



International Association of Music Libraries, Archives and Documentation Centres: United Kingdom and Ireland Branch

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IAML(UK) Annual Report 1996

President's Report: Roger Taylor

The Barnes & Mortlake Times is, one must admit, not normally essential reading for the music librarian. Yet its headline "Libraries under Review" [July 12th 1996] heralded a quite extraordinary demonstration of the value placed by our users upon the services we provide. Extraordinary, because this was spontaneous and obviously heart-felt. The post held by the longest serving London public music librarian was threatened with deletion within a "management restructuring". A spotlight of attention was swung by IAML(UK) upon those in politics and management who, with recourse to time-travelling, prefer a Morlock-like attitudinal world of darkness and inhibition.

This is but one example of the economies borne of evident overall underfunding which music librarians have good cause to view with disproportionate alarm. Ours is not a segregated world of Wellsian Eloi-ist utopia: we exist within the total panoply of library provision within this country. Indeed, the universality of music itself requires us to recognise our international role as explorers, accumulators, custodians, documentors, promoters, facilitators and providers of the means by which music is ultimately created, appreciated and enjoyed. It is in the nature of our work to recognise the value of music. The world at large values music too, but often without understanding or appreciation of the means by which music finds its way into so many facets of human existence. Our work is rarely headline-catching: indeed a journalist has condemned us as "not very sexy..." Herein rests an essential problem of perception amongst our library colleagues, managers, political masters, the media, and perhaps society at large. They would all bemoan the inevitable consequences of our demise. It is therefore a responsibility of IAML(UK) to effectively demonstrate our significance by avoiding sectoral exclusivity.

"Music adds £2.5 billion to British Economy" screams a headline late in 1996 regarding the launch of *The Value of Music*, a report commissioned by the National Music Council [*Classical Music*, December 21st 1996]. £3.4 billion is identified as total U.K. domestic spending on music. 115,200 people work full-time in British music, with at least 160,000 actively involved in its creation and distribution, and 600,000 identified as active in voluntary or

amateur music-making. We of course need no convincing about "the value of music", but this cuts little ice with those in politics and government whose fiscal policies filter down to us, through general library provision, as surely as rainwater drips from stalactites. The cold world of economics is an unsympathetic environment for the advocates of music. We still encounter those who regard music as exclusive, recreational, discretionary, and peripheral.

These are the views facing IAML(UK) as it seeks to represent music librarianship at all professional levels, local, national, or international. As public expenditure is squeezed in all directions, it becomes all the more difficult to influence the actions of others or ourselves to initiate the development of our profession from which benefits would so surely flow. Our participation did ensure that music librarianship was represented at a major "agenda-setting" Public Policy Management Programme seminar, *The Future of Library Services* (London, January 1996). We have closely monitored U.K. and international copyright developments. Written submissions have been made to the Audit Commission (regarding its *Consultative Draft of a Specification for the Library and Information Study*); The Rt. Hon. Gerald Kaufman, MP, Chair, Select Committee on National Heritage (in response to publication of its report, *Funding of the Performing and Visual Arts*); and to The Rt. Hon. John Cunningham, Shadow Secretary of State for National Heritage (upon the occasion of a review of its cultural policies by The Labour Party).

Efforts (as yet unresolved) have been made to seek clarification from the Department of National Heritage regarding the eligibility of music libraries for funding by the National Lottery. News that an English County Council had successfully acquired (albeit modest) Lottery funding towards the costs of music catalogue automation *plus* multiple-copy printed music acquisitions [*Library Association Record*, 98(9), September 1996, p.450] was accompanied by a statement that since a music service "...lies outside the core service as defined by the DNH last year, it is clearly eligible for Lottery funding." While any additional funding is to be welcomed, there are profound implications contained in the assertion about "core service" for the status of music library provision in all State-funded contexts. As an Association of its members, working without any paid secretariat, we do without doubt have a record of extraordinary achievement by dint of the efforts of our own members working voluntarily in their own time.

A highly successful Annual Study Weekend was organised at Bristol University in April. While very much a Committee success, particular acknowledgement is due to outgoing Chair, Susi Woodhouse (not least for organising a memorable Annual Dinner aboard the S.S. Great Britain). The International Standard Music Number [ISMN] is a long-term development initiated by IAML(UK) which has achieved international recognition during 1996. Agreement was reached in September 1996 for U.K. participation, and IAML(UK) congratulates The Music Publishers' Association on assuming the role of U.K. Agency for ISMN. The continuing commitment of the Branch regarding international outreach is undimmed, and is fully described elsewhere in this Report.

There are inevitably limits, however, of achievement without

appropriate external funding. IAML(UK) has continued to promote a national strategy for effective music library provision. This remains embodied in the research conducted by IAML(UK) in 1993/94 and published as the *Library and Information Plan [LIP] for Music: Written Statement* [IAML(UK), 1994; ISBN 0 9520703 1 6]. As months and years have passed, IAML(UK) and others have sought to develop some of the Music LIP's 53 recommendations: elsewhere in this Report Pam Thompson (Convenor, Music LIP Development Group) describes its progress. Yet it has been acknowledged throughout that substantial progress could be achieved only by a co-ordinated and effectively funded national strategy. Hopes were high of the eagerly and long-awaited Library and Information Council [LIC], particularly when, in October 1995, it invited a funding application for a Music LIP Development Office. As a model summary of our aims and objectives, the text of the (ostensibly initial) brief outline of our application (as requested by LIC and prepared with laser efficiency by Pam Thompson) appears in full as an Appendix to this Annual Report.

It is pleasing to acknowledge the progress of major development projects affecting music librarianship. Project EARL (Electronic Access to Resources in Libraries), public-library based and British Library funded, is exploring ways in which the Internet can be used to maximise access to existing public library resources. Work is undertaken in Special Interest Groups, and IAML(UK) is a partner in a Music Task Group led by Westminster City Libraries (Susi Woodhouse and Ruth Walters) with initially Berkshire County Library (Chris Muncy) and Staffordshire County Library (Andrew Baker).

