

**Toronto Music Library**

<b>Date:</b>	June 23, 2014
<b>To:</b>	Toronto Public Library Board
<b>From:</b>	City Librarian

**SUMMARY**

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The purpose of this report is to provide information to the Toronto Public Library Board on the feasibility of establishing a Toronto Music Library at Toronto Public Library.

The report reviews the current climate and demand for music services and collections in Toronto and other jurisdictions and describes the current music services, collections, and programs offered at the District, Neighbourhood and Research and Reference branches. The results of an environmental scan are provided in Attachment 1.

The report assesses scenarios proposed by the Board, and recommends a flexible, enriched, and responsive model for music services and collections that realizes the promise of Library service delivery – to offer what the user wants, when and where it is wanted.

The investigation determined that there is an opportunity to better position and promote awareness of the rich and extensive music service at the Toronto Reference Library and the community-based music services across the City. It also confirmed that the diversity of local community needs in programming, collections and services is effectively and efficiently being addressed through the current tiered-service model. While the existing branch infrastructure does not have the capacity for designating an existing branch or part of a branch as a Toronto Music Library without displacing existing and well-used community services, the trend in the library community is to house more in-depth music library services and collections in a music or arts department within a central library. In the case of New York Public Library, for example, a music division exists within a central research performing arts library, reflecting the great depth of collections available in that city.

TPL already has a rich, central music library service in the Arts Department of the Toronto Reference Library. It is supported by broad and deep collections, knowledgeable staff, specialized services and extensive programming. In keeping with TPL's tiered service delivery model, general music collections, programs and services are embedded in local communities throughout the branch network to most effectively respond to community interests and needs. The investigation has identified opportunities to enhance TPL's music services. For example, a move to better package and position music collections, programs

and services in a way that links them as TPL's virtual music library distributed across the city through the branch network would draw together all of the music offerings for the user. The investigation has also identified opportunities to enhance music services through incorporating spaces for music creation, practice and performance in building design, re-design and renovation. Enriched collection accessibility through a program to digitize music resources and the creation of a virtual site to collect and promote local music content and musicians would also be service enhancements that might be attractive properties supported by Foundation fundraising.

## **RECOMMENDATIONS**

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### **The City Librarian recommends that the Toronto Public Library Board:**

1. continues the music services centered in the Arts Department at the Toronto Reference Library to serve as a centralized reference and research collection of and about music, with related music services and music related programs;
2. continues branch libraries delivering music collections, services and programs to best meet community needs and interests;
3. requests staff develop and implement a packaging and positioning approach to the promotion and presentation of music services as a Virtual Music Library that would reposition Toronto Reference Library as a centre of music excellence and bring together in print and online a consolidated view of TPL's music collections, programs and services that will reflect the breadth and depth of the services available to users across the library system;
4. requests staff investigate options for augmenting and enhancing existing music services that could be supported through Toronto Public Library Foundation fundraising and could include, for example:
  - a. digitizing music collections
  - b. options for developing an online local music site that would collect current local music in digital format and promote local musicians, concerts and events;
  - c. addition of more concert pianos in branches to support community programming;
  - d. music creation tools in more branches;
5. continues to anticipate future trends and demand for music collections, programs and services and build capacity into future branch renovation and construction projects; and,
6. continues to monitor innovative music library services and build on the initial music creation spaces in the Digital Innovation Hubs in order to effectively respond to the changing environment for music creation and use.

## **FINANCIAL IMPACT**

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There are no financial impacts beyond what has already been approved in the current year's budget.

Some of the new music services identified as potential service enhancements in this report would require funding if they were to be implemented. Financial requirements and funding sources would be considered in any service investigations.

The Director, Finance & Treasurer has reviewed this financial impact statement and is in agreement with it.

## **DECISION HISTORY**

At its January 20, 2014 meeting the Board considered a Notice of Motion which asked staff to report back on the existing music collections and services at Toronto Public Library and the feasibility of establishing a Toronto Music Library:

Requests the City Librarian to report back to the Board on the existing music collections and services at TPL and the feasibility of creating the Toronto Music Library. This report to include a discussion of:

- a. the feasibility of designating an existing branch or part of a branch the "Toronto Music Library";
- b. the feasibility of amalgamating some music collections, including music itself and literature on music, and programming under one roof;
- c. examples from other jurisdictions, and their applicability to Toronto;
- d. a statement on the TPL Foundation's assessment on the potential for fundraising for this idea.

