
- Creating new music that both draws from and adds to New Zealand and Pacific music heritage.

Other features and capabilities of Services to Researchers include:

- The service delivery function is aligned closely with the Turnbull Unpublished Collections (Archive of NZ Music), but is not exclusive to any one collection, and will have music specialist staff to work with and support the Music Archivist.
- Customers and staff are able to retrieve and reference digitised items from all music collections.
- Specialist New Zealand and Pacific music expertise is available to meet the needs of researchers of New Zealand and Pacific music.
- As well as serving research customers, advice and assistance will be provided to other customer types which require specialist music librarian expertise such as composers, libraries and collectors

## 5.6 Organisation Structure

### Future Organisation Structure for Music Services

The positions illustrated in Figure 5.6.1 are role representations, and are not meant to prescribe precise job functions or the number of FTEs required. Job sizing and role allocation will be required before implementing this conceptual structure.

The structure proposed aims to address the issues identified in the current situation and enable the delivery of services to customers in line with New Generation National Library strategy. Features include:

- Teams are customer-centric, not collection-centric, offering all key services that are relevant to their target customers;
- Teams should be made up of at least two individuals with music specialist expertise enabling teaming and mutual support for absences;
- Collections and services are uncoupled, with both physical and digital collections more accessible to all staff and customers in different areas (access to heritage items will continue to be managed appropriately); and
- New Zealand published music collections are made more visible and accessible to all customers.

Figure 5.6.1 – Proposed Structure & Role Representations

Note that the diagram below represents key roles and team structure, not FTEs or job titles.

