

International Association of Music Libraries,
Archives and Documentation centres
United Kingdom and Ireland Branch
Founded 1953

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President's report Kathryn Adamson

Time flies when you're having fun, or so they say. While even I can't say that the three years of my presidency have all been fun, neither can I believe that they have flown by quite so quickly. It has been a huge honour to have represented this high-achieving Branch, full of dedicated professionals, whether 'professional' is reflected in their job titles or not.

There are many people to thank for having made the time more productive and enjoyable. The Executive Committee as a whole is drawn from all walks of music librarianship and therefore represents a breadth of knowledge and expertise to which the Branch is truly privileged to have access. The rest of this report details some of the extraordinary achievement of the Branch Officers this year, and in particular I would like to thank Ruth Hellen, Pam Thompson

and Susi Woodhouse for their gentle encouragement and neat turns of phrase whenever a 'call for evidence' was issued by various government departments.

We spend a large part of our time as a Branch responding to these calls for evidence, and send what amounts to the same response each time, albeit in a different order, dependent on the particular thrust of the latest enquiry. The difference being that intervening government re-shuffles determine that it will be read by a different set of people this time, and the next. Does anyone else spot a pattern here? Are we destined to have to start all over again, dealing with new ministers each time, until our agenda coincide with those of the government?

I would like to thank my colleagues on the Finance and Administration Committee for their input to the setting up of the Ian Ledsham Bursary Fund, which is designed to allow a deserving member of the

Branch to attend the IAML international conference each year. Ian was a staunch supporter of the international conferences and we hope that this bursary will stand as a fitting memorial to him.

We were sorry to lose an honorary member of the Branch late in the year. Brian Redfern, who did so much for music librarianship, both during his teaching career and following retirement, died in December 2006 and an obituary will be published in *Brio* and *Fontes Artis Musicae*.

As Executive Minutes Secretary Morag Greig took my garbled sentences at Executive meetings and made them into readable prose, giving the impression, even, that we always conducted business in the right order!

Peter Linnitt has transformed the way in which the role of Treasurer is carried out. He has brought a thorough grasp of spreadsheets to bear on the presentation and manipulation

of accounts data, and I'm very happy to report that he has agreed to be Treasurer for that Olympics of the IAML world, the international conference in Dublin in 2011.

Just when we thought a constitutional amendment might be required to cover the appointing of President-Elect, Liz Hart stepped into the breach. I am sincerely grateful to Liz for giving this her consideration, and know that she will do a splendid job.

Geoff Thomason kept me on the straight and narrow; nagged me almost imperceptibly when deadlines approached and generally provided that level of support without which I could not have done the job. Thanks Geoff.

**Courses and Education
Committee
Christopher Cipkin**

The Courses and Education Committee continued to provide its valuable range of training and development opportunities. The summary below indicates by its length just how active this part of the Branch currently is. Our most popular course, *Music for the Terrified*, ran in Hull (February), Dorking (May) and Manchester (October), attracting 36 attendees in total. Feedback from running the course this year has particularly highlighted the value and necessity of a basic introduction to music terminology as well as other content, such as guidance on answering reference enquiries. The advanced level course, *Virtuoso Skills for Music Enquiries* which had run for the first time in 2005, was held again in June in the impressive surroundings of King's College London. It attracted a capacity audience of 20, including an attendee who travelled from as far afield as

Hong Kong. *Managing Music Collections*, which covered the different stages of a music collection life-cycle, had been successfully piloted in 2005, but was not, unfortunately, run this session. The Committee is discussing plans to re-run the course in 2007. The final event in our repertoire of day courses, *40 Copies of Messiah*, ran in Hatfield in March and attracted 12 attendees. A similar pilot course entitled *Music and Inter-Library Loans* was also run later in the year. This in-house event, which took place in October for the Libraries North West consortium, aimed to expand on the existing *40 Copies of Messiah* course by examining the wider issue of music inter-lending. The course was extremely well received and even resulted in some qualitative comments about our training and photographs of contented attendees being placed on the Libraries North West website. Feedback from the pilot course is now being used to inform the committee on how inter-lending and sets

management training can best be provided in future.