## **COMMENTS**

Library staff reviewed the current environment for music in Toronto and looked at industry and societal trends that need to be accounted for in the delivery of music-related services, programs and collections. They surveyed music services in libraries from other jurisdictions and documented the current state of TPL's music-related collections, programs and services. Summary information is presented below with more detailed information available in Attachment 1.

### **Toronto Music Environment**

The Library delivers service in a Toronto music environment that is rich, varied and multi-faceted. Library staff with music subject expertise report that Torontonians' interest in all kinds of music is broad and deep.

Music performances of all types take place daily in all corners of the City and at all levels, cutting across and often fusing cultures and genres. For example, there are at least 12

popular music festivals taking place this summer in Toronto and along with those, the Toronto Summer Music Festival this year celebrates early 20<sup>th</sup> century art music. As one example, there were 120 separate listings for classical, new music, and choral performances in Toronto in Whole Notes online listings for May 1 to 8, 2014. There are numerous community choirs and community orchestras that, through their regular concert season, provide opportunity for amateurs to perform.

Music is learned, studied, played and followed. Toronto is home to the Royal Conservatory of Music and academic programs in the history and performance of music are offered at the University of Toronto, York University, Seneca College, and Humber College. While public school music programs have been curtailed, community-based initiatives such as Sistema work hard to expose young people to music and provide an opportunity for them to learn and perform.

As noted in *Toronto Music Sector Collaborating for Competitiveness – Implementation Action 6*, November 18, 2013:

[http://www1.toronto.ca/static\\_files/economic\\_development\\_and\\_culture/docs/Sector\\_Report\\_s/ED27.2%20-%20Toronto%20Music%20Sector%20-%20Staff%20Report%20-Final.pdf](http://www1.toronto.ca/static_files/economic_development_and_culture/docs/Sector_Report_s/ED27.2%20-%20Toronto%20Music%20Sector%20-%20Staff%20Report%20-Final.pdf)

“Toronto is an international music city and the largest centre of music in Canada. It has a thriving music industry and a well-established and vibrant music scene that engages people across the city, attracts visitors and artists, and engages with other industries such as film, television, and fashion. The music sector is a significant industry and a major cultural asset within the city of Toronto.

The Canadian music industry is clustered primarily around Toronto and the Toronto Region making it one of the most concentrated music sectors in North America. According to a report, *The Great Musical North*, 2009, by the Martin Prosperity Institute, University of Toronto, Rotman School of Management, the Toronto music industry has a larger share of the region's employment than New York, NY and Austin, TX.”

The City has recently established a Music Advisory Committee (MAC), a Board of 30 music industry professionals, including musicians, venue owners and studio executives to discuss strategies for promoting Toronto as a music city.

## **Trends in Music Libraries**

An environmental scan was done in early 2014 to study current trends in public library music collections, both nationally and internationally. Summary information is provided below with fuller details in Attachment 1. Of the libraries studied, only one historically had a separate, distinct music library, which was later incorporated into a central library. All libraries have music collections, and their largest collections are usually housed within their central library.

Most of these central library music collections have amassed significant amounts of music in both LP and CD format over the years and continue to collect these formats. However, they are also beginning to offer streamed music through services such as Naxos Music Library

and hoopla; both of which are available at TPL. At this point in time; however, the quality and quantity of streamed music is still not on par with that of physical collections and many library users actively seek out CD and vinyl format materials for borrowing or listening.

There are many examples of innovative and forward-thinking approaches to the delivery of music services taking place in libraries. Libraries are providing new types of resources and opportunities to library users and potential library users. Partnerships with other cultural institutions are often created to develop and expand the services provided by music library collections. Examples of this expansion of service include offering a diversity of performance and rehearsal spaces that are constructed with acoustics and a positive user experience in mind as at the Philadelphia Free Library and Amsterdam Public Library. The Madison Public Library in Wisconsin has created an innovative online library of local music to share with the local community. All library card holders can stream music from the Yahara Music Library using a web browser or download albums in multiple formats to a variety of devices. Artist and album pages maintained by the library feature reviews, biographies, and information about upcoming shows, links to the musicians' websites, social media and online stores.