Project BARM (Building a Regional Music Resource) has been proposed by the Royal County of Berkshire with LASER as partner, and consultancy support regarding standards from the London Borough of Kensington and Chelsea and the City of Westminster. Resourced by the Development Funding for Public Libraries scheme of DNH, its objectives are described by Chris Muncy (Berkshire Cultural Services Senior Music & Drama Librarian, in an article to appear in *Brio*, 34/1, Spring/Summer 1997) as "...the initial stage for the development of automated access to the printed music resources of the South East region and ultimately to national resources. The aim was the creation of a printed music database... to deal with all printed music, not just classical, but also jazz, shows, pop and rock."

Significant for music sets provision is the project similarly resourced and developed by West Midlands Regional Library System [WMRLS] to create a MARC catalogue of vocal sets in its region which could become a prototype for a National Union Catalogue of Vocal Sets. A scoping meeting convened by WMRLS in October met with universal support from all regional library systems. With modest continuation funding, this is now entirely achievable. More problematical, perhaps, will be the achievement of balanced provision nationally and equitable national interloan access. Attempts to achieve a consistency of interloan remuneration have failed to persuade those authorities concerned to abandon their unilateral loan fees which effectively remove them, and their users, from an overall national interloan mechanism.

IAML(UK) is pleased also to support individuals' initiatives. A model

of vision, dedication and single-minded perseverance is the work by Noëlle Mann (Prokofiev Archivist at Goldsmiths College, University of London) to establish a Centre for Russian Music. Planned to open in 1998 and be fully functional by 2000, it will include the largest repository of Russian music outside Russia, act as a centre of study and research, and offer an information and advisory service. A detailed report by Noëlle of this most ambitious project appeared in *Brio* [33/2, Autumn/Winter 1996, pp.95-103].

IAML Conference 2000

It was in 1995 that the Branch affirmed its invitation to IAML to host its international conference in U.K. in the year 2000. An Assessment Group met (February 1996) to consider a venue, and Edinburgh quickly emerged as the favoured location. We subsequently confirmed accommodation, conference facilities and our favoured dates — August 5th-11th 2000, the week immediately prior to that year's Edinburgh Festival. Site visits in July clarified many further details and brought together for the first time the newly-established Management Committee and Advisory Group of colleagues from Edinburgh and Glasgow upon whose advice and assistance we will be so dependent. Their presence, and our recognition of the value of local support, had been a key factor in venue choice. At the July site visits in Edinburgh, and at the Executive Committee meeting the next day in London, we were delighted to welcome Alison Hall from Ottawa, Secretary-General of IAML. Such is the popularity of Edinburgh that it will be necessary to complete many more arrangements during 1997. We are indeed fortunate that such a strong local team needed little persuasion to become so enthusiastically involved.

Cuts and Economies

The squeeze on public expenditure has continued unabated during 1996 with inevitable consequence upon music library provision both national and local. Far from immune has been The British Library, now undertaking its removal to the new library at St.Pancras where it will concentrate on its core services. With no additional funding for the costs of removal and a further reduction of its basic grant-in-aid, economies have been forced upon staffing levels and service provision in all departments including the Music Library. It has announced that it can no longer maintain its support of the RILM music monograph abstracting service. 1996 has witnessed the termination of POPSI, its popular song indexing service developed at the Lending Division at Boston Spa. In any national strategy for music library provision, The British Library should play a focal role, enhanced by its relocation to St.Pancras. Developments in 1996, however, give great concern to IAML(UK) with little prospect of improvement in the foreseeable future.

A major casualty of 1996 was the demise in July of the National Music and Disability Information Service [NMDIS]. There could scarcely be a clearer demonstration of investment paucity in British library provision. Originally from 1978 the Music Advisory Service of the Disabled Living Foundation, it survived the demise of DLF in 1990 and relocated at Dartington Hall in Devon. As a registered charity, NMDIS never enjoyed a permanent funding solution. Its

indefatigable Director, Laura Crichton, spent as much time seeking money as answering over 1300 enquiries each year. Finally in 1996, in need of a minimum £25,000 to continue, seventy funding applications brought in just £2000. The Trustees, facing bankruptcy, had no alternative than to close down. Requests for Government funding had fallen between Ministerial departments — Health, Education and Heritage. Major corporate sponsors could see little opportunity for publicity payoffs. Business tycoons whose fortunes were built within the music industry turned their backs. Even the Arts Council of England, which less than a year before had provided investment funding for an automated catalogue, could not expedite even the minimum funding necessary for a one-year continuation during which a National Lottery application could have been formulated. At least its archive has not vanished: it has been taken over by Sound Sense — The National Community Music Association. Lost is the expertise developed by Laura and her team at Dartington who were so effectively able to exploit the materials held. Sound Sense is however to be congratulated, and time will tell whether it can emulate the service offered by the lamented NMDIS.

Elsewhere, economies unavoidably continue to adversely affect music library provision, and the Branch has made representations at the invitation of local post-holders. Partial success resulted at Birmingham University where a restructuring threatened to delete the post of music librarian — this in one of the most significant academic music collections in the country. The protests of IAML(UK) and others prompted a reappraisal and the university authorities did retain the specialist post, albeit on a reduced grading. Concerns increased regarding the immediate and long-term effects of local government reorganisation upon music library provision. Circumstances and timescales vary to an extent that renders any co-ordinated response extremely difficult, and it is especially difficult to counter proposals borne of economies forced upon Local Authorities by reductions in central Government funding. The situation at the London Borough of Richmond-upon-Thames gave rise to particular concern since the threatened post (titled "Audio Visual Librarian") was actually funded in total by income earned from audio and video loans. A Press Release was issued by Ruth Hellen, IAML(UK) Press & PR Officer: "In these days of 'quality' and customer care the decision to axe this post seems counter-productive. The reason given is that economies must be made. The loss of a music specialist's expertise will lead to a poorer service and Richmond people will be the losers". Leading articles in the local Press brought a stream of protest from library users: "Music Library Restructure Hits Sour Note", "Music Librarian Faces Axe", "Don't Sack our Music Librarian", "Music Librarian Performs a Vital Service". At the end of the day economics ruled, the post is to be deleted in 1997 and the expertise of an experienced and dedicated professional lost.

