



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

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IAML(UK) Annual Report 2001

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President's Report — Susi Woodhouse

As I write this in the deepening gloom of a still, mid-winter's day, I hope that by the time you read this we shall have emerged into lighter, kinder days that hint at the promise of summer yet to come.

This is my first report as President, and already almost a year into my term of office. How has the time slipped by so very fast? Looking back though, I see that the months have progressed

according to their immutable rhythm, bringing with them the inexorable march of change and development. Indeed, it seems today that the only thing of which we can be certain in these uncertain times is that change will be the norm.

I cannot let this report pass without reference to the appalling events of September 11 2001, and our shock and disgust. Our thoughts are with our colleagues in America and our hope is that music will play a role as a means of communication transcending creed, race and culture.

Focusing back onto IAML(UK), I want to take the opportunity that this report presents to highlight four aspects of the past year that, for me, have characterised 2001.

Firstly, *Encore!* - which Ruth Hellen reports on in more detail later. To my mind there are two things to celebrate here, over and above the delivery of a hugely useful tool: the recognition of its worth by Government expressed through Baroness Blackstone's agreement to launch the catalogue and the determination of Malcolm Jones without whom none of it would have happened. IAML(UK) has recognised Malcolm's immeasurable contribution to this and other aspects of the Branch's work through the award of Honorary membership at the 2001 AGM. Richly-deserved.

Secondly, continuing the building of our strategic jig-saw for music, *Cecilia*, our second British-Library Co-operation and Partnership-funded project to build a collection map of UK music resources. This has attracted considerable interest and is likely to offer something of a model in dealing with materials across different sectors within the cultural domain, which we hope will inform thinking of the Collection Description Focus at UKOLN as well as provide that long-awaited top-level starting point for users. Paul Andrews, Cecilia Project Officer reports in more depth later.

Thirdly, it seems almost certain that in a few short months there will be a new branch of IAML: IAML(UK and Ireland). There have been continuing discussions between colleagues in Ireland and IAML(UK) Executive Committee over the detail, and we are now in a position to present the issue to the AGM in 2002. I hope very much that this will come into being, and it seems a marvellous way in which to celebrate our fiftieth anniversary.

My final highlight is born of a wish to turn the spotlights onto everyone who has contributed to the work of IAML(UK) in the past year, whether as a member of Executive, a committee or project group, or in any number of other ways. The success and sustainability of the Branch is due *entirely* to this cumulation of voluntary effort, and writing this short introduction to our annual report gives me a personal opportunity to recognise the enormous amount that has been achieved, and to say a heartfelt thank you.

Speaking of our ongoing work, we have had this year, a particularly large number of strategies and policy documents to respond to — evidence of that constant change and development I was writing about earlier. These have included *Culture and Creativity* from the DCMS; ICT, and Learning and Access Strategies from Resource together with its action plan for public libraries *Building on Success*;

and the Full Disclosure review of priorities. We have also contributed to the EU PULMAN project providing information to IAML which is acting as a subject co-ordinator to the project.

We have continued to be involved with the series of meetings arranged by the National Music Council with key figures in the cultural sector and have contributed to the Classical Music Forum facilitated by the MPA to look at ways of raising the profile of classical music. Whilst events at the strategic and political level continue to move forward apace, the same cannot be said at individual service level. Ever-more challenging budget targets are being set and — as a result — posts have broadened in function, been frozen, and as I write the future of the service at Telford and Wrekin hangs in the balance.

The UK Branch continues to be actively involved at international level and we were delighted when Ruth Hellen was elected as one of the three Vice Presidents. Not only that, but she has also agreed to be IAML Outreach Officer. Pam Thompson handed over the reins of the Presidency this year and her tri-lingualism at the AGM in Périgueux was a tour de force.

Finally, we were delighted to welcome Robyn Holmes from the National Library of Australia to the UK in November and spent some very constructive time with her working on a raft of shared interests which we look forward to carrying forward.

Looking ahead a little, it is our Golden Jubilee next year, and to celebrate we are hoping to publish a Festschrift, and I would like to take this opportunity to express the Branch's appreciation to Richard Turbet who has agreed to act as editor for the work.

Executive Committee

The membership of IAML(UK) committees and working groups, listed from page 19, reflects the wide range of work carried out on behalf of the Branch. There have been some changes in the Executive Committee: John Gough joined as an elected member and Roger Firman as Outreach Officer, and Paul Andrews was co-opted to Executive upon his appointment as Project Manager for Cecilia. The remaining Officers and elected members have all contributed far more than the official list can indicate; we are grateful to them all for their time, expertise and enthusiasm.