In addition to the busy schedule of day courses, with all the planning and preparation they entail, the committee also delivered a range of other educational activities. The first was the regular Academic Librarians' Seminar, which took place in May at Birmingham Central Library and attracted 20 attendees. The programme featured the following presentations: The McCann Project at the Royal Academy of Music (Ruth Darton, Royal Academy of Music); The new gateway to the Mander & Mitchenson Theatre Collection at Trinity College of Music (Claire Kidwell, Trinity College of Music); Recycled postgraduate: a music librarian wearing two hats (Karen McAulay, Royal Scottish Academy of Music and Drama); E-learning initiatives at the RNCM (Tim Jones, Royal Northern College of Music); and Dealing with gifts and

donations (Kathy Adamson, Royal Academy of Music).

The second was an equivalent Public Librarians' Seminar which was hosted by the British Library in May. This new venture proved especially popular, attracting 46 delegates and 6 speakers. In addition to a tour of the British Library the programme included: an overview of the British Library's Services (Chris Banks); Playing to our strengths: shared priorities, cultural services and the music library (Susi Woodhouse); presentations from representatives of the streaming services Naxos Music Library and Classical Online; and a review of performance sets provision with regional reports, chaired by Ruth Hellen. Public Librarians were also encouraged to continue the discussions started at this event via the branch email list. Feedback was very positive and included calls for the event to be made a regular fixture. Full accounts of both seminars

appeared in the August 2006 Branch newsletter.

Members of the Branch also continued our work with new entrants to the profession, delivering the Courses and Education Committee's revamped music librarianship presentation to students in Loughborough, Liverpool, Dublin, Manchester and Strathclyde. In addition, the Chair of the Committee convened the E.T. Bryant Memorial Prize panel mentioned elsewhere in this report.

The year included two well-attended and fascinating visits, both of which provided opportunities to see important collections containing rare and unique items. The first, to Cambridge in September, attracted 12 attendees and included a visit to the University Music Library with a talk by Richard Andrewes, King's College Chapel and the Rowe Music Library. The second visit, which took place

in December, was to the BBC Television Centre to see the recently re-housed BBC Music Library managed by Peter Linnitt. The 19 attendees also had a tour of the studios, including a chance to make and star in their own 60 second news broadcast (featuring our very own Ann Keith as presenter) and an abridged issue of *The Weakest Link*. It was a fantastic way to end the Committee's busy and productive year and also proved the theory that learning can indeed be fun!

In conclusion, none of the above activity would have been possible without the unstinting contributions of all the Courses and Education Committee members who travel great distances and give up much of their personal time to organise our events: Rebecca Gunnell, Jane Henshaw, Christine Hill, Ann Keith, Frances Metcalfe, Amelie Roper and Geoff Thomason. I thank them sincerely for all their help this year. In addition, the Branch

also owes an enormous debt of gratitude to those institutions which have hosted Branch events, usually for free, and those individuals who are not on the committee, too numerous to mention here, but without whose help and support it would have been impossible to achieve all we did in 2006.

Concert Programmes Project Rupert Ridgwell

The AHRC Concert Programmes Project geared up to its main data-gathering phase during the course of 2006. With two research assistants based in London and up to two more researchers located in various parts of the UK and Ireland at any one time, we were able to cover some major collections of programmes and related ephemera. In London, work continued on documenting and sorting the Royal College of Music's vast collection. The challenge here lies not only in the sheer scale of the cataloguing mountain, but also the diversity of the material,

covering not only every major concert venue in the UK but literally hundreds of smaller ad-hoc venues as well – not to mention the collections of foreign material. This work will continue until the end of the project, while elsewhere in London we have completed work on some major collections, notably at the British Library and the Royal Academy of Music. Other smaller, but no less significant, holdings include the Gerald Coke Collection at the Foundling Museum and the LSO Archive. Elsewhere researchers have been busy hunting down material in Edinburgh, Dublin, Leeds and Bradford. These excursions will provide a useful 'snapshot' of programme holdings in various major centres, to be supplemented in 2007 with additional work in Manchester, Oxford, Birmingham, and Cambridge. The project is due for completion on 1 November 2007, at which point the database will be launched online, offering free access and

the ability to search by venues, performers, holding institutions, time periods, concert series and subject keywords.

awarded to David Golby for *Instrumental teaching in nineteenth-century Britain*, Ashgate, 2004.