Membership

Everything we achieve is by our own efforts. IAML(UK) is testimony to the active participation of an extraordinarily high proportion of its membership, indicative of the importance ascribed to its activities by the U.K. community of music librarians. The Association is sincerely grateful to those who have completed terms of service

undertaken so capably — **Paul Andrews** (Documentation), **Peter Baxter** (Documentation), **Chris Bernet** (Documentation and E.T. Bryant Memorial Prize), **Pat Bunting** (Local Representative, Conference), **Jane Harvell** (Trade & Copyright), **Peter Horne** (Standards), **Malcolm Jones** (Finance & Administration), **Ian Ledsham** (Acting Chair, Courses & Education to October), **Pat Napier** (Documentation), **Joan Redding** (E.T. Bryant Memorial Prize), **Helen Risdon** (Executive Minutes Secretary), **Janet Smith** (co-option to Executive Committee and Convenor of the Standards Project Group) and **Pat Tipler** (Conference).

IAML(UK) is likewise grateful to those who are newly appointed — **Kathy Adamson** (Secretary and Marketing Co-ordinator, IAML Conference 2000 Management), **Julian Allen** (Library, from Courses & Education), **Chris Banks** (Finance & Administration, IAML Conference 2000 Management) **Andrew Bennett** (C.B. Oldman Prize), **Almut Boehm** (Documentation), **Julie Crawley** (Elected Member, Executive and co-option to Documentation), **Rosalind Cyphus** (Documentation), **Margaret Brandram** (Secretary, Courses & Education), **Jane Harvell** (Executive Minutes Secretary, from Minutes Secretary, Finance & Administration), **Malcolm Lewis** (Documentation), **Peter Linnitt** (Minutes Secretary, Finance & Administration), **Kirsteen McCue** (Local Representative, Conference), **Stephen Morgans** (Sponsorship Co-ordinator, IAML Conference 2000 Management), **Alan Pope** (Chair, Conference), **Richard Turbet** (Events Co-ordinator, IAML Conference 2000 Management), **John Wagstaff** (Documentation), **Kenneth Wilkins** (Treasurer, IAML Conference 2000 Management) and **Nicholas Williams** (E.T. Bryant Memorial Prize).

Susi Woodhouse merits special mention. She has a long record of achievement, including research for the Music LIP, Publications Officer, and more recently Chair of Conference Committee. In 1996 she did not seek re-election to the Executive Committee, but we are delighted that she continues to serve as Library Association representative. Acknowledgement is due also to the members of three Project Groups which were discontinued in 1996, the International Conference 2000 Assessment Group, the LA/BPI Consultation Group and the Standards Project Group. Lest it be imagined that the IAML(UK) workload was lessening, further acknowledgement must be made of those who have been appointed to the new IAML Conference 2000 Management Committee and the IAML 2000 Advisory Group.

The burden of much Branch work is borne by Officers. Particular thanks are due therefore to **Lisa Bryden** who stood down from the Executive Committee as Membership Secretary (having served also on the C.B. Oldman Prize Committee), and to **Rachel Ladyman** as Education Officer. We are extremely grateful to **Siobhan Ladyman**, who has launched herself into the roaring forties of Membership Secretary, and also to **Richard Buxton** who, having served from May as Secretary to Courses & Education, berthed gently late in the year into the Education Officership (as well as serving as Convenor, E.T. Bryant Memorial Prize).

The Branch is indebted to those who have continued as Officers — **Kathy Adamson** (Newsletter Editor), **Paul Andrews** (*Brio* Editor), **Adrian Dover** (Statistical Survey), **Alex Garden** (Publications),

Ruth Hellen (Press & PR), and **Malcolm Lewis** (Immediate Past President), as well as to **Roger Crudge** and **Liz Haldon** as Honorary Auditors. Special tribute is due to **Margaret Roll** whose formidable work and valued advice as General Secretary is greatly appreciated, and to **Kenneth Wilkins** in his fifth year as Treasurer. In this most onerous of Branch duties, Kenneth has proved himself supremely capable in all aspects of the management and presentation of Branch funds. His sound judgements and advice, delivered with a quiet modesty, engender great respect for the financial strength that the Branch has achieved. We are fortunate to benefit by his expertise and dedication.

Congratulations are extended by the Branch to those members — both in Edinburgh — who have retired during 1996, **Lorna Mill** and **Pat Napier**. It is to our benefit that both Lorna and Pat are retaining their involvement with the IAML 2000 Advisory Group. Congratulations go also to two eminent colleagues whose work for the Branch was so deservedly recognised at the 1996 Annual General Meeting by the award of Honorary Memberships — **Roger Crudge** and **Pam Thompson**.

The Branch expressed its condolences upon the death on October 8th 1996 of the eminent musicologist **Harold Watkins Shaw** and it was represented at his funeral. Dr. Shaw was honorary librarian of St. Michael's College, Tenbury from 1948, and from 1971 to his retirement in 1980 Keeper of the Parry Room Library at the Royal College of Music.

Prizes

The C.B. Oldman Prize

This is awarded annually by IAML(UK) for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom. In 1996 the Branch was pleased to award the Prize to **Richard Turbet** for his *Tudor music: a research and information guide* (New York: Garland Publishing, 1994; 0-8240-4296-4. Music Research and Information Guides, vol. 18).

The E.T. Bryant Memorial Prize

This is awarded annually by IAML(UK) and The Music Libraries Trust to a student, or a librarian within the first five years of music librarianship, for a significant contribution to the literature of music librarianship. In 1996 we were pleased to award the Prize to **Richard Bolton** for his MA dissertation, *An investigation into the purpose and benefit of music provision in the public library service, with attention to current issues* (University of Sheffield, 1995). A copy of his work has been deposited in the IAML(UK) Library.

Library and Information Plan for Music: Pam Thompson

The optimism of the Music LIP Development Group at the end of 1995 must in retrospect seem misguided. We have had little to discuss in 1996 beyond disappointment that no response arrived to our application to the Library and Information Commission [LIC] for funding [*viz.* Appendix] apart from a telephoned acknowledgement

of receipt. Other documents from LIC have since been received and responses made to it in which reference was made to our application. While understanding that the gestation of its various committees and objectives required time, we do not comprehend its curious unwillingness just to say "no".