One notable absence round the table from April has been that of Roger Taylor who is taking a well-earned rest after his superhuman efforts as Chair of the Conference 2000 committee — without his dedication, determination and drive the Edinburgh international conference would not have been the resounding success it was. But the Edinburgh conference was merely the most recent in a long line of achievements for Roger: during his Presidency of IAML(UK) he espoused the cause of outreach and developed a truly breathtaking programme for the Branch including creating opportunities for music librarians to come along to our UK Annual Study Weekend from countries such as Estonia, Latvia and the Czech Republic. What a marvellous ambassador — we miss you, Roger.

Membership

Change is inevitable with so many people involved in Branch work and we record thanks to those not previously mentioned who have completed terms of service including all of those who contributed so successfully to IAML 2000 in Edinburgh — Roger Taylor, Kathy Adamson, Chris Banks, Sarah Batchelor, Jay Glasby, Antony Gordon, Ian Letts, Lorna Mill, Pat Napier, Margaret Roll, Pam Thompson, Richard Turbet, Peter Baxter, Almut Boehme, David Kett, Ingrid Kimbell, Marian Kirton, Helen Lambert, Martina McChrystal, Morag Mackie, Jeremy Upton; to the Conference Committee — Sarah Hogan and Jane McGrave; Courses and Education — Richard Buxton; to Finance and Admin — Antony Gordon and Roger Taylor; to the Outreach Project Group — Katharine Hogg, Joan Redding, Roger Taylor and Michael Ward; to Trade and Copyright — Alan Pope.

Equally we are always pleased to welcome newly appointed members of committees and groups, especially as it becomes increasingly difficult to make time for professional activities. In 2001 these were: C.B. Oldman Prize: Graham Muncy; Conference: Alan Hood, (Local Representative), Roger Firman, Jay Glasby; Courses & Education: Anna Grigson; Documentation: Sarah Hibberd as RILM co-ordinator; Finance & Administration: John Gough and Susi Woodhouse; Trade and Copyright: Ruth Hellen, Angela Escott. It is also pleasing to record that we have formed a new project group — Music Libraries and Disability — chaired by Ruth Hellen, with Christine Hallam, Roger Firman and a yet-to-be-appointed representative of the MPA which will look at ways in which music libraries can best support users with disabilities of whatever nature.

Conference — Antony Gordon

April 2001 saw a return to the standard format and timing of the Annual Study Weekend after the foreshortened study day and AGM necessitated by the international conference in Edinburgh in 2000. This year the ASW was held in rural Hampshire at Sparsholt Agricultural College a few miles outside Winchester. Timing proved to be unfortunate in that large tracts of the countryside were under restriction due to the epizootic of foot and mouth disease, so movement around the college's extensive grounds was strictly limited.

The conference theme was 'Music in Culture and Learning' which was launched with a keynote address by Sir David Watson, Chair of the South East of England Cultural Consortium, entitled Regional Cultural Consortia and the role of music. An interesting session to start the weekend, exploring the importance of music in our culture and the role of Regional Cultural Consortia, enlivened by audio and video excerpts.

Saturday began with the ever-important Report and Information sessions during which reports were presented on current ICT-based projects including Music Libraries Online, Ensemble and Mildred, as well as allowing delegates to raise matters of information and professional concern. On Saturday evening, Martin Souter introduced us to the domestic music of Jane Austen's time using recordings he had produced for commercial release. For some of the delegates this built on a visit earlier in the day to Jane Austen's

house.

Sunday morning was set aside for three seminars:

- Chris Banks and Antony Gordon demonstrated two of the British Library's online catalogues, MOLCAT for manuscripts and CADENSA for sound recordings;
- Roger Firman spoke on music libraries and visually-impaired people;
- Richard Chesser illuminated some of the issues of copyright as it applies to music on the internet.

After the AGM, we were pleased to welcome Dr Anne Savan to talk about 'Mozart and the learning environment'. This was especially welcome since she had originally been programmed to present this session at the plenary session of the Edinburgh 2000 conference but had unfortunately needed to withdraw. This, for me, was the highlight of this conference and I suspect I was not alone in this. In the early evening, before the annual dinner we were all happy to join Malcolm Jones as he formally launched and demonstrated Encore, IAML(UK)'s web-based union catalogue of UK performance sets, funded by the British Library's Co-operation and Partnership Programme.

On Monday we heard about two British composers whose centenaries occurred in 2001: Giles Easterbrook spoke on Gerald Finzi and his friendship with Howard Ferguson, and following him, Adrian Yardley told us about Edmund Rubbra. After this, Douglas Woodfull-Harris of Bärenreiter-Verlag revealed some of the processes and problems involved in producing Urtext editions, and the conference drew to a close with Chris Batt, Director of the Learning and Information Society Team at Resource musing on what ICT holds for the future in the cultural sector.