Prizes

The ET Bryant Prize is awarded jointly with the Music Libraries Trust, to a student of Library and Information Science, or to a librarian in their first five years in music librarianship, for a significant contribution to the literature of music librarianship

The prize was awarded to Amelie Roper for *The trade in music publications at the Frankfurt book fair in the late sixteenth century: a study of the book fair catalogues of Georg Willer*. (UCL Dissertation, updated and amended 2005).

The C.B. Oldman Prize prize is an annual award of £200 for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland; this was

Conference Committee

Antony Gordon

The 2006 ASW was held at York St John University following an unfortunate double booking elsewhere that left us at fairly short notice with the need to search for an alternative venue. Due to the date of the ASW we were unfortunately hampered by the need to foreshorten the ASW by one day because the students were not due to leave until the Saturday morning. We started therefore on the Saturday afternoon with Report & Information which was allowed to run in parallel with registration to get the maximum utility out of the reduced time available. The traditional Saturday afternoon visits had to be sacrificed on this occasion. In the evening Simon Wright from OUP treated us to a celebration of the centenary of the English hymnal, complete with recordings and a performance of one unrecorded example by a small impromptu choir drawn from the audience.

On Sunday morning there were the now usual four sequential seminar sessions. Peter Findlay of the British Library/JISC Archival Sound Recordings project used the first slot to describe the background and scope of that project. His colleague Richard Ranft from the British Library Sound Archive then gave a talk demystifying the concepts and terminology associated with digital music files, streaming and downloading. After the break, Rupert Ridgewell, on secondment to the Royal College of Music, gave an update on the Concert Programmes Project under the title *Ephemera: problems and solutions*. Finally, Geraint Philp, who was imminently due to depart the British Library and the UK for a new life in New Zealand, outlined the scope and future of the DSC music collection.

Sunday afternoon began in the usual fashion with the Annual General Meeting of the Branch

followed by the awarding of the Oldman and Bryant prizes. The meeting having been a fairly swift affair on this occasion there was sufficient free time available to allow for a brief exploration of York city centre (with sleet falling) or to attend evensong at the Minster.

On Monday morning Richard Payne, Librarian of the London Philharmonic Orchestra outlined the duties and problems faced by an orchestra librarian and what MOLA, the Major Orchestra Librarians' Association does for its members. To finish the weekend, Graham Cornish, a copyright consultant gave a racehorse-paced presentation of the problems of copyright, compressing probably a whole morning's material into a one hour slot.

As always, the success of the ASW depended crucially on hard work by members of the Conference Committee to whom I here give thanks: Linda Anthony (Exhibition), Jay

Glasby (Bookings Secretary), Graham Muncy, Bridget Palmer (Secretary), and the local representative Steven Dowd.

Outreach

Tom Kearns

I assumed the role of Chair of the Committee during the year and attended the October Executive meeting for the first time.

Behind the scenes it was an active year, culminating in December with a consignment of books and RMA journals to the Armenian Musicological Library and the Armenian State Conservatory Library, sent by Rosemary Dooley who has sent material to a number of countries over the years.

Encore!
Malcolm Jones

Since the availability of on-line access at the start of the year good progress has been made in the re-organised way of dealing with amendments.

Libraries are encouraged to send these by e-mail on the "little and often" principle. Many libraries now do so regularly (others please note!) and these are generally processed on receipt. Some editing and de-duplicating has also been done, although a good deal remains.

A small number of co-workers has been identified, and these will be set up for on-line access early in 2007, allowing sharing the workload, and it is hoped to make inroads into the backlog of amendments which built up before the present facilities were available. The position is therefore a good deal more positive than it has been for some while.

**Trade & Copyright
Committee**
Ruth Hellen

The main focus of the Committee in 2006 was to make a submission to the Gowers Review of Intellectual Property. This major review asked for comments on many aspects of copyright, including a proposal to increase the term of protection for sound recordings.