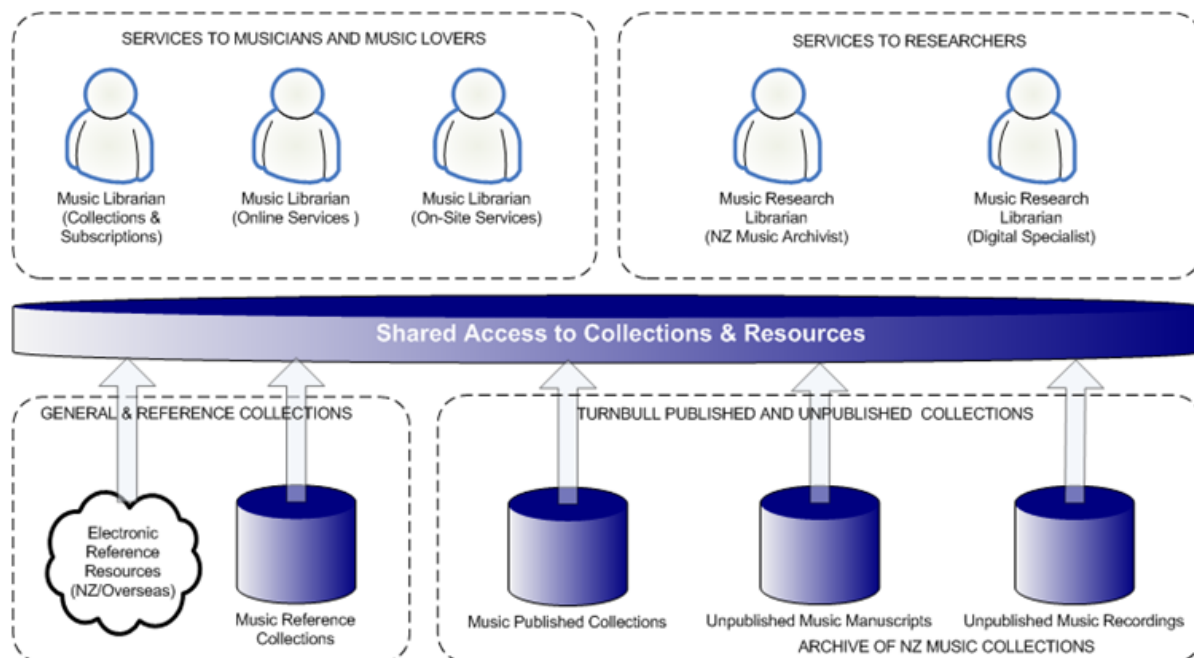


Table 5.6.1 – Roles and Service Functions

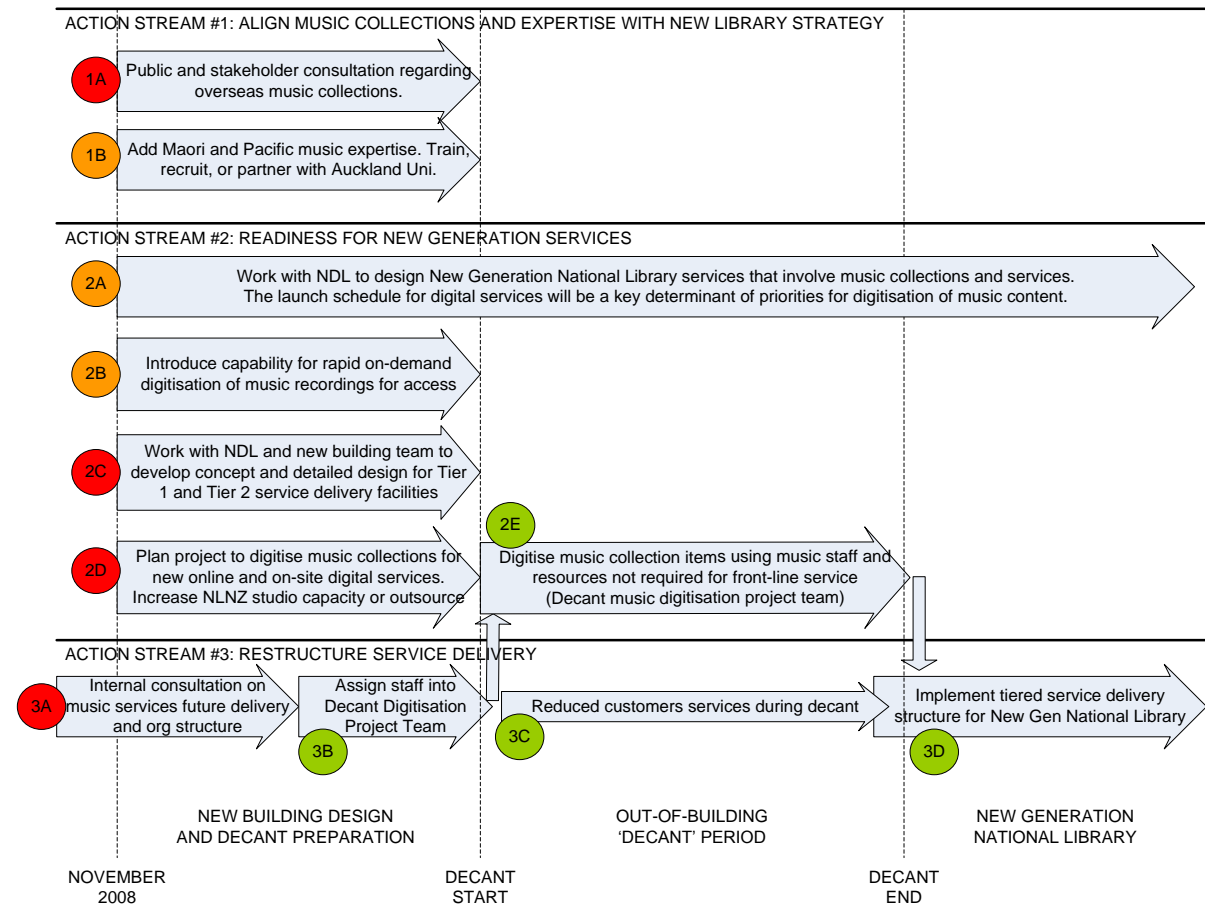
Role	Role Description	Research Assistance	Content Reference	Content Loan	Librarian Assistance	Engaging Experiences	Event Facilities	Content Acquisition	Legal Deposit
<b>SERVICES TO MUSICIANS AND MUSIC LOVERS</b>									
Managing Collections & Subscriptions	Managing the collections and subscriptions to ensure that the content available for reference and loan meet the current needs of customers and are consistent with collections policy.		✓	✓	✓			✓	
Interloan Service Support	Providing music specialist support regarding the loan of music formats.			✓					
Digital Access & Online Community Services	Meeting the service needs of digital access customers through online interactions – both individually and in communities. Liaising with NDL over the development of new digital and online services to ensure the meet music customer needs.		✓		✓	✓		✓	✓
On-Site Access & Experience Services	Meeting the service needs of onsite customers with engaging experiences, access to collections, and music as part of a “vibrant ground floor experience”. Supporting performance facility staff for events involving music.		✓		✓	✓	✓		✓
<b>SERVICES TO RESEARCHERS</b>									
Music Archivist and Lilburn Trust	Managing the collections and services of the Archive of New Zealand Music for access and preservation. Managing activities of the Lilburn Trust.	✓	✓	✓ *	✓			✓	
On-site Research Assistance	Providing on-site research assistance to customers of research services.	✓	✓		✓				
Online Research Assistance	Providing online research assistance to customers of research services – supporting online communities and individual researchers.	✓	✓		✓				
Librarian and Collector Assistance	Providing assistance to Librarians and collectors relating to collections, preservation, digitisation and other specialist music librarian activity. This role is expected to be shared across all music librarians according to individual expertise.				✓				
Managing heritage acquisitions	Liaising with donors and other non-commercial sources of heritage items in Turnbull collections.							✓	