Research for the LIP is at risk of becoming outdated, particularly in the light of extraordinarily swift changes of recent years in every library sector and areas of library co-operation. It did enable us to set the seeds of a national strategy for music library development, delineate options for development and outline many areas needing further research and practical work. None of this was wasted, much remains valid. But there is dismay that limited Government funding so often goes to consultants whose reports change little and effect less. The project application submitted to LIC was planned to provide a boost to the development of a national strategy and resources to pursue activities which those working in IAML(UK) find increasing difficult to achieve in their free (*sic*) time.

It is testament to the work of IAML(UK) and The Music Libraries Trust [MLT] that so many of the 53 recommendations in the LIP Written Statement have been addressed and forwarded. The latest achievement by MLT — a distance learning course in music librarianship — is particularly remarkable. There is further evidence for optimism. The WMRLS vocal sets project is testimony to a willingness to cooperate. In the academic sector there are highly significant funding opportunities such as JISC (Joint Information Systems Committee of the Higher Education Funding Councils) initiatives which give positive hope: the establishment of local and metropolitan area networks, the Arts and Humanities Data Service, research on OPAC integration, digitisation projects, and the development of a national subject-based research strategy.

The Music LIP Development Group continues to seek opportunities wherever co-operative and strategic ventures may serve to further our aims. By such interventions we may yet chip away any stagnation felt to reveal that we still remain dynamic, purposeful and positive.

Courses and Education: Richard Buxton

The major educational advance in 1996 was an agreement for a distance learning course in music librarianship [reported in full under "Music Libraries Trust"]. A very successful one-day course was held in London (March 7th): *Music Copyright and the New Legislation* was attended by over 100 delegates including 18 non-members, and thanks are due to Liz Hart for its organisation. Much of the year involved preparatory work for other courses to take place in 1997 (to include an introduction to the internet for music librarians, advanced reference studies, and a follow-up copyright course). The *Everything you need to know about music...* course is being redesigned as a resource pack to be made available to local trainers. The *Careers in Music Libraries* leaflet is also being revised for publication in 1997.

Outreach: Roger Taylor

The 1993 IAML Conference in Helsinki focused attention on the need for pro-active outreach initiatives on a world-wide scale but prompted in particular by the perceived needs of Eastern Europe and the emergent nations of the former Soviet Union. IAML(UK) in 1996 has continued to demonstrate its commitment to the principles and practice of international outreach. The U.K. Branch has maintained and developed the donation of its journal *Brio* to 18 countries, as disparate as Moldova, Tanzania and Thailand. It also welcomed delegates to its 1996 Annual Study Weekend from Croatia, The Czech Republic and Slovakia. During the year, discussions took place with The Library Association regarding a co-ordinated development programme in Romania regarding conservation of printed materials: time will tell whether a West-East approach is preferable to a potentially more cost-effective regional "East-East" collaboration.

Albania

IAML(UK) has sought to maintain and develop its personal contacts in Albania, an initiative dating from 1994, now involving five research visits to Tirana — two in 1996 and recognised by extensive contacts within the Albanian musical community and by the Albanian Government. It was no little achievement to succeed in submitting a project application to the European Union Phare organisation which it had itself encouraged since 1994. This was designed to create an Albanian Music Information Centre, including a new library archive and a music publishing facility.

It was not without significance that contributory funding (necessary for the application to be even considered by Phare) proved totally unavailable from U.K. sources. We remain particularly grateful therefore to those organisations that did recognise the value of our research in Albania by pledging financial support — the Swiss-based Solon Foundation and the (New York Soros-funded) Open Society Institute in Budapest.

Management of the project was planned as a shared commitment of in-kind contributions by the Albanian Library Association, The Contemporary Music Centre, Dublin (whose Director, Eve O'Kelly, represented IAMIC), IAML(UK), and The Music Libraries Trust which, as a registered charity, acted as Project Leader. It was a huge disappointment therefore that such corporate and personal faith failed to be recognised by Phare, for a project which Phare had itself initiated, encouraged and shortlisted. Late in the year Phare published its invitation for 1997 applications which now specifically excluded cultural projects from consideration. Efforts continue to explore the labyrinth of other EU funding opportunities as well as any other sources accessible to us. Investment of time and effort, widespread recognition, and the continuing needs and ambitions of our Albanian colleagues must not be thwarted by Phare indifference and discrimination.

IAML(UK) remains grateful for the continuing outreach support of The Music Libraries Trust, and for those organisations which part-funded exploratory visits to Bulgaria, Croatia and Macedonia.

Croatia

The reality that co-operation must be comprehensively researched by first-hand contact was borne out further by Margaret Brandram (Derbyshire County Library) who travelled to Zagreb in September. The journey itself became a test of outreach commitment: a delayed flight from Birmingham and a missed connection at Zurich caused Margaret to arrive in Zagreb 24 hours late. The commitment was rewarded by an airport welcome from Zeljka Dolic (who had attended the 1996 IAML(UK) Annual Study Weekend) and Nada Bezic, who together had organised a programme of library visits and ensured that Margaret met as many Croatian colleagues as possible during the remainder of the week:

"The National Library, started in 1988 and opened in 1995, is an impressive building, architecturally as well as in its range of materials, with contrasts between rows of card catalogues and many computer terminals allowing multi-lingual searches. The day of my visit was the first that the Music Department was open to users: a noted Croatian composer was already busy transcribing a score by hand. For a city of 1 million people, however, the Zagreb Public Library seemed rather small in floor space and stock. It is closed-access with selection by card catalogue but computerised circulation. The idea of selling library stock surplus to requirements was new to the staff and was noted with interest.

Staff in all the libraries I visited were enthusiastic and anxious to know how libraries operated in U.K. Many day-to-day procedures were familiar — for example, how to have orchestral sets returned complete! There were basic skills where advice was needed: conservation of printed materials old and new; storage and preservation of orchestral parts; information about restorers of musical instruments; opportunities for specialised training. Assistance with training could be offered by the Director of the British Council in Zagreb, but it was emphasised that any request must come from the Croatian music librarians themselves. This was an offer they hopefully will take up.