In co-operation with other organisations, including the British Library and The AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), we provided a substantial and, we believe, reasoned response on behalf of music libraries and their users.

The official report, published towards the end of the year, was seen by the library community as fair and thorough, albeit lacking in some details which need attention. Thanks are due to all those who helped; it was encouraging to be able to work

with so many colleagues in various sectors.

Earlier in the year, Richard Chesser and I, together with LACA colleagues, attended meetings with the Patent Office and the DCMS in which several aspects of copyright were to be discussed.

Brio Rupert Ridgwell

Looking back over the past year, I am tempted to say there was something for everyone in the roll call of articles that appeared in the two issues of *Brio* for 2006. That's not quite true, but I am nevertheless struck by the diversity of subjects covered by our eight contributors, ranging from issues of authenticity in the music of William Byrd (Richard Turbet), to the biographies of three important musicians of the nineteenth and twentieth centuries (Chris Beckett), to training for music librarianship (John Wagstaff). There is also a pleasing (and entirely

unscripted) symmetry in the subjects chosen by our first and last author: Simon Wright on the anniversary of *The English Hymnal*, a volume originally compiled by Ralph Vaughan Williams, and Graham Muncy on the library of orchestral parts relating to Vaughan Williams's performances at the Leith Hill Musical Festival. Performance history also represented something of a leitmotif this year with two contrasting articles arising from the AHRC Concert Programmes Project, exploring programme annotations and collection arrangement respectively (Ian Taylor and Deborah Lee), and Catherine Ferris's work on the archives of musical societies in Dublin during the eighteenth and nineteenth centuries.

On the editorial front, Alex Garden relinquished the role of Advertising Editor in 2006, having worked well beyond the call of duty over many months while we searched for a successor. Thank you, Alex! Our new Advertising Officer,

taking on the newly expanded role covering both Brio and the Newsletter is Giuseppina Mazzella of the Royal College of Music, while Marian Hogg continues her sterling work as Reviews Editor. Finally a word of thanks to all our contributors, reviewers, advertisers, typesetters, printers and distributors over the past year and a word of encouragement to any potential authors for 2007: the old maxim that every IAML member has at least one *Brio* article in them remains in force, so please start putting pen to paper, or fingers to keyboard!

Website and listserv Antony Gordon

The Branch website has been kept largely up to date as and when text has become available.

Areas of the site devoted to regional meetings and special interest groups can easily be accommodated but so far the only regional pages to be added have been the minutes of SEMLIF meetings.

Availability of the site has been very good apart from a crash of IAML's Milan-based server which has since been upgraded. No progress has been made so far towards use of the Drupal open source content management system though it is now fully operational on the main www.iaml.info website.

The [iaml-uk-irl](mailto:iaml-uk-irl@listserv.org) listserv remains popular though it is clear that the vast majority of traffic is concerned with ILL requests. It would be good to see more use made of this list as a discussion tool but maybe that awaits the wiki interface provided by Drupal.

Cecilia Susi Woodhouse

Cecilia is IAML(UK & Irl)'s online searchable database of Music Collections in libraries, archives and museums throughout the UK and Ireland. At present there are descriptions of over 1800 collections from about 600 institutions available. Use of the website www.cecilia-uk.org continues to be steady at around 25,000 visits per month and, to judge from the enquiries received, is a source of information for all manner of purposes from academic research to family history.

Most of 2006 has been taken up with a considerable programme of data cleaning and the creation of entries for all institutions on the Museums, Libraries and Archives Council's institution database, which forms an integral element of the Cornucopia system used to build Cecilia. This is all part of the preparation necessary to offer devolved editing facilities to collection managers, set to

start in 2007. This will mean that not only can collection descriptions be kept up to date, but new ones can be added by their curators, thus ensuring accurate and current information for users. If you are interested in this, please email susi.woodhouse@mmla.gov.uk to ask for a username and password.

The Cecilia Steering Group (Susi Woodhouse and Chris Banks) has met several times during the year to discuss the service development strategy now being implemented. The Group also took part in a joint meeting with the Concert Programme Project Steering Group to identify shared areas of interest in service and systems development.