\* Loan of items for exhibitions, etc.

## 6.0 Transition Approach

The diagram below outlines the priorities and critical activities required to progress from the current situation to the proposed future state.

Figure 7.1 – Transition Approach



## 6.1 Transition Priorities and Outcomes

#	Action Required (We need to...)	Outcome (So that...)
<b>PRE-DECANT: PRIORITY 1</b>		
1A	Conduct public and stakeholder consultation regarding future overseas music collections and services	Decisions regarding the scope and content of future music services are fully informed.
2C	Work with NDL and new building team to develop concept and detailed design for Tier 1 and Tier 2 service delivery facilities.	The facilities required for delivery of music services are included in the new building design specifications.
2D	Plan project to digitise music collections for new online and on-site digital services.  Increase NLNZ studio capacity, or outsource to gain capacity.	Collections are digitised according to a prioritised plan, taking into consideration access and preservation demands.  When new NDL services are launched the necessary music content is available in digital format.
3A	Undertake internal consultation on music services future delivery and org structure	Staff and management have opportunity to provide input to proposed changes.
<b>PRE-DECANT: PRIORITY 2</b>		
1B	Add specialist Māori and Pacific music expertise to music services staff by:  Formulate a plan for adding Pacific music to published and unpublished collections.  These may be achieved by: <ul style="list-style-type: none"> <li>• Recruiting or retraining staff and acquiring Pacific music; and/or</li> <li>• Partnering with the Archive of Māori &amp; Pacific Music for access to expertise and collections</li> </ul>	Increase Māori and Pacific customer focus for music service design and delivery  Increase the quantity and quality of Māori and Pacific music acquisitions
2A	Work with NDL to design New Generation National Library services that involve music collections and services.	New NDL services incorporate music collections, and meet the needs of music services customers  Plans for digital services are aligned with plans for digitisation of music content. Digitising the right content, in the right order to support new services.