My last morning involved a meeting of Croatian music librarians, mostly from Zagreb but including also a public music librarian from Karlovac, a music school librarian, and a representative of the Institute of Church Music. This could be the beginnings of an IAML (Croatia) Branch."

Bulgaria, Macedonia

Funding secured by The Music Libraries Trust from Charity Know How enabled me in October to undertake exploratory visits to Macedonia and Bulgaria. In Skopje meetings took place at the National and University Library "St.Kliment Ohridski" and the University "Sts.Kiril and Metodij" School of Music. Specialist music librarians there are few, but they are keen to bring their distinctive nationality into the expanding community of international music librarianship.

Bulgaria was a stark retreat to economic difficulties borne with dignity by those whose considerable achievements in the Old Order render contemporary comparison particularly painful. With negligible state funding for libraries since 1989, it is of great credit to our Bulgarian colleagues that they have in such difficult

circumstances maintained a service infrastructure and vision for the future. A rich musical heritage little known in the West is served by a national network of music libraries. I am indebted to Boryana Savova of the Open Society Foundation Sofia who arranged a week-long itinerary of visits in Sofia and Plovdiv to national, academic and public libraries. The opportunity of my visit gave rise both to a meeting of over 30 music librarians from all parts of Bulgaria and to the establishment by the Union of Librarians and Information Officers of its first ever specialist section which in due course could develop, as in Croatia, into a new national IAML Branch. The inclusion of Bulgaria and Macedonia in the 1996 IAML *List of Members* is in fact an immediate and direct consequence of these exploratory visits. A full report of these visits to Bulgaria and Macedonia will be published in the Spring/Summer 1997 edition of *Brio*.

Documentation: Chris Banks

Work on the second edition of The British Union Catalogue of Music Periodicals [BUCOMP2] is continuing, the final product to contain over 7000 entries. Its compilation however has revealed a larger number of inconsistencies and queries than was anticipated, and John Wagstaff has continued to undertake the necessary checks. Publication remains our top priority.

The Committee has initiated a series of short articles on the internet and related issues for the IAML(UK) Newsletter, called "The Connected Corner". The first concerned e-mail and appeared in Newsletter 31 (August 1996). It is our aim that members of the Committee will contribute regular items to the 'Corner', and the next (planned for the February 1997 Newsletter) will concern the World Wide Web.

During the year, the Committee considered some of the music-related issues concerning proposals for MARC harmonisation and the new internationally-agreed Core Bibliographic Record for Printed Music, the final draft of which was drawn up at the 1996 IAML Conference in Perugia. A UKMARC version will be prepared for IAML(UK) members.

During 1996, The British Library announced that it could no longer support the UK RILM monograph abstracting service. This was due to pressure of work in the lead up to the move of the Library to its new building at St.Pancras, coupled with the effects of financial cutbacks. As an interim measure, the Committee has taken on the task of finding a 'home' for this important activity. The U.K. contribution to RILM has been substantial over the years and we are anxious that it should still be possible to maintain solid representation of the wealth of U.K. publications appearing each year.

Brio: Paul Andrews

1996 saw the publication of volume 33 of IAML(UK)'s biannual journal *Brio*, and two years into the present editorial regime it maintains its high standard. Vol.33 No.1 (Spring/Summer 1996) was a bumper issue featuring three substantial pieces of work.

Daniel Williams, a newcomer to the profession, adapted his library school dissertation in an article on the state of GLASS, the Greater London Audio Specialisation Scheme. Margaret Laurie, a distinguished member of this Association in addition to being one of the leading authorities on the music of Purcell, contributed a review article covering all the major publications marking that composer's tercentenary. Michael Greenhalgh, whose discographical prowess needs no introduction, presented a substantial update to his previously published discography of William Byrd.

Vol. No.2 (Autumn/Winter 1996), whilst not of such gargantuan proportions, nevertheless maintained the high quality of contributions with an introduction to the Prokofiev Archive and Centre for Russian Music by Noëlle Mann, Malcolm Lewis's affectionate tribute to the late Ken Anderson, a brief postscript by Richard Turbet to his earlier article on the Musical Antiquarian Society, and the latest in Richard Andrewes's invaluable series of listings of music bibliographies.

Both issues carried valuable book and score reviews. The Editor is most grateful to all the contributors of articles and reviews. It is worth pointing out that compiling *Brio* is sometimes a nailbiting experience as deadlines approach. It is said that to be deluged with unsolicited articles can be inconvenient, but this has yet to be confirmed by my direct experience. I have no doubt that there are potential contributors, important research and burning issues of which I am unaware and I wait to be pleasantly surprised.

Brio is the work of a number of people. **Karen Abbot**, Reviews Editor of four years standing, stood down after the last issue of 1995 in order to pursue studies in USA. Karen did invaluable work, commissioning and collating reviews and editing the results for which she deserves the Branch's grateful thanks. The work of the Reviews Editor relieves me of an enormous burden and I am glad to welcome **Christopher Grogan** of Royal Holloway College, University of London whose meticulous work is evident in Vol.33. **Linda Anthony** has consolidated her reputation as an expert Advertisements Manager by attracting a good number of lucrative new accounts (thanks also to her husband for designing a letterhead incorporating the *Brio* logo). Advertising revenue is increasingly important as production costs mount, if high quality is to be maintained. Lastly, thanks are due to BH Typesetters and Designers of Waddington who do such a magnificent job producing the finished journal, and in particular to the proprietor, Brenda Hall, who has successfully strived to keep costs level during a period of spiralling paper prices.

IAML(UK) Library: John Wagstaff

120 items were added to the stock of the Library this year. Usage was a little down on 1995, when 27 users borrowed 61 items: in 1996, 30 items were loaned to 18 users. Nonetheless the Library still seems to serve a useful purpose, with many requests for information and some visitors (though most requests still come via telephone or e-mail). The collection was reorganised during the year to enable visitors to browse more easily. Lists of new items appeared in both IAML(UK) Newsletters for 1996.