The Music Libraries Trust
Claire Kidwell
Secretary to the Trustees

The Trust's principal objective is to provide support for the education and training of music librarians. It also encourages and supports research into music librarianship, music bibliography and related disciplines. The Trust works in conjunction with IAML(UK & Irl) to provide a focus for the inception of ideas and for the skills of music librarians to be re-evaluated in the context of changing user needs and new technologies.

During the year we were sorry to see Susi Woodhouse step down after many years of valued service for the Trust. We were delighted, however, to welcome Professor Katharine Ellis (Royal Holloway, University of London) on board as a Trustee.

Four bursaries were awarded to enable individuals to attend the IAML(UK & Irl) Annual Study

Weekend, held at York St. John University College, 8-10 April 2006. The Trust would like to record its thanks to the individual bursary sponsors: Cramer Music, Oxford University Press, Sirsi-Dynix Ltd. and Stainer & Bell.

Preliminary work was undertaken assessing the need for a comprehensive web resource dedicated to music bibliography, which would benefit a range of users from diverse sectors. This was advertised as a potential project at the IAML (UK&Irl) Study Weekend in April, and it is anticipated that an application for funds will be received during the next year.

Publications

Ann Keith

First stop for music: the basic quick reference guide to music enquiries

The revision of *First stop for music* was completed in 2005. This is an important publication and both the Courses and Education Committee and the Executive Committee have spent some time considering its future production, particularly in view of both rising costs and the need for it to reach as many libraries as possible. It was decided that the best way to fulfil both these aims is to make it generally available on the web as part of our outreach programme rather than maintain it exclusively for sale in hard copy. Work on the transfer to the web is currently in hand.

Access to Music and Concert Programmes

There is a small but steady market for both these publications.

Working with music in libraries

Revision of this booklet is still underway. When completed it will be made available only on the web and no further copies will be printed.

Brio

In December 2006, IAML (UK & Irl) had one hundred and twenty-eight overseas subscriptions to *Brio*. In addition, copies were donated to fifteen European libraries, chiefly in eastern Europe, and to one library in Tanzania.

Newsletter

Fifteen complimentary copies of the *Newsletter* are sent to IAML branches in Europe and Canada. An appreciative letter has been received from the Music Librarian at the Bibliothèque Nationale in Paris. Members of the Executive Committee who have visited libraries in Eastern Europe have also passed on the thanks of several librarians.

Concert Programmes Project Rupert Ridgwell

The AHRC Concert Programmes Project geared up to its main data-gathering phase during the course of 2006. With two research assistants based in London and up to two more researchers located in various parts of the UK and Ireland at any one time, we were able to cover some major collections of programmes and related ephemera. In London, work continued on documenting and sorting the Royal College of Music's vast collection. The challenge here lies not only in the sheer scale of the cataloguing mountain, but also the diversity of the material, covering not only every major concert venue in the UK but literally hundreds of smaller ad-hoc venues as well – not to mention the collections of foreign material. This work will continue until the end of the project, while elsewhere in

London we have completed work on some major collections, notably at the British Library and the Royal Academy of Music. Other smaller, but no less significant, holdings include the Gerald Coke Collection at the Foundling Museum and the LSO Archive. Elsewhere researchers have been busy hunting down material in Edinburgh, Dublin, Leeds and Bradford. These excursions will provide a useful 'snapshot' of programme holdings in various major centres, to be supplemented in 2007 with additional work in Manchester, Oxford, Birmingham, and Cambridge. The project is due for completion on 1 November 2007, at which point the database will be launched online, offering free access and the ability to search by venues, performers, holding institutions, time periods, concert series and subject keywords.