Such a well-organized event could not have taken place without the hard work of the committee: Sarah Hogan, Graham Muncy, Linda Anthony, Antony Gordon, local representative Jane McGrave, secretary Glynis Hillier and our indefatigable bookings organizer Ceri Mann — all under the Chair of Susi Woodhouse, who promptly moved on to greater things!

Courses and Education — Liz Hart

We ran a record number of day courses this year — seven in all — with encouraging feedback from upwards of 100 delegates, including students for the first time.

The new one was *Notes from Cyberspace: an intermediate level course for music resources on the Internet*, and its first presentation took place in June at Leeds College of Music. In April there was a repeat of the *Advanced reference sources for music librarians* at the Royal College of Music, and the course on managing performance sets, *40 copies of Messiah please*, had its annual outing in November, this time at Birmingham Central Library. *Music for the terrified* continues to be a popular option. The Committee ran it in Stratford (London), Bath and Blackburn in February, April and October respectively, while Norfolk Library and

Information Services bought it in for 20 of their staff in August. We are as always indebted to those colleagues who offer their premises as venues and themselves as trainers or booking agents.

A spin-off from the courses has been the development of a ring binder of basic music library information to be kept handy at enquiry desks, and this 'DeskPac' was finally advertised in the August Newsletter under the new title of 'First stop for music'. A first run is now nearly sold out and the task for 2002 will be to publicise it beyond Branch membership.

There was the usual good attendance at the Annual Meeting of Academic Music Librarians at Birmingham Central Library in May, where this year's topics included Simon Wright of OUP's description of how a collected edition reaches publication, and Geoff Thomason's outline of the Royal Northern College of Music Library's in-service training programme. Julie Crawley led a discussion informed by her recent survey on electronic journals in music, and some special features of New Grove II were introduced by Jo Weintrop and Michael D. Jackson of Macmillan.

Besides becoming increasingly multi-skilled in preparing and organising courses, Committee members have also been planning further visits to places of interest to music librarians, and progressing a scheme to promote music librarianship to departments of library and information studies. Anna Grigson joined us in April following the departure of Richard Buxton, whose valued contribution to the Committee's work over the years nonetheless continues as a course trainer.

Documentation — Chris Banks

The year has been an astonishing one by any standards for those of us involved in music documentation! The RISM project proposal submitted to the AHRB Resource Enhancement Scheme and originally not awarded funding was reprieved when the AHRB itself found that it had further monies to distribute. The bid was led by Professor David Charlton of Royal Holloway College in partnership with the RISM(UK) Trust and was for work on the RISM AII (Manuscripts) series. Following the award Professor Charlton is acting as Project Director and Dr Sandra Tuppen has been seconded from the British Library to the project as Project Director. Work on keying approximately 25,000 skeleton records was completed during the summer and three project assistants have now been appointed to expand those records and to add completely new records for more recently-acquired pre-1800 manuscripts.

Also reported last year was the recently-submitted application to the British Library Co-operation and Partnership Fund for the project previously known as Mildred (**M**usic **I**n **L**ibraries: **D**irectory and **R**Esource **D**iscovery), but re-named, and re-configured as *Cecilia: mapping the UK music resource*. I am delighted to report that this project was awarded funding and a full report can be read **Cecilia** on p.14 [in the print version].

The UK contribution to RILM continues through Dr Sarah Hibberd's 0.5 f.t.e. appointment as the UK's RILM co-ordinator. Sarah is also funded by the AHRB through Royal Holloway College. During the

year Professor Tim Carter, through whom the original bids were secured, moved to the US, but we are delighted to report that the AHRB have willingly transferred the project to Dr James Dack. During 2001, in addition to working on abstracting monographs published in the UK Sarah has, with the assistance of British Library Document Supply Centre staff, been able to work on a more streamlined method of obtaining details of UK music theses. Forthcoming developments at the RILM central office in New York should mean that uploading and editing UK data should become easier during 2002 and consequently the appearance of UK data on the main RILM site should be more timely. Abstracting UK journals is still undertaken on a voluntary basis and we are particularly grateful to John Wagstaff for his work in this area.

Another project-in-waiting, and one close to the hearts of many members of the Documentation Committee, is that of concert programmes and their documentation. The purpose of such a project will be to document all significant sources of concert programmes archives in the UK, both institutional and private, with a view to improving access to them and to ensuring their long-term preservation and exploitation for historical and musicological research. During the year the Music Libraries Trust allotted some funds for a 'scoping study' and members of the Documentation Committee together with other interested parties have drawn up some guidelines. The initial report should be ready in the Spring of 2002 and it is our sincere hope that this should lead to another fundable project.

As will have become evident above The Department of Music at Royal Holloway is now deeply involved in the UK contributions to RISM and RILM, two major international co-operative music documentation projects. On behalf of IAML(UK) I would like to personally thank the staff there for their continued willingness and commitment towards these collaborative projects with the music library community both of which are for the benefit of music library and research communities. Long may such collaboration continue!