Notable new items received by the Library during 1996 included several dissertations, adding to the depth of the collection. These included Richard Bolton's *An investigation into the purpose and benefit of music provision in the public library service, with attention to current issues* (MA, University of Sheffield, 1995, and winner of the 1996 E.T. Bryant Memorial Prize), and Helen F. Wood's *Sound recordings: their accessibility and shelf arrangement* (Liverpool John Moores University, 1995): both Helen and Richard made use of the IAML(UK) Library for their dissertation work. Other dissertations included Dorothy-Jane Addison-Smith's *Collection of Australian music recordings in Melbourne public libraries* (MA, Monash University, 1993), and Sarah North's *The retrieval and searching of music materials in online public access catalogues* (MA, Loughborough University, 1995). It is hoped to increase the Library holdings of dissertations during the coming year.

The Library continues to receive Newsletters from other IAML Branches, and was pleased this year to receive a copy of the new review produced by IAML in the Czech Republic, in addition to the more regular publications of the Australian, Canadian, Estonian, Finnish and New Zealand Branches. One of our more esoteric acquisitions this year was the almost legendary *Sex and the music librarian* by Nicolas Slonimsky, often quoted but rarely seen (the article rather than the subject...). Slonimsky died during the year, and the Library also includes material which was produced to commemorate his death.

Members of IAML(UK) have again been generous in supporting the Library. Donations continue to be welcome, and should be forwarded to John Wagstaff, Richard Jones, or to the new member of our Library Committee, Julian Allen.

Publications: Alex Garden

As usual, IAML(UK) published two editions of both Brio and the IAML(UK) Newsletter in 1996. There are 197 overseas subscriptions to Brio, mainly from public and academic libraries, and we send 19 copies as donations. We also donate 13 copies of the Newsletter. The Library and Information Plan for Music: Written Statement [IAML(UK), 1993; ISBN 0 9520703 1 6] is still in demand and was reprinted. The Annual Survey of Music Libraries 1993/4 was published during the year, and that for 1994/5 will be published in February 1997.

Press and Public Relations: Ruth Hellen

Most of our contact with the Press in 1996 came about as a reaction to the proposed close of the National Music and Disability Information Service. Press Releases were sent to all relevant publications, but these unfortunately did not affect the outcome with the eventual closure of NMDIS.

Contact with local newspapers concerning the threatened involuntary redundancy of the music librarian at the London Borough of Richmond-upon-Thames initiated a lively correspondence campaign by library users in support of the librarian. The library management concerned was left in no doubt

about the musical public's high regard for this postholder, but once again the eventual outcome was not changed. This particular situation emphasised that early information is vital if damaging proposals have any chance of being reversed.

As in previous years, Peter Maxwell and Siobhan Ladyman (Cramer Music) kindly arranged for IAML(UK) publicity to appear on their stand at the Library Resources Exhibition. We remain grateful for their continued help with publicity.

IAML(UK) Web Site and E-mail list: Julie Crawley

The IAML(UK) web site has established itself as an important source of information and means of publicity for the Branch. Between 15 November and 15 December 1996, 242 people visited the site. It has existed since June 1995 and is continually evolving and developing. We were pleased to add a link to the new IAML site this year, and also linked electronically to Perugia for information about the 1996 international conference.

The complete text of the IAML(UK) Annual Report for 1995 is available on the web. The 1996 Report will be issued on the web early in 1997. It is possible to access the web pages for up-to-date information about IAML(UK) membership, Committees, publications, prizes, the Annual Study Weekend, and for links to other music-related sites on the internet. Up-to-date information will also appear about plans for the international IAML conference at Edinburgh in 2000. The web site may be found at the following Universal Resource Locator: **<http://www.iaml-uk-irl.html>**

The IAML(UK) e-mail list was established in July 1994. It now has 48 members, and is a useful forum for discussing issues, sharing information and for publicising professional posts in music librarianship. It is certain that more music libraries and music librarians will establish the necessary electronic links in 1997.

The Music Libraries Trust: Michael Freegard

The Trust (Registered Charity No. 284334) was established in 1982 as the ERMULI Trust to promote the education and training of music librarians and to assist and encourage research into music librarianship, musicology and related scholarly disciplines. In 1994 its name was changed to The Music Libraries Trust.

1996 was a year of achievement by the Trust. Thanks to the generosity of the Britten-Pears Foundation, funding was secured for, and agreement was reached for the establishment of, a Distance Learning Module by the Open Learning Unit of the Department of Information and Library Studies at the University of Wales, Aberystwyth, to be available as part of its B.Sc. Degree course. It is expected that this Music Librarianship Module, which is being written by Ian Ledsham of The Music Information Consultancy, will be available to students from Autumn 1997. It will also be available to students obtaining their main qualification elsewhere.

Funding was also secured from Charity Know How for an exploratory 'outreach' visit to Bulgaria and Macedonia by Roger Taylor (President and Outreach Officer, IAML:UK). A small grant was

made to the Scottish Music Information Centre, one research grant was made, and funding was again provided towards the E.T. Bryant Memorial Prize. Thanks to an anonymous donation, an increased level of support for that Prize has been secured for the future. Five bursaries were awarded for the 1996 IAML(UK) Annual Study Weekend at Bristol in April, and one for the international IAML conference at Perugia in September. The Trust's efforts to secure funding for a Music Information Centre in Albania met with less success. Its application to the European Union Phare Programme was shortlisted but was not among the 20% actually accepted for funding. This was most disappointing, especially as the necessary contributory funding from other sources had been secured.

In its financial year ending 30 September 1996, the Trust's gross receipts were £6425 and its outgoings £2654. Accumulated funds in hand at the year-end (including £2500 for the Aberystwyth Distance Learning project and £1000 for the E.T. Bryant Memorial Prize) totalled £15526, an increase of £3770 over the previous year.