Libraries are also developing music creation spaces that combine both the analog and the digital. These "sound studios" offer playback technologies for LPs, CDs, digitized LPs and sound files, but also technology for making music, including notation software, composition software, audio editing tools, and even musical instruments and DJ mixing software and hardware (DOK Library, Delft, the Netherlands and the City Library, Stuttgart).

Finally, some libraries (New York and Boston for example) are beginning to actively digitize their music collections to provide 24/7 access to materials on both a local and international scale. Online digital access to collections includes prints, photographs, sheet music, programs and public domain audio content.

## **Industry Trends**

The environmental scan also confirmed that CD music sales are in decline as streaming and alternative ways to access music become increasingly popular. MP3 sales have also started to fall dramatically. Audio circulation is forecast to shift to online streaming in the coming years. Commercial services such as hoopla offer a broad range of digital music content. Hoopla currently has over 100,000 albums and another 100,000 are being added.

The Music and Video Collections Report to the TPL Budget Committee on June 3, 2014 reported a consensus among industry analysts that the CD format is declining. U.S. sales have fallen 75% from 2000, and it is not clear whether it will disappear completely. PricewaterhouseCoopers predicts a physical market (including vinyl) still worth \$1.4 billion in the U.S. in 2017, compared to a digital market of \$4.6 billion. And even with the huge growth in single-track downloads, consumers are still buying CDs – 42% of American adults in 2013 and 36% of teens, a 2% increase from 2012. In the U.K., the decline in CD sales in 2013 was less than half of that in 2012 and still accounts for 70% of the albums market.

As with DVDs, there is also the issue of equipment and habit. In March of 2014, Napster Senior Vice President, Thorsten Schliesche said that streaming services like his own “will never become the primary medium [for consumers]. Of course, it will be dominant, and will become more so over the next two years, but people have bought expensive equipment for their homes and will continue to buy CDs.” He later clarified this to say that “he believes it will take a while for streaming to become widely adopted.”

There is agreement that streaming is overtaking downloading, with iTunes March 2014 year-to-date download sales of both albums and tracks down 13% and 11% respectively. Streaming revenue grew 39% in 2013 in the U.S. and 51% worldwide.

These industry trends are reflected in the experience at TPL. TPL’s circulation of English CDs is dropping but less quickly than expected. Between 2008 and 2013 use declined by 14% to 949,000, but use of adult CDs actually increased by 1% in 2013. Children’s circulation has gone down by 50% and continues to decline. The market is no longer as segmented as it was and unique children’s musicians have been replaced by adult entertainers recording songs for the whole family.

## **Music Services in Other Jurisdictions**

### *Special Libraries in Toronto*

There are specialized music collections in libraries in Toronto but they are not generally open to the public: University of Toronto, York University, Humber College, the Royal Conservatory of Music, the Canadian Broadcasting Corporation and the Canadian Music Centre. Only the Canadian Music Centre, which has an extensive collection of Canadian recordings of music by member composers, provides limited public access to its reference collection.

### *Examples from Other Jurisdictions*

Of the 11 large and service-leading Canadian, American and European libraries reviewed, none has a standalone music library. Where they have existed in the past, they have subsequently been incorporated into a central library for service efficiency and user convenience. These findings mirror the experience at the Toronto Reference Library where a separate Music Department has over time been incorporated into larger units of service delivery (Performing Arts Department in 1996 and the Arts Department in 2013) to enhance effectiveness and efficiency.

In Canada, Vancouver, Edmonton, Montreal and Winnipeg libraries’ music collections exist as separate departments in their main libraries or are part of the general non-fiction collection in branches.

In the United States, staff investigated music services at Los Angeles, Chicago, Boston and New York public libraries as well as the Philadelphia Free Library.

Los Angeles and the Chicago public libraries deliver music services from a department in their central branches. Boston has a Music Department in their central library. In New York, the Music Division is located in the Library for the Performing Arts. While the collection

includes many historic scores and manuscripts, its curatorial mandate emphasizes capturing the creative output of contemporary composers. Part of its collection is the American Music Collection, which attempts to house almost every piece of classical and popular music published in the United States every year.

Both Boston and New York are actively working to digitize their historic music collections. Currently, NYPL has almost 12,000 items available online that include prints, photographs, sheet music and programs.