Trade & Copyright — Ruth Hellen

Following last December's frenzied lobbying of the European Parliament with regard to potentially damaging amendments to the European copyright directive, we were relieved to hear that most of those amendments had not been passed. The new directive was finalised in May, giving national legislators until December 2002 to incorporate the terms of the directive into their own laws. With this in mind, the Committee, along with several individual Branch members and the assembled company at the Annual Study Weekend, drew up a shopping list of issues arising from the Music Publishers' Association's Code of Fair Practice, which we would like to review, discuss, and possibly improve upon. We now await the first draft of the new legislation, expected in early 2002. Some issues we may expect to be settled by it; others will require further negotiation.

IAML(UK) has for many years had an excellent relationship with music publishers, and co-operation with the Music Publishers' Association was taken a step further with a joint letter to the Patent

Office in support of the continuation of fair dealing for printed music. Once it is clear what, if any, changes are being made to UK law, we can look forward to discussing the long-awaited revision of the Code of Fair Practice during the next year.

IAML(UK), along with other interested bodies, responded to the Patent Office consultation document concerning a proposed exception to copyright for the benefit of visually impaired people. The results were by no means clear cut, and at the time of writing it appears that no disability exceptions will be incorporated into UK law. Arrangements for visually impaired people may be covered by other legislation, but in the meantime the joint industry *Copyright & visual impairment guidelines* provide some help. These can be found on the Publishers' Licensing Society website at: www.pls.org.uk

Brio — Geoff Thomason

From time to time the need arises to consult back copies of *Brio* and with it comes the temptation to put myself into the minds of earlier editors and their contributors. I imagine them laboriously marking up copy received in manuscript or, if they were lucky, typescript, with the poor typesetters having to decipher a variety of hands. These days things have moved on to copy received and edited electronically but *Brio's* remit of being a voice for the national branch remains unchanged. The contrast neatly sums up the Janus-like position of any editor, trying to forge an individual, forward-looking approach while keeping faith with a unified aim as well as maintaining a respect for what their predecessors have achieved.

'*Brio* now has pictures as well as footnotes' was one colleague's comment on recent changes. Yes, technology has made it easier to incorporate illustrations and I hope this will be a feature of future editions. Minor features of layout, such as the inclusion of one-liners to clarify the contributors' professional backgrounds, have been tweaked as well. The wider aim of trying to give each issue an over-arching theme has probably been only partially successful to date. The May 2001 issue, for example, tried to move in the direction of music in collections, with articles by Katherine Dodd and Yoshiko Yasumura on, respectively, world jazz archives and music resources in London University's School of Oriental and African Studies. Ruth Hellen also contributed an entertaining account of her trip to music libraries in Lithuania, many of them sadly under-resourced. These articles were set beside a *magnum opus* from Richard Turbet on John Wilbye and an overview by Nigel Simeone of Parisian music publishing during the German Occupation which has drawn high praise from a number of commentators.

The November 2001 issue had a slightly fraught gestation but managed to retain the 'projects' theme I'd envisaged. Antony Gordon tells me that *Cadensa* isn't really a project, but his article nevertheless fitted neatly along those on *Cecilia* and *Encore!* by Peter Linnitt, Paul Andrews and Malcolm Jones. Angela Escott's paper at Périgueux (complete with picture) on co-operation between UK conservatoires and professional orchestras was simply too good to miss. Now to 2002!

Golden Jubilee Festschrift — Richard Turbet

In 2003 the Branch will be 50, and it has decided to publish a golden jubilee festschrift to celebrate its achievements and look ahead to the future. The Branch has appointed a project group consisting of Richard Turbet (editor) plus Kathy Adamson, Geoff Thomason and John Tyrrell as de facto editorial board, and Ashgate Publishing has agreed to publish it. The proposed publication date at present is for spring 2003. Sixteen chapters have been agreed — either as commissions or offered by contributors and drafts are now in preparation.

IAML(UK) Library — John Wagstaff

The library enjoyed something of a topsy-turvy year in 2001. On the one hand, the number of users for the first time dipped to single figures (9); conversely, the number of items of stock issued on loan topped three figures for the first time (107). This apparent anomaly is partly to be explained by the fact that some users were working on pieces for IAML(UK)'s forthcoming *Festschrift*, and needed material — especially historical material — from the library's collections for their pieces; while some other borrowers were working on library school projects, and therefore required large numbers of items. A comparison of statistics from the period from 1994 (when they were first kept) reveals no consistent pattern of usage of the library, and no pattern concerning its numbers of users: but the statistics always do suggest that those people who use the library find it useful, and long may it remain so.