2B	Introduce capability for rapid on-demand digitisation of music recordings for access	<p>Customers can access recordings in a timely manner (24 hours max)</p> <p>Process for on-demand digitisation for customers can be tested and refined before decant, when digital access will become more critical due to reduction in onsite services.</p>
<b>DURING AND POST-DECANT</b>		
3B	<p>Assign staff into Decant Digitisation Project Team 3 months or more ahead of decant start.</p> <p>Project team includes music services and NDL staff, focused on achieving significant progress in digitisation and metadata/cataloguing of music collections during decant.</p>	<p>A working relationship is established between music services and NDL.</p> <p>Project team has time to plan digitisation project ahead of decant period.</p>
2E	Digitise music collection items during decant period when onsite and customer facing service demands are reduced.	<p>Specialist expertise and collections knowledge of music services staff members is leveraged for development of digital collections.</p> <p>Staff members are able to gain skills and knowledge of digital content and services that will be critical for New Generation service delivery.</p>
3C	Reduced customers services in place during decant	Necessary due to building move, and frees up staff to focus on decant digitisation project.
3D	Implement tiered service delivery structure for New Generation National Library	Delivery of New Generation music services are supported by an organisation structure that is efficient and effective.

## Appendix I – List of Interviews

Date	Interviewee	Title	Organisation
5 <sup>th</sup> August 2008	Chris Szekely	Chief Librarian Alexander Turnbull Library	National Library of New Zealand
6 <sup>th</sup> August 2008	Roger Swanson	Manager, Reference Services Alexander Turnbull Library	
7 <sup>th</sup> August 2008	Alison Elliott	Director Content Services	National Library of New Zealand
7 <sup>th</sup> August 2008	Anne Anderson	Content Services	National Library of New Zealand
12 <sup>th</sup> August 2008	David Colquhoun	Curator of Manuscripts Alexander Turnbull Library	National Library of New Zealand
13 <sup>th</sup> August 2008	Clark Stiles	Curator of Printed Publications Alexander Turnbull Library	National Library of New Zealand
19 <sup>th</sup> August 2008	Bronwyn Officer	Senior Sound Conservator Conservation Services	National Library of New Zealand
20 <sup>th</sup> August 2008	Cathy Bentley	Music Archivist Archive of New Zealand Music Alexander Turnbull Library	National Library of New Zealand
20 <sup>th</sup> August 2008	Roger Flury	Music Librarian Music Room	National Library of New Zealand
26 <sup>th</sup> August 2008	Penny Carnaby	Chief Executive / National Librarian	National Library of New Zealand
28 <sup>th</sup> August 2008	Sue Roberts	University Librarian	Victoria University of Wellington
9 <sup>th</sup> September 2008	Elizabeth Hudson	Director	New Zealand School of Music
9 <sup>th</sup> September 2008	Diane Walker <sup>11</sup>	Deputy University Librarian University of Virginia Library	University of Virginia

<sup>11</sup> Visiting music librarian advising the New Zealand School of Music on their new premises

## Appendix II - Service/Customer Relevance Matrix

Service/Customer/Collection Relevance	Research Assistance	Content Reference	Content Loan	Librarian and Collector Assistance	Engaging Experiences	Event Facilities	Content Acquisition	Legal Deposit
<b>RESEARCHERS</b>								
Writers / Historians / Film Makers	T	T	G					
Genealogists and <a href="#">Whakapapa / Iwi</a>	T	T	G					
Exhibition Producers	T	T	T*					
<b>MUSICIANS AND MUSIC LOVERS</b>								
Composers	T	TG	G					
Performers	T	TG	G					
Teachers	TG	G	G					
Students	TG	G	G					
Music Lovers	TG	TG	G					
<b>OTHERS</b>								
Destination Seekers and Cultural Tourists	TG	T						
Librarians and Collectors	TG	TG	G					
Government, Community and Business	TG	TG	G					
Music Publishers								
 Service is core to this customer type	T	Turnbull collections focus						
 Service is relevant, but not core	G	General collections focus						
 Service not relevant	-	Service is not collection-based						

\*Turnbull is not a lending library, however items are sometimes made available for exhibitions and other special circumstances.