The Philadelphia Free Library established a Music Center at their central branch in 2008 in response to the rapidly changing recording industry. They focused on partnerships with cultural institutions and performance space in response to a dearth of such space in a city with a strong arts scene. Services are built around music appreciation and on creating informed listeners rather than creating musicians.

## **Europe**

Service directions emerging in some European public libraries point to fostering creation and emphasizing the role of the library as a community cultural centre. The DOK Library in Delft, the Netherlands, is a media centre that opened in 2007. It combines three distinct collections: music and film, literature and art. The space houses an array of innovative audiovisual resources, including “ipod” chairs with built in speakers and video screens for streaming and “Tank U” stations to download Bluetooth content to personal iPhones. The Library also has the DOK Studio, a mobile unit equipped with cameras, sound systems and editing programs that can be used to make documentaries and videos for online distribution.

OBA, Amsterdam Public Library’s central library, open 7 days a week and 12 hours a day, was created to be a cultural hub in the heart of the city. The library itself has over 600 computers available at all times and includes 50 multi-media work stations, a theatre, a radio station, conference rooms and exhibition space.

The Stuttgart City Library had a stand-alone music library that was established in 1955. With the new city library, the music collection has been incorporated into an entire floor of the new space. It is intended as a meeting point and centre for all music enthusiasts. The collection has a Sound Studio, playback technologies for LPs, digitized LPs, CDs and sound files as well as technology for making music, including notation software, software for scanning sheet music and composing.

## **TPL’s Music Experience**

Staff working with music collections and services throughout the system were consulted through a focus group to contribute their frontline experience on how our services are accessed and to identify any gaps in our current offerings. Some of their input included:

- There is a perceived value in featuring the music programs on the library’s website, perhaps by bringing both programs and collections together on a landing page and in promotional print materials.

- The environment of how music is accessed and consumed is changing. Free online access to public domain scores is becoming more widely used and may have an impact on the future direction of the score and sheet music collections.
- There is a renewed interest with the younger generation in access to recordings on vinyl records. There are often young people who seek out the Toronto Reference Library's music collection specifically to access content on vinyl.
- As streaming services become more pervasive, library users will need larger bandwidth to use these services.
- There is a voracious appetite for musical programming of all types and expanded musical programming is desirable.
- Staff identified the importance of maintaining a strong focus on the diversity of the City and understanding the different music-related needs of the variety of communities in Toronto - not just the western world canon of music, but also international, local and grass roots music.
- The disappearance of venues supporting all-ages popular music events, as well as a general decline in school music programs has created gaps in service across the city and has had an impact on how the public perceives and consumes the Library's services. Increasingly they look to the Library to provide performance venues and support music education at all levels. There is an opportunity to partner with more outside organizations to fill these gaps and to provide more musical appreciation/learning programs in partnership with organizations such as TSO and Tafelmusik.
- Given the scope and variety of music available in Toronto and performances by professional, semi-professional and talented amateur groups, TPL should consider when designing new buildings or renovating existing buildings, the need for: practice spaces; sound proof rooms; and spaces that provide the proper hardware and software that supports collaborative digital music creation and recording.

## **TPL's Music Collections, Programs and Services**

The needs and interests of TPL's users are extremely varied. There is demand for: a wide variety of print materials from the popular to the academic at all levels and across all subjects; for recorded music of all kinds; for varied programming that incorporates music performance and music appreciation and which speaks to local needs and interests.

### **Collections**

Music collections at TPL are broad and deep, are distributed across 99 branches and are embedded in the communities that use them. The collections consist of books, print scores and sheet music, and recorded music available on CD, vinyl, DVD and download/streaming services. The total print music collection, including books, scores and sheet music is approximately 108,600 items of which 28,000 items comprising books, sheet music and scores are in local branch collections. The collections are described in more detail in Attachment 1.

Given TPL's tiered service delivery structure, the largest collections of both current and retrospective music materials are available through the Research and Reference Division. TRL's music collection, begun in 1915, is the oldest and largest in a public library in Canada and is one of the country's major music repositories. It has been developed to meet the needs



of amateur, student and professional musicians, as well as music teachers, students and music enthusiasts. It is well known among and well used by all of these categories of users.