Highlights among library acquisitions in 2001 were Caroline Usher's MLS dissertation on *Cataloguing music iconography: a critique and evaluation of the Repertoire International d'Iconographie Musicale [RidIM]*, a rare piece of work dealing with the RidIM project; and four very high-quality entries for the E. T. Bryant Prize, by Malgorzata Czepiel (*The retrieval of music materials from electronic catalogues* - the winning entry in 2000), Katherine Dodd, Jane Henshaw and Claire Marsh. The library continues to receive newsletters from IAML branches from all over the globe. Donations from members were down this year, which is something we hope to remedy in 2002. All reading this are invited to search their attics and basements.

Music Libraries and Disability — Ruth Hellen

This project group was initiated, with optimistic enthusiasm, by someone who thought she would have more time having moved into Past-presidential limbo. I should really have known better. Never mind — we have made a start by deciding, as a first step, to use the IAML(UK) Website to provide colleagues with links to useful sites and sources of information. Practical work should start on this in January 2002, but we would welcome suggestions from colleagues as to what other actions you would like us to take.

Outreach — Roger Firman

Since assuming responsibility for leading the group in May 2001, I first wanted to understand what had already been achieved so we

could build upon that work. During the last few months the group has been re-formed and now comprises of Roger Firman, Margaret Brandram, Jay Glasby, Karen McAulay and Pam Thompson. Because of our geographical location, we will correspond via e-mail, and try to hold a teleconference three times a year. Building upon the Cecilia questionnaire, we are looking at IAML(UK) membership to understand how representation is based. Outreach is an activity undertaken by many groups of IAML(UK) we welcome your ideas, help and support whether nationally or international.

Press and Public Relations — Jay Glasby

This has been an active year for Press and Publicity particularly with respect to activities promoting our *Encore!* and *Cecilia* projects and the announcement of the appointment of our new president.

We were delighted that Baroness Tessa Blackstone, Minister for the Arts accepted our invitation to launch *Encore!*, and spoke at the event on 16th October 2001 hosted by British Library. The Minister recognised the importance of this catalogue as contribution to the Government's cultural strategy and widening access policy, in that it provides access to information about materials which enable people to participate in the arts and culture. The London launch was followed by the 'northern' launch at Leeds College of Music two weeks later. This was a lively event with members of local amateur music societies taking the opportunity to explore the database in the library. The press releases were published to accompany both launches.

Stuart Collins from *Classical Music* interviewed Ruth Hellen and Chris Banks for an article on 'how musicians find resources' which included a discussion of *Cecilia* and *Encore!*. The piece was published in the 5th January 2002 issue of the journal.

Oldman and Bryant prizewinners were also announced in relevant journals, and the appointment of Susi Woodhouse as the new Branch president was given good coverage in the Library Association Record.

Publications — Margaret Roll

During the year 2001, two editions each of *Brio* and the Newsletter were published.

At the time of writing, we have 166 overseas subscriptions to *Brio* and copies are donated to libraries in Bosnia, Bulgaria, Czech Republic, Macedonia, Moldova, Poland, Spain and Tanzania. Twelve complimentary copies of the Newsletter are also sent out. The Newsletter is otherwise only available to IAML(UK) members. These complimentary copies are, for the most part, a reciprocal arrangement with IAML branches in Belgium, Canada, Denmark, Finland, France, The Netherlands, Norway, Sweden and Switzerland.

The Annual Survey of Music Libraries in the UK, No.15, 1999 was published early in 2001. It was the last survey to be issued in that format.

In September 2001, a new publication entitled 'First stop for music:

the basic quick reference guide to music enquiries' was issued. Many copies were bought within six weeks of it being announced.

Encore! — Ruth Hellen

This was another good year for *Encore!*. Malcolm Jones continued to soldier on valiantly adding new collections and making improvements to the database. Pat Dye and her colleagues at BLDSC provided an updated version of the British Union Catalogue of Orchestral Sets and the data was added to *Encore!* during the year. The other significant package of work was to add the substantial collection at Wakefield Library; much of the data entry was carried out by Mark Cadwallader from Leeds College of Music. The updated catalogue was ready for the official launch which took place at the British Library in October and we were very pleased that Baroness Tessa Blackstone, Minister for the Arts, was able to speak on this happy occasion. The organisation of such an event can be rather nerve-wracking, but we were helped enormously by Henry Girling and Stephanie Kenna of the BL Cooperation and Partnership Programme. I am also very grateful to Jay Glasby and her colleagues at Leeds College of Music for hosting the northern launch in November, so that we could share the celebrations with librarians and library users in the north of the country.

A survey during June showed that many libraries now use *Encore!* in preference to printed catalogues; this will increase as more libraries gain internet access. Although the project funding has now come to an end, work will continue, so please help by sending in details of stock additions and deletions. Anyone wanting to read more about *Encore!* should consult Malcolm Jones' article in the autumn 2001 edition of *Brio*, and the full text of the final official report can be found on the BLCPP website at: www.bl.uk/concord

Finally, I would like to take this opportunity to place on record my thanks to the Encore Project Group members for their help and advice and especially to Malcolm Jones for his hard work and total commitment to this long-awaited resource.