During the year there were several changes in the composition of the Trustees and other Officers of the Trust. **Linda Barlow** and **Malcolm London**, who had both been Trustees for many years (the latter serving also as Treasurer) stood down, Linda upon taking up new professional responsibilities and Malcolm upon retiring overseas. **Joan Redding**, who had served the Trust indefatigably as its Honorary Secretary for several years, but for whom the combined demands of the BBC and motherhood made it impossible to continue in that capacity, was appointed as a Trustee, as also was **Peter Maxwell** who additionally has kindly taken on the duties as Treasurer. The Trust has been fortunate indeed to secure the services of **Nancy Kenny** as its Honorary Secretary, and of **Jane Harvell** as Bursaries Administrator, while Trustee **Helen Mason** has kindly agreed to be Minutes Secretary.

At the year-end, the Trustees were: Michael Freegard (Chair), Richard Chesser, Helen Mason, Peter Maxwell (Treasurer), Joan Redding, Pam Thompson, Judi Vernau and Nicholas Williams. Its Honorary Secretary is Lady Kenny, Rhodes House, Oxford, OX1 3RG, tel. 01865 270902, fax. 01865 270914.

APPENDIX

PROPOSAL TO THE LIBRARY AND INFORMATION COMMISSION FOR A MUSIC LIBRARY AND INFORMATION PLAN DEVELOPMENT OFFICE

Applicant: International Association of Music Libraries, Archives and Documentation Centres (United Kingdom Branch) [voluntary professional association].

Purpose of Application

The application seeks partnership funding for a Music LIP Development Office for 3 years from March 1996, to establish and develop a national focal point and policy and development body for the music information sector.

Need for a Music LIP Development Office

The Library and Information Plan for Music launched in 1994 presented a series of recommendations for a long-term development plan for music libraries in the United Kingdom and the Republic of Ireland, encompassing the public, academic and commercial sectors. Its principal aim was the development of a cohesive national strategy for the development of effective services to meet users' needs.

IAML(UK), which produced the plan, has already carried through a number of its 53 recommendations and has successfully encouraged other organisations to develop further proposals within the plan. It continues to co-ordinate activities and remains prepared to act as a major facilitator of the work, but progress on key recommendations remains hampered by lack of time and resources, of a national focal point, and of an administrator to co-ordinate work and develop proposals for further action and funding.

Benefits of an established Music LIP Development Office

Research for the LIP identified major benefits as:

- facilitating improved exploitation and reduced duplication of existing resources through better co-operation and collaboration;
- improved access to materials and services for users across sectors;
- a structured framework for further essential study;
- a stronger professional profile for music information;
- the provision of a focal point for information and advice;
- a formal mechanism for progressing action on key issues and areas of concern.

More recent experience, influenced by the speed of organisational change and technological advance, has revealed the provision of a centre for the monitoring and evaluation of these factors as a further major benefit.

Aims and objectives of a Music LIP Development Office:

- development and co-ordination of a national strategy for music library development;
- encouragement and development of interfaces between providers;
- provision of a focal point for music libraries and information providers across sectors;
- promotion and active encouragement of collaboration between all music providers (public, academic and commercial) leading to efficiency gains;
- promotion and encouragement of best practice and standards;
- promotion and encouragement of music library education and training;
- monitoring and evaluation of technological advances in the field;
- monitoring and evaluation of the effects of organisational change;

- identification of funding mechanisms for further research and development;
- identification with the needs of all music library users.

Where appropriate, international developments and needs will be considered alongside national ones.

Methodology and examples of work to be undertaken and encouraged (in addition to the administration and co-ordination of all Music LIP development work):

- scoping studies of current needs and research;
- identification of existing centres of excellence and potential for collaboration;
- investigation of level of commitment to a national music database;
- survey of appropriate automated systems and networks;
- development of national retention and disposal policy for music;
- production of standards and guidelines;
- studies of needs of users;
- development of proposals for large-scale projects and their funding;
- identification and development of essential music bibliographical projects.

All work will be informed by formal and informal contacts with the music information community and its users. Survey work may take the form of questionnaires, interviews, consultation with appropriate individuals and organisations, open meetings and feedback at conferences. Contact with key organisations will be essential.

Management and Staffing

IAML(UK), which developed the Music LIP and has proven experience in the management of large-scale research projects, would:

- manage the Music LIP with assistance in financial administration from The Music Libraries Trust;
- establish a Management and Advisory Board of no more than 8 persons from appropriate music information and commercial sectors, with representation from funding partners;
- appoint and oversee the work of a Music LIP administrator with qualities commensurate with the post and its responsibilities. Employment would be on a consultancy basis. The administrator's work would encompass the aims and objectives of the LIP and the specific tasks it has defined.

Timescale

The Music LIP Development Office would initially be established for a 3 year term, subject to review. Work would begin in March 1996. An initial timescale of 2 years could be considered as a viable but less desirable option, if the achievement of funding for 3 years

proved unrealistic.

Finance

Subject to approval of this application, it is expected that funding of the Music LIP will be shared between at least 4 partners:

1. The Library and Information Commission (grant);
2. IAML(UK) (contributions in kind). The Association has no funds to commit, but will offer substantial and significant managerial, advisory and consultation resources, alongside input to mailing costs;
3. The Music Libraries Trust (contributions in kind). The Trust has no further funds available for the Music LIP but can offer sound financial administration and advice;
4. Westminster City Council, which has agreed in principle to offer accommodation free of charge and bear substantial office costs.

Other partners will continue to be sought, so that additional work and research can be undertaken.

Costs: Start-up costs, including computing and telecommunications equipment and connections, and stationery, will amount to approximately £3000. Thereafter, annual costs and income are projected as follows:

COSTS	£	INCOME	£
Administrator	25,000	Grant: Library & Infor-	
Travel/subsistence	3,000	mation Commission	31,140
Conference attendance	1,000	Contributions in kind:	
Office costs	4,000	IAML(UK)	11,160
Accommodation	1,800	MLT	900
Board & consultancy costs	<u>11,700</u>	Westminster City Council	<u>3,300</u>
	46,500		46,500

Over 3 years, grant required would be as follows, taking into account start-up costs in Year 1 and allowing for 3% increase in some recurrent costs in each of years 2 and 3:

Year 1 £34,140

Year 2 £31,324 A 2-year grant would total £65,464

Year 3 £31,514

TOTAL £96,978

IAML(UK) EXECUTIVE COMMITTEE 1996

Officers

President: Roger Taylor (Somerset County Library)