It includes 38,000 CDs, LPs and cassettes, 1,000 DVDs, plus an additional 14,000 LPs and CDs from the Clyde Gilmour collection. The Arts Department houses over 34,000 non-circulating books on all aspects of music and 38,000 music scores that include opera and musical theatre, secular vocal music (including popular music), music for specific instruments, as well as full orchestral scores and chamber music scores in parts.

Historical and archival collections, including a collection of 2,500 pieces of sheet music printed between 1890 and 1950, are housed adjacent to the music collection in the Marilyn & Charles Baillie Special Collections Centre. Taken together, these collections form what would be considered the music department in most large central libraries.

The music collection in the Languages, Literature and Fine Arts Department at the North York Central Library is the next largest with its 11,000 circulating CDs, 1,400 popular music scores and about 3,500 books on all aspects of music. A significant portion of the popular music collection is housed in the Teen Zone.

Music and books about music are widely distributed throughout the TPL branch network. Branch collections are developed in response to customer demand and reflect trends of interest to the public as well as trends in publishing. Titles are current and popular and there is an emphasis on biographies of performers, how to play and music instruction. Secondary areas of interest are curriculum support and lives of the composers.

Recorded music is available for circulation in the branches through CD collections that are available in all branches. They are reservable and can be moved to meet user demand and convenience. The largest collections are popular music, then classical followed by jazz. There are approximately 176,000 circulating CDs in the Branches and NYCL and another 24,000 available for reference use at TRL.

Of particular interest is the local music collection. Begun in 2006, this collection features music by independent artists mainly from Toronto and the GTA and is located at 20 branches.

Online resources available in all branches and remotely currently include the Naxos Music Library and hoopla which lets users borrow digital music and video.

## **Music Programming**

Music-related programming has a long history in Toronto Public Library. Programming is extensive, very popular, delivered throughout the City and varied amongst branches in response to the interests of the local community. Generally, programs are either music performance or music appreciation. Overall, the Library's music programs span the range of genres, from classical to jazz, calypso and rock and the international breadth reflects the City's rich cultural diversity. Partnerships with the Toronto Symphony Orchestra, Canadian

Opera Company, Canadian Music Centre, New Music Alliance and others have been key to providing excellent programs and access to cultural content across the City.

As well, musical events are often featured as part of cultural celebrations such as Black History Month, Asian Heritage Month or program streams such as the Thought Exchange series, Culture Days, March Break and the Summer Reading Club.

Local music concerts, known as Make Some Noise, are offered periodically in branches to promote the local music collection and local bands.

Like all library programming, tailoring content to meet local community interest meets with greatest success. Community programming also supports the initiative of the City's 2011 report *Creative Capital Gains –An Action Plan for Toronto* that seeks to ensure a supply of affordable sustainable cultural space in neighbourhoods throughout the city to ensure that all Torontonians have access to spaces to learn, play, practice, and engage with arts and culture of all forms.

## **Other Music-related services at TPL**

### *Spaces*

TPL's physical infrastructure supports the delivery of music programs and services. The TD Gallery at TRL provides a venue for showcasing the Library's collections. On February 8, 2014, *Coffee, Beer and Moshpits* opened, an exhibition of posters and ephemera documenting the popular music scene in Toronto from the 1960s to today. As part of this exhibit, complementary programming included a panel in the Appel Salon featuring musicians Murray McLaughlin, Lorraine Segato and Brendan Canning.

York Woods and Fairview both have fully-equipped theatres each seating 260 people. The Appel Salon at the Toronto Reference Library and the Auditorium and the Concourse performance area at the North York Central Library each have a raised stage, lighting and sound systems suitable for large music related programs. The Palmerston Branch has a space that accommodates 110 people lecture-style and the Oakwood Village Library and Arts Centre has an auditorium that seats 120; both can be considered simple performance or rehearsal spaces.

Overall, there are 33 rooms across the system of over 900 square feet. The acoustics, range of equipment available, seating and other factors vary considerably but the rooms can and have been used for music-related programming.

### *Music creation*

The new Digital Innovation Hubs provide another opportunity for music-related programming. The Hubs provide digital audio editing software, DJ mixers and portable recording equipment to support music innovation and creativity. Programming focused on music creation is starting to be delivered in various branches across the system. With the exception of the new Digital Innovation Hubs, TPL has not to date developed music creation facilities in its branches.