Cecilia — Paul Andrews

In her summary of the work of the Documentation Committee, written for last year's annual report, Chris Banks left the story of the metamorphosis of MILDRED (**M**usic **I**n **L**ibraries: **D**irectory and **R**esource **D**iscovery) into CECILIA at the point at which a funding application was about to be made to the British Library's Co-operation and Partnership Plan's (BLCPP) second call. Thanks to the excellent work done by Susi Woodhouse and Chris Banks in drafting a detailed project proposal, the funding bid to BLCPP was successful, and further funding was secured from the Research Support Libraries Programme (RSLP), the Music Libraries Trust (MLT), and Re:Source. CECILIA was born, and I was appointed its full-time Project Manager, taking up the post in August 2001. Unlike MILDRED, CECILIA is not an acronym — the project takes its name from the patron saint of music.

MILDRED, it will be recalled, was begun as a project to up-date Barbara Penney's book *Music in British Libraries*, as an on-line

directory of music libraries. Peter Linnitt undertook most of the work in drafting and refining a questionnaire that reflected the directory structure of Penney, but allowed greater scope for respondents to draw attention to the strengths of their collections, and to identify and describe special or discrete collections within their overall provision. These forms were sent out to libraries early in 2001 and almost 50% (116 out of 238) were returned. This initial information-gathering exercise has yielded a quantity of extremely valuable data, most of which will be incorporated in CECILIA. But CECILIA's terms of reference are now wider than MILDRED's. As a condition of the funding, CECILIA will develop as a cross-sectoral, cross-domain resource and, in addition to developing the directory of institutions, will build an on-line gateway to music resources not only in libraries, but also in archives and museums across the UK. Most of the work undertaken so far has therefore been concerned with re-defining the data structure, and re-drafting the forms to incorporate the much wider range of music materials found across all three domains, and to take account of the different ways in which librarians, archivists and curators arrange and describe their collections.

CECILIA is registered as an RSLP project, and so joins an increasing number of similar projects, some with a subject, others with a geographical focus, that have adopted collection description as their key activity. This has led to a significant expansion in the kinds of data we will be gathering about collections, in order to facilitate resource discovery across the domains. RSLP, through its Collection Description Focus, has developed a schema that aims to give librarians, archivists and curators equal opportunity to describe collections in ways appropriate to their own types of institution, while maintaining an essential unity of purpose. We have examined the schema very closely, and looked carefully at the ways in which other established projects have adapted it, to arrive at a version which we believe will best serve our aim to survey the entire UK music resource, providing access to descriptions of collections of interest to a broad spectrum of enquirers at all levels, ranging from serious researchers to individual music lovers pursuing their interests and passions locally. At the time of writing (December 2001) it is hoped that the data input forms will be available online early in 2002.

We are also very pleased to report that the CECILIA database is to be hosted on the Performing Arts Data Service (PADS) website. This will provide CECILIA both with a secure home and a sustainable exit strategy at the end of the project. The PADS is in the midst of the development of a new web-server, to replace its current server. This means that it is unlikely that CECILIA will be available on-line until the early autumn of 2002. However, the building of the database, the gathering of sample data, and the testing of the structure is scheduled to begin early in 2002. It is intended that a version of the database should be ready in time for demonstration at the Annual Study Weekend at Durham in April.

Susi Woodhouse is Project Director for CECILIA, and we have put together a steering group comprising representatives from the music library, archive and museum world. Matthew Dovey, well-known to IAML(UK) for his work on Music Libraries Online, is acting

as technical consultant. The project has developed an embryo website, which can be seen at www.cecilia-uk.org

IAML(UK) E-Mail List and Website — Julie Crawley

IAML(UK) E-Mail List

Membership of the IAML(UK) e-mail list continues to rise. At the end of 2001 we now have 182 members compared with 146 members at this time last year. Three people are registered both at home and at work. Over the last year the list has seen an average of 51 messages per month, with the busiest months being January and October and the quietest, unsurprisingly, July and August.

In August 2001 Antony Gordon from the BL National Sound Archive became joint iaml-uk list owner. So you now have two people to contact with any problems arising from the list: emailjulie.crawley@music.ox.ac.uk and antony.gordon@bl.uk. The decision to have a joint list-owner was taken to provide greater flexibility, rather than to cope with an increased volume of list-admin. It now means that either of us can take leave without checking our email! Gosh, what a thought. The need was highlighted last year when I was trying to sort out list problems from internet cafés in New York and Mexico!