IAML(UK & Irl)
Executive Committee

Officers

President: Kathryn Adamson (Royal Academy of Music Library)

Immediate Past President: Susi Woodhouse (The Museums, Libraries and Archives Council)

President Elect: Liz Hart (Enfield Libraries) [From April]

General Secretary: Geoff Thomason (Royal Northern College of Music Library)

Treasurer: Peter Linnitt (BBC Music Library)

***Brio* Editor:** Rupert Ridgwell (Centre for Performance History, Royal College of Music)

Education Officer: Christopher Cipkin (University of Reading)

Membership Secretary: Almut Boehme (National Library of Scotland)

Outreach Officer: Tom Kearns (Harrow Library Service)

Press and PR Officer: Pam Thompson (Royal College of Music Library)

Publications Officer: Ann Keith (Christ's College, Cambridge)

Elected Committee Members

Chris Banks (Music Collections, The British Library)

Antony Gordon (British Library Sound Archive)

John Gough

Malcolm Jones

Roy Stanley (Trinity College Library, Dublin)

Co-opted Committee Members

Steven Dowd (Yorkshire Libraries and Information)

IAML Vice President

Ruth Hellen

Non-voting members

Minutes Secretary: Morag Greig (Glasgow University Library)

Newsletter Editor: Alison Hall

Music Libraries Trust Representative: David Wyn Jones (Cardiff University)

Committees

Conference Antony Gordon (Chair), Bridget Palmer (Secretary, to April), Linda Anthony (Secretary, from April), Jay Glasby (Bookings Secretary), Steven Dowd (Exhibitions), Graham Muncy, Adrian Ure, Alison Hall (Local Representative, from April)

Courses & Education Christopher Cipkin (Chair), Jane Henshaw (Secretary), Frances Metcalfe, Ann Keith, Christine Hill, Amelie Roper, Geoff Thomason, Rebecca Gunnell (from April)

Documentation Malcolm Jones (Chair), Katharine Hogg (Secretary), Chris Banks, Lewis Foreman, Vassilis Vavoulis (RILM co-option), Malcolm Lewis, Alison Hall, Deborah Lee, Richard Chesser (Co-option)

Finance & Administration Kathryn Adamson (President), Geoff Thomason (General Secretary), John Gough, Peter Linnitt (Treasurer), Morag Greig (Minutes Secretary), Roy Stanley (Irish Representative), Chris Banks, Susi Woodhouse (Co-option)

Trade & Copyright Ruth Hellen (Chair), Richard Chesser, Anne Elliott, Angela Escott, Helen Faulkner, Frances Metcalfe (Co-option)

Dublin 2011 planning Antony Gordon (Chair), Roy Stanley (Local co-ordinator)

Project groups

Access to Music Resources: Pam Thompson (Convenor), Chris Banks, Ruth Hellen, Malcolm Jones, Susi Woodhouse

C.B. Oldman Prize: Brenda Fleming (Convenor, to April), Frances Pond (Convenor, from April), Anna Pensaert

Encore! Ruth Hellen (Convenor), Chris Banks, Malcolm Jones, Malcolm Lewis, Graham Muncy, Pam Thompson, Susi Woodhouse

E.T. Bryant Prize : Christopher Cipkin (Convenor), Anna Smart, Pat Tipler and Pam Thompson

Music Libraries & Disability: Ruth Hellen (Convenor), Christine Hallam, Roger Firman, Simon Wright (MPA Representative)

Outreach Project Group: Tom Kearns (Convenor), Ruth Hellen, Kitty Buckley

Statistics: Roger Taylor

Website Maintenance and Development: Antony Gordon (Convenor), Chris Banks

MEMBERSHIP

	2006	2005	2004	2003
<i>Institutional</i>				
National	63	76	58	53
International	53	57	67	68
<i>Personal</i>				
National	75	78	87	69
International	46	51	52	58
Total	237	262	264	248

HONORARY MEMBERS

Eric Cooper	Roger Crudge	Liz Hart
Malcolm Jones	Malcolm Lewis	Patrick Mills
O.W. Neighbour	Brian Redfern†	Alan Sopher
	Pam Thompson	

AFFILIATIONS TO OTHER ORGANISATIONS

Forum for Interlending The Library Campaign National Forum for Information Planning National Music Council IAML(UK & Irl) is an <i>Organisation in Liaison</i> with CILIP. IAML(UK & Irl) is a Branch of the International Association of Music Libraries, Archives and Documentation Centres