Immediate Past President: Malcolm Lewis (Nottinghamshire County Library)

General Secretary: Margaret Roll (Buckinghamshire County Library)

Treasurer: Kenneth Wilkins (Royal Scottish Academy of Music & Drama Library)

Brio Editor: Paul Andrews (Bedfordshire County Library)

Education Officer: Rachel Ladyman (BBC Music Library, to August),
Richard Buxton: (Huddersfield University Library, from December)

Membership Secretary: Lisa Bryden (Canterbury College Library,
Canterbury, to May), Siobhan Ladyman (Cramer Music, from May)

Press & PR Officer: Ruth Hellen (London Borough of Enfield
Libraries)

Publications Officer: Alex Garden (Rufford)

Elected Committee Members

Chris Banks (British Library Music Library)

Julie Crawley (Exeter University Library, from April)

Malcolm Jones (Birmingham)

Ian Ledsham (Birmingham)

Alan Pope (Blackwell's Music Library Services, Oxford)

Janet Smith (Haldane Library, Imperial College, London, co-option
to April)

Pam Thompson (Royal College of Music Library)

Susi Woodhouse (Westminster City Libraries, to April)

Representatives

The Library Association: Susi Woodhouse

The Music Libraries Trust Michael Freegard

Non-Voting Officers

Minutes Secretary: Helen Risdon (Britten-Pears Library, Aldeburgh,
to May), Jane Harvell (British Library National Sound Archive
Library, from May)

Newsletter Editor: Kathy Adamson (Royal Academy of Music
Library)

Outreach Liaison Officer: Roger Taylor (Somerset County Library)

Statistical Survey Officer: Adrian Dover (Birmingham University)

Honorary Auditors: Roger Crudge (Bristol), Liz Haldon (Gloucestershire County Library)

The Executive met on four occasions in 1996: 25 January, 1 May, 25 July and 24 October.

COMMITTEES

Conference Committee

Susi Woodhouse (Chair to May), Alan Pope (Chair from May), Pat Bunting (Local Representative, to May), Kirsteen McCue (Local Representative, from May), Sarah Hogan (Secretary), Felicity Jones, Siobhan Ladyman, Pat Tipler (to May)

Courses & Education Committee

Rachel Ladyman (Chair to August), Ian Ledsham (Acting Chair to October), Julian Allen (Secretary to May), Richard Buxton (Secretary from May, Chair from December), Margaret Brandram (Secretary from December), Liz Bird, Rosemary Burn, Liz Hart, Linda Marsden

Documentation Committee

Chris Banks (Chair), Katharine Hogg (Secretary), Paul Andrews (to May), Peter Baxter (to May), Chris Bornet (to May), Pat Napier (to May), Julie Crawley (co-option from May), Almut Boehm (from May), Rosalind Cyphus (from May), John Wagstaff (from May), Malcolm Lewis (from October)

Finance & Administration Committee

Roger Taylor (Chair), Margaret Roll (General Secretary), Kenneth Wilkins (Treasurer), Chris Banks (from May), Malcolm Jones (to May), Ian Ledsham, Malcolm Lewis (co-option), Jane Harvell (Minutes Secretary to May), Peter Linnitt (Minutes Secretary from May).

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IAML Conference 2000 Management Committee [from May 1996]

Roger Taylor (Chair), Kathy Adamson (Secretary & Marketing Co-ordinator), Chris Banks (from October), Stephen Morgans (Sponsorship Co-ordinator, from September), Pam Thompson (Music Libraries Trust representative), Richard Turbet (Events Co-ordinator), Kenneth Wilkins (Treasurer)

Library Committee

John Wagstaff (Librarian), Julian Allen (from May), Richard Jones

Trade & Copyright Committee

Malcolm Jones (Chair), Anne Elliott (Secretary), Kathy Adamson, Jane Harvell (to October), Malcolm Lewis, Alan Pope

PROJECT GROUPS

C.B. Oldman Prize

Robert Tucker (Convenor), Andrew Baker, Lisa Bryden (to May), Andrew Bennett (from August)

E.T. Bryant Memorial Prize

Julian Allen (Convenor to May), Richard Buxton (Convenor from May), Chris Bornet (to May), Julie Crawley (from May), Joan Redding (to May), Nicholas Williams (from May)

IAML 2000 Advisory Group [from May 1996]

Peter Baxter, David Boyd, Roger Duce, Helen Lambert, Kirsteen McCue, Myra Mackay, Lorna Mill, Stephen Morgans (to September), Pat Napier, Jeremy Upton

International Conference 2000 Assessment Group [to May 1996]

Roger Taylor (Convenor), Chris Banks, Roger Crudge, Susi Woodhouse

ISMN

Alan Pope (Convenor), Malcolm Jones, Malcolm Lewis

LA/BPI Consultation Group [to May 1996]

Malcolm Lewis (Convenor), John Butcher, Ruth Hellen, Malcolm Jones, Siobhan Ladyman, Jim Long

Music LIP Development Group

Pam Thompson (Convenor), Julie Crawley, Lewis Foreman, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Roger Taylor

Outreach Project Group

Roger Taylor (Convenor), Ruth Hellen, Katharine Hogg, Joan Redding, Pam Thompson, Michael Ward

Standards [to May 1996]

Janet Smith (Convenor), Peter Horne

AFFILIATIONS TO OTHER ORGANIZATIONS

The Library Campaign

Library and Information Co-operation Council [LINC]

National Acquisitions Group [NAG] (to October 1996)

IAML(UK) is an '*Organisation in Liaison*' with The Library Association

IAML(UK) is a National Branch of the International Association of Music Libraries, Archives and Documentation Centres

MEMBERSHIP

	1994	1995	1996
<i>Institutional</i>			
National	46	35	40
International	80	78	88
<i>Personal</i>			
National	54	56	76
International	53	51	69
Honorary	7	6	8
Retired/Student/Unemployed	15	19	14
Total	255	245	295

Honorary members: Eric Cooper, Roger Crudge, Henry Currall, John May, O.W. Neighbour, Brian Redfern, Alan Sopher, Pam Thompson.

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In liaison with **CILIP**

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