For those of you who have not used the list before, you can subscribe to become a member and search the last three years of messages on the Jiscmail archive at www.jiscmail.ac.uk. Present members can go into the site and change various list options for how they wish to receive messages, for example choose the digest option.

The list continues to amaze people, as their seemingly impossible reference enquiries are answered in minutes. These range from where to obtain pieces of music and recordings, to identifying song lyrics and sol-fa extracts of tunes. The list is also an important means of sharing information about practices and procedures between different music libraries, seeking advice from more experienced colleagues, finding good homes for unwanted books, music, recordings and periodicals and a means of pooling knowledge and airing issues.

IAML(UK) Website - www.iaml-uk.org

The main change to the website this year has been the purchase of a domain name www.iaml-uk.org This URL for the IAML(UK) website has been purchased for the next ten years — so change those bookmarks now! In June 2001 the IAML(UK) website passed the technical review and received approval from the National Grid for Learning (NGfL), and as an approved content provider displays the NGfL logo on the homepage.

The website continues to be a source of information on branch matters — committee lists, annual reports, events list and a copy of the constitution, as well as providing access to useful music internet links and music library projects. The homepage has provided many people with a quick link to *Encore!*, searching for library holdings for performance sets, the direct link being www.iaml-

uk.org/encore.html. There is also a link to the *Cecilia* project www.cecilia-uk.org.

Prizes — Susi Woodhouse

The C.B. Oldman Prize is awarded annually by IAML(UK) for an outstanding work of music librarianship, bibliography or reference. In 2001 the prize was awarded jointly to David Fallows for *A catalogue of polyphonic songs 1415-1480* (OUP, 1999) and Arthur Searle for *The Stefan Zweig collection: catalogue of the music manuscripts* (British Library, 1999). Both received their prizes at the Annual General Meeting in April.

The 2000 E.T. Bryant Memorial Prize, sponsored jointly by IAML(UK) and the Music Libraries Trust, was awarded, again at the AGM, to Malgorzata Czepiel of the University of London for *The retrieval of music materials from electronic catalogues: a case study*.

The Music Libraries Trust — Rosemary Williamson

The Trust provides support for the education and training of music librarians. It also encourages and supports research into music librarianship, music bibliography and related disciplines. Since 1982, the Trust has worked in conjunction with the IAML(UK) to provide a focus for the inception of new ideas and for the skills of music librarians to be re-evaluated in the context of new technologies and changing bibliographical techniques.

Peter Maxwell and Joan Redding stepped down as trustees owing to a multiplicity of other commitments. The Trust is extremely fortunate that Christopher Jackson, Managing Director of Bärenreiter Ltd, consented to take Peter Maxwell's place as Treasurer from 23 April 2001. Nicholas Williams continued as the Trust's representative on the E.T. Bryant Prize committee.

Four bursaries were awarded to enable individuals to attend the IAML(UK) Annual Study Weekend 2001, held at Sparsholt College, Winchester, 6-9 April 2001. The recipients and sponsors were Rachel Flower (supported by Cramer Music); Sarah-Jane Hutchinson (RNCM Library and MA librarianship student at Manchester Metropolitan University, supported by Oxford University Press); Viv Kuphal (Colchester Music Library, supported by Stainer & Bell); Robert Tucker (Corporation of London Libraries, supported by Boosey & Hawkes).

In addition, the Trust agreed that it would provide up to five bursaries each year to allow individuals to take part in one day or half-day training courses organised by the IAML(UK) Courses and Education Committee.

During the year, the Trust reviewed its Projects List. The immediate priority was agreed to be a national union catalogue of concert programmes. It was agreed to allocate £1,000 towards a scoping study. A steering committee consisting of John Tyrrell, Lewis Foreman, Chris Banks (British Library), Christina Bashford (Oxford Brookes University) and Paul Banks (Royal College of Music) was established to set the terms of reference and to receive the report.

The Trust continued to support the Research Support Libraries Programme (RSLP) Ensemble project with a final contribution of £500 and £150 was awarded to Birmingham Central Library to fund the listing of its Women's Revolutions Per Minute (WRPM) Archive. During the year, the Trust was delighted to receive a donation of £1,000 from the All Stars Band — Former Members of the Royal Marines Giving Something Back.

