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**UK & Ireland Branch**

# ANNUAL STUDY WEEKEND 2025



2ND – 4TH APRIL 2025  
Online!

# WELCOME

It is with great pleasure that we welcome you to our 2025 online Annual Study Weekend. This year's theme is invention or re-invention in music. In this, we hope to explore new perspectives and resources and rediscover established resources, looking at how we see the music landscape as Librarians, Archivists, enthusiasts and professionals. As many of our professional roles and job remits are expanding, this year's ASW is about celebrating the music resources we are custodians of and sharing best practices on what we have done to sustain their future.

Thank you for joining us and thank you to all involved in the creation of this year's programme.

We hope you enjoy.

## EVENTS & TRAINING COMMITTEE

Ros Edwards (Henry Watson Music Library)

Meg Fisher (British Library)

Laura Johnson (Leeds Conservatoire)

Sarah Lewis (University of Lincoln)

Lee Noon (Leeds Music and Performing Arts Library)

Catherine Small (Royal Conservatoire of Scotland)

Geoff Thomason (Royal Northern College of Music)



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Cover photo: Martin Scheuregger

# EVENTS PROGRAMME

## ASW 2025

WEDNESDAY 2ND APRIL

**13:00 - 13:10** **Welcome**

**13:10 - 13:40** **News and updates**

**13:40 - 14:25** **Introduction to the archives of the Royal Society of Musicians of Great Britain - Colin Coleman**

*An outline of the collection and the administrative archive of the charity. The charity is not able to spend substantial financial sums on a public catalogue and this paper explores some ways in which the materials are being made available to wider communities. These include “intermediaries” such as Art UK, RISM, ESTC, and Wikitree, and using digital volunteers to engage with transcribing.*

**14:25 - 15:00** **Re-inventing IAML training for an online landscape (to the Moodle and back) - Meg Fisher and Catherine Small**

**15:00 - 15:30** **Break**



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**15:30 - 16:10 Informing bodies: embodied information literacy for conservatoire student singers - Richard Douglas**

*This paper reports empirical research on the underexplored concept embodied information literacy (IL), by examining the embodied IL practices of singing students as they train in a conservatoire context.*

*The body and IL have previously been examined in the work of Annemaree Lloyd and some others, who recognised the significance of modalities of information beyond the textual. For example, Lloyd described how firefighters use sensory information to interpret a fire, and how other firefighters' bodies can act as information sources. The majority of studies of embodied IL focus on leisure and workplace contexts, however, and this study therefore provides novel understanding by examining an academic, learning-centred context.*

*The study explores singing students' embodied IL through, for example, the ways they (1) use the body, (2) find and engage with information about the body, (3) recognise and act on information produced by and stored in the body, and (4) develop skills in working with embodied information. Various types and sub-types of embodied information emerged from interviews, and participants' activities demonstrated a*



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*complex negotiation with embodied information, requiring context-specific IL practices which are actively developed by teachers.*

*This research contributes to theoretical understandings of embodied IL, but more practically will be of particular interest to performing arts librarians, increasing understandings of how their users engage with information. It can also allow us to consider the ways the body and embodied information can be valued in HE environments, even in more traditionally cognitivist disciplines.*

**16:10 - 16:50 Re-launch, refurb, re-house or refund: the story of a city library - Jamie Hutchinson**

*Jamie Hutchison, Senior Librarian for Art, Music and Creativity at Leeds Libraries will talk through the journey of achieving Arts Council Funding from the Library Improvement Fund (LIF) and the exciting refurbishment of Leeds Music Library, transforming it into a cultural cornerstone for our community.*

**16:50 - 17:05 Break**

**17:05 - 17:35 Quiz**



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THURSDAY 3RD APRIL

**13:00 - 13:10 Welcome**

**13:10 - 13:40 News and updates**

**13:40 - 14:35 Finding sound in the archive: a musical approach to exploring non-musical sources - Martin Scheuregger**

*Score: Mechanical Asynchronicity was a collaborative project between visual artist Danica Maier and composer Martin Scheuregger. The project takes a single historical lace draft from the Nottingham Lace Archive as the starting point for new live and installation-based visual-musical works. This lace draft would have originally been used to programme a mechanical lace machine – it is, in essence, a set of graphical instructions. For this project it has been repurposed to create instructions – in graphic and traditional notation – for a group of musicians. Overall, the work explores an iterative re-encoding process, embracing imperfection and glitch as an intrinsic part of its aesthetic. Key ideas of transcribing, encoding and re-encoding are explored through our compositional and graphical interventions, and through the musical interpretation of the results. This talk explores the ways in which the original archival object was transformed into musical work, and what this might say about how archives may be reconsidered as artistic provocations.*



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**14:35 - 15:05 Musical marvels at Lincoln Cathedral - Claire Arrand**

*Claire shares some of her favourite musical items from the Lincoln Cathedral collection with some little known information about these rare gems.*