### *Music Practice Rooms*

TPL provides a limited number of music practice spaces (Toronto Reference Library, North York Central Library, Parliament and Parkdale branches) for which there is a strong demand. The spaces are fully booked and cannot be expected to meet the citywide demand. Good quality pianos are not generally available to the public in Toronto. The service is particularly popular with newcomers, many of whom live in apartments and condominiums where living circumstances may often make it difficult to practice at home. There has never been commercially-provided practice space in Toronto despite the need.

### *Concert Pianos*

A few branches, (Northern District, North York Central Library, S. Walter Stewart and York Woods) have grand pianos. They are a great resource for local branch programming and are in high demand for community concerts and recitals. Most of these pianos have been acquired through donations over the years.

### *Listening stations*

The newly renovated Arts Department at TRL has eight custom designed listening and viewing stations available for patrons to use the audiovisual components of the music collections. The listening stations offer a stereo amplifier, CD/DVD players as well as LP turntables and headphones.

### *TRL Audition Materials*

The Library maintains a service where plays and musical scores for productions currently in audition are reserved and made available to actors and musicians to use in the Library. It is a highly-valued service – aimed primarily at the high-level amateur/semi-professional theatres. The collection was developed to provide ready access to audition materials and has a loyal clientele of actors and musicians who have used it for many years.

## **Options for Establishing a Toronto Music Library**

Based on the results of the environmental scan and our understanding of current practice and trends in library music service delivery, a Toronto Music Library would include: a designated facility; virtual services such as streaming and downloads; digitized collections; content creation software and hardware; distributed programs, collections and services to reflect and respond to the diversity of local needs in Toronto communities. It is within this context that we assess the feasibility of designating an existing branch or part of a branch the “Toronto Music Library” and the feasibility of amalgamating some music collections, music performance and literature on music and programming under one roof.

A specialized Music Library would ideally include:

- significant retrospective and current print reference collections to support research and information services;
- a substantial circulating print collection;
- a substantial recorded music collection both reference and circulating and in all formats;
- dedicated staff with a high level of subject expertise;
- performance, lecture, practice and listening spaces with acoustical considerations incorporated into the design; flexible spaces that allow multiple uses;

- technology and the robust bandwidth to support music creation and music programming;
- extensive and extended hours to address the needs of the various user groups such as performers and music students;
- a downtown location that is accessible to transit, near potential and existing partner agencies;
- a mandate that includes supporting existing successful system-level collection development and programming initiatives and participation in developing new system-level initiatives; and
- a comprehensive promotional program that integrates TPL print, website and social media.

### **Option 1. Create a Standalone Toronto Music Library**

Based on recent capital construction and operating costs for a 15,000 square foot building, a basic music library would represent a minimum \$10M capital expenditure and an annual operating cost of at least \$1M. Both would put significant pressure on budgets that would not be commensurate with any significant gain in service.

The music environment is not static and as music streaming continues to grow, investigating significant financial resources into creating a standalone physical library space based around physical music formats would not seem to be warranted.

The costs of this option when measured against the additional benefits it would provide to the delivery of music services do not support the option. An approach based on designing for flexibility and agility to adapt to the changing environment would be an effective way to address the appetite for music library services in the public library community

### **Option 2. Designate an existing branch or part of a branch the Toronto Music Library**

TPL's branch network will soon reach 100. A review of this infrastructure was undertaken to see if there was capacity anywhere to accommodate a new Toronto Music Library. There is no surplus space in any of the branches. To the contrary, branches are already under space pressure to provide the range of library services expected of today's public library. Program spaces, computers, computer learning centres, zoned spaces for defined customer groups for example, have all needed to be added into finite physical spaces. Designating an existing branch or part of a branch the Toronto Music Library would require significant expenditure to retrofit and renovate to the level required. It would permanently reduce or eliminate some of the existing library services offered to the community in which the branch was situated. The complete range of existing services could not be offered to the same level or scope in a smaller space and the space occupied by the Toronto Music Library and the space occupied by the branch would each need to be renovated. To have two library services offered from one building has the potential to be confusing for customers, especially if the music library service kept different hours than the more standard library service. Because of the level of staff expertise required to operate a specialized library service, efficiencies in staffing would not be achieved. Staff working in the local branch could not necessarily be assigned to work in the Toronto Music Library.