IAML(UK) EXECUTIVE COMMITTEE

Officers

President Ruth Hellen (London Borough of Enfield Libraries) [to April] Susi Woodhouse (Resource) [from April]
Immediate Past President Roger Taylor (Somerset County Library) [to April] Ruth Hellen (London Borough of Enfield Libraries) [from April]
General Secretary Peter Baxter (Edinburgh City Libraries)
Treasurer Kathy Adamson (Royal Academy of Music Library)
Brio Editor Geoff Thomason (Royal Northern College of Music)
Education Officer Liz Hart (London Borough of Enfield Libraries)
Membership Secretary Siobhan Ladyman (Cramer Music)
Outreach Officer Roger Firman (Royal National Institute for the Blind) [from April]
Press & PR Officer Jay Glasby (Leeds College of Music Library)
Publications Officer Margaret Roll (Buckinghamshire County Library)

IAML President [to July] / Past-President [from July]

Pam Thompson (Royal College of Music)

Elected Committee Members

Chris Banks (Music Collections, British Library)
Julie Crawley (Faculty of Music Library, Oxford)
Antony Gordon (British Library National Sound Archive)
John Gough (Birmingham Central Library)
Malcolm Jones
Ian Ledsham (Allegro Training)
Malcolm Lewis (Nottingham Libraries)

Representatives

The Music Libraries Trust John Tyrrell
Cecilia Project Paul Andrews (from August)

Non-Voting Officers

Minutes Secretary Peter Linnitt (BBC Music Library)
Newsletter Editor Viv Kuphal (Essex County Library)
Statistical Survey Officer Adrian Dover (University of Birmingham)
Honorary Auditors Roger Crudge John Butcher (Rose Records)

The Executive met on four occasions in 2001: 24 January, 25 April, 25 July and 10 October.

COMMITTEES

Conference Committee

Susi Woodhouse (Chair, to April), Antony Gordon (Chair, from April), Glynis Hillier (Secretary), Linda Anthony, Roger Firman (from April), Jay Glasby (from April), Sarah Hogan (to April), Ceri Mann, Graham Muncy, Jane McGrave (Local Representative, to April), Alan Hood (Local Representative, from April).

Courses and Education Committee

Liz Hart (Chair), Frances Metcalfe (Secretary), Liz Bird, Richard Buxton (to April), Julie Crawley, Anna Grigson (from April), Michaela Hewitt, Linda Marsden.

Documentation Committee

Chris Banks (Chair), Katharine Hogg (Secretary), Lewis Foreman, Sarah Hibberd (RILM co-option, from April), Malcolm Lewis, John Wagstaff.

Finance & Administration Committee

Ruth Hellen (Chair, to April), Susi Woodhouse (Chair, from April), Peter Baxter (General Secretary), Kathy Adamson (Treasurer), Antony Gordon (to April), John Gough (from April), Malcolm Lewis, Roger Taylor (co-option, to April), Morag Mackie (Minutes Secretary).

Library Committee

John Wagstaff (Librarian), Richard Jones.

Trade & Copyright Committee

Ian Ledsham (Chair, to April), Ruth Hellen (Chair, from April), Marion Hogg (Secretary), Kathy Adamson, Richard Chesser, Angela Escott.

PROJECT GROUPS

C.B. Oldman Prize

Malcolm Lewis (Convenor, to April), Rosemary Williamson (Convenor, from April), Almut Boehme, Graham Muncy (from April).

E.T. Bryant Memorial Prize

Julie Crawley (Convenor), Lewis Foreman, Nicholas Williams.

Encore!

Ruth Hellen (Convenor), Chris Banks, Malcolm Jones, Malcolm Lewis, Graham Muncy, Pam Thompson, Susi Woodhouse; Steering Group members; Bob Aspey, Kate Holliday, Bridget Powell.

Festschrift

Richard Turbet (Convenor), Kathy Adamson, Geoff Thomason, John Tyrrell.

MARC Harmonisation

Richard Chesser (Convenor), Chris Bernet, Malcolm Jones, John Wagstaff.

Cecilia (from August)

Susi Woodhouse (Convenor), Paul Andrews (Project Manager), Chris Banks, Richard Chesser, Francesca Franchi, Matthew Greenall, Martin Kingsbury, Malcolm Lewis, Nick Poole, Peter Linnitt, Dick Sargent, Rosemary Williamson.

Music Libraries and Disability [from April]

Ruth Hellen (Convenor), Christine Hallam, Roger Firman, MPA Representative

Outreach

Pam Thompson (Acting Convenor to April), Roger Firman (from April), Margaret Brandram, Jay Glasby, Karen McAuley.

Statistics [from April]

Ian Ledsham (Convenor), Paul Andrews (from August), Jay Glasby, Susi Woodhouse.

AFFILIATIONS TO OTHER ORGANISATIONS

Forum for Interlending

Library and Information Co-operation Council [LINC]

The Library Campaign

National Forum for Information Planning

National Music Council

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

	1999	2000	2001
Institutional			
National	45	61	58
International	74	70	72
Personal			
National	67	66	67
International	54	64	57
Total	240	261	254

Honorary members:

Eric Cooper, Anthony Hodges, O.W.Neighbour, Roger Crudge, Malcolm Jones, Brian Redfern, Henry Currall, Patrick Mills, Alan Sopher, Pam Thompson

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