Previous attempts to provide specialized library services in a community branch have proven unsuccessful. For example, the plan to have Lillian H. Smith designated a children's services branch only and the Spaced Out Library had to be abandoned when their respective communities objected to the loss of full community library services.

Given the space limitations and potential negative impact on community library services, this option is not recommended.

Related to this option was the request for staff to consider the feasibility of amalgamating some music collections, including music itself and literature on music, and programming under one roof.

The Performing Arts Department of the Toronto Reference Library and the Language, Literature and Fine Arts Department of the North York Central Library already achieve this objective. They house significant collections of recorded music, literature on music, and scores and sheet music. Both provide extensive music-related programming.

The range of music programming offered in Toronto Public Library could not be accommodated in one location and attempting to do so would be contrary to the City direction of making access to culture wide spread.

### **Option 3. Build upon and Enhance Existing Music Services**

Music is ubiquitous in the Toronto Public Library. It has a strong, diversified, community-based music library service incorporating collections, programs and services. TRL is in effect TPL's central music library. It meets most of the requirements identified as desirable for a Music Library. It has significant retrospective and current reference collections and some popular circulating collections. These collections are augmented by reservable system collections. It is centrally located on two subway lines, has extensive service hours and dedicated staff with extensive subject knowledge. It has performance, lecture, practice and listening spaces. In the Digital Innovation Hub, it has a nucleus of music creation tools.

This review has indicated however, that there are steps that could be taken to expand and enhance these services.

Music services at TRL could be rebranded as a music library within the Arts Department to raise awareness and increase use of its very significant resources.

By positioning and packaging TPL's music collections, programs and services, in print and online, the fulsome nature of the existing services could be highlighted for increased user awareness. In effect, the presentation and promotion of music services as a body would provide the user with a "virtual" music library from which they could select the components of most interest to them at any given time. This has been an effective tactic in effectively packaging other services such as small business and personal finance for example.

There are a number of enhancements to music services that could be further investigated:

- Digitization of the historic sheet music collection and converting some performed music to digital format would make important Canadian material available digitally and would contribute to the preservation of the original material;
- Creation of a local music website that would collect digital versions of local music production, provide information about musicians and concerts could be a valuable extension of TPL's local music collection and concerts;
- Incorporation of music creation tools in future Digital Innovation Hubs and development of more sophisticated music creation spaces that could be incorporated into branch renovations; and
- Increasing music practice and performance space through branch renovation projects.

The 2012-2014 Fundraising Priorities approved by the Board identify support for discrete components of the Research and Reference collections, digitization initiatives, and for the Digital Innovation Hubs as funding opportunities. The Foundation has initiated targeted asks for the current Performing Arts Collection, including the music collection component although to date no funding support has been confirmed.

When consulted about this report, the Foundation has assessed that enhancing and raising the profile of the rich and extensive music service at the Toronto Reference Library through the above initiatives would provide a compelling, specific fundraising opportunity, in full or part, depending on the scope and costing associated with each initiative.

## **CONCLUSION**

TPL's dispersed collections, programs, and services work well and reflect and respond to the diversity and very different needs of local communities in Toronto. Spaces and technology with attendant programming to foster creation, performance and practice are needed; there is an opportunity for the library in these areas. Embedding these in local communities is most effective for customers and is in keeping with the direction set by the City of Toronto.

Current library models favour music as part of arts collections or, less often, as a separate music department in a subject-divided library.

Service development in other libraries is moving toward programming streams such as performance and appreciation and music creation through providing technology and instruction. Collections are being digitized and music is being made available from libraries through streaming and downloading services.

User experience models are changing. Access to recorded music is widely available through multiple formats and the trend is moving away from accessing music through physical formats such as CDs and players to accessing through online streaming services. There is a small and persistent customer base for vinyl and CD formats, which continue to appeal to serious listeners.

The recommended course of action is to build upon existing music services; recognize and promote TRL as our central, specialized music library resource; package and promote TPL's

music services as a whole; investigate opportunities to enhance existing services through capital renovation and new services funded, at least in part, through Foundation support.

## **CONTACT**

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## **SIGNATURE**

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Jane Pyper  
City Librarian

## **ATTACHMENTS**

Attachment 1: Toronto Music Library Supplementary Information