**15:05 - 15:30 Break**

**15:30 - 16:05 A new system for CYM Library, using Airtable - Frank Norman**

*CYM Library is an independent collection of vocal and orchestral sets that are available for hire across the UK. It is entirely self-funding. It is run by one permanent, part-time, librarian and a number of volunteers. There is no library management system, and funds are not available to procure any of the major systems. Recently the library adopted a new system for recording requests and managing loans, based on Airtable, a 'a cloud-based application that combines spreadsheet and database features'.*

**16:05 - 16:55 The Cataloguing Code of Ethics - Jenna Meek and Catherine Small**

*Jenna, Glasgow School of Art, with Catherine, Royal Conservatoire of Scotland, will briefly introduce The Cataloguing Code of Ethics. They will then discuss practical ways and steps you can take, whether big or small, to include these within your cataloguing.*



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**16:55 - 17:00**    **Close**

FRIDAY 4TH APRIL

**13:00 - 13:10**    **Welcome**

**13:10 - 13:55**    **News and updates**

**13:55 - 14:25**    **Leeds Music Symposium coming 24th-25th April 2025 -  
Dr. Bryan White**

*Highlights of the upcoming symposium.*

**14:25 - 15:05**    **Leeds Gig Heritage - Helen Skilbeck**

*In this talk Helen explains the creation and development of the Leeds Gig Heritage project. The project began in 2023 and aims to preserve an important part of Leeds' music history by collecting gig tickets and related music ephemera.*

**15:05 - 15:30**    **Break**

**15:30 - 16:15**    **AI and music: a match made in Heaven? - Emily Peart**

*The utilisation of Artificial Intelligence (AI) in society cannot be stopped, we are seeing its application being rolled out in all sectors, from education to health to law. It is inescapable. A*



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*technology that many thought to only be this decade's trending buzzword has actually come to fruition and is set to revolutionise modern life as we know it but is it too good to be true? This isn't going to be an anti-AI talk but aims to remove any rose-AI-tinted glasses, discussing how AI works and question if we should be using it within library and academic spaces, covering it's many teething problems, the risks it poses to music artists and the environment, and end by presenting ways in which you can champion AI literacy in your own institutions.*

**16:15 - 16:55 AI or analogue: where libraries fit this picture - discussion led by Lee Noon**

*We invite you to an open discussion led by Lee Noon asking the questions of: How does AI fit into modern music and where does this sit in the world of archives and libraries? Are Librarians, the AI of the past, able to disseminate information and signpost users to good resource material? Is AI a help or a hindrance to the modern librarian?*

**16:55 - 17:00 Close and thank you**



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# SPEAKERS



## **Claire Arrand**

*University of Lincoln Special Collections Librarian*

Claire serves as the Special Collections Librarian at the University of Lincoln and spends two days a week at Lincoln Cathedral, working from Exchequergate, a historic 14th-century building. This location houses medieval manuscripts, early printed books, modern reference materials, and archival documents. Claire's role involves supporting research, teaching, and learning at the university by curating and updating the Special Collections and its catalogue. She also oversees various work experience and volunteering projects, conducts regular tours for staff, students, and visiting researchers, and ensures that readers have the best possible experience. One of the highlights of her job is introducing visitors and potential readers to the treasures within the collection.



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### **Colin Coleman**

*Gerald Coke Handel Collection, Foundling Museum*

Colin has been the Royal Society of Musicians of Great Britain's Archivist since 2008. In a variety of guises he is involved with several libraries and archives, and enjoys bringing a wider understanding of historical documents to life for both general and specialist audiences.



### **Richard Douglas**

*Jerwood Library of the Performing Arts, Trinity Laban*

Richard is currently Interim Library Manager at the Jerwood Library of the Performing Arts, Trinity Laban, a role in which he oversees library operations, with a particular responsibility for information literacy (IL) teaching. Before beginning work in music libraries in 2022 and completing his MA in Library and Information Studies at UCL in 2024, Richard studied Music at the University of Oxford, and spent several years as a freelance singer, alongside work as an academic skills tutor. Richard's interests focus on IL and its development both in academic and everyday-life contexts, in particular in



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non-textual forms such as social and embodied IL, and these interests, along with those in critical pedagogy and teaching ethics, he hopes to take forward to inform his development of IL teaching at Trinity Laban.

### **Jamie Hutchinson**

*Senior Librarian for Art, Music and Creativity,  
Leeds Libraries*

Jamie holds a degree in Fine Art Sculpture from Bretton Hall, Leeds University, and an MA in Interactive Media Production from Huddersfield University. With a background as a Development Librarian at Leeds City Council, Jamie has shaped transformative projects such as Studio12, New Music Library and creative programmes across the city. Jamie has also contributed to numerous change initiatives for the council, including the Tour de France, the Children's Commissioner Report, the South Leeds Youth Hub, Leeds 2023, and chair of the Leeds Filmmaker Network, and produced the bid film with 200 people from the city to successful bid to bring Channel 4 to the city. Currently, Jamie is dedicated to developing new services that address contemporary



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challenges and meet the needs of Leeds' diverse community, while running the Arts Floor at Leeds Libraries.



## **Frank Norman**

*CYM*

Frank Norman worked in biomedical libraries for 40-odd years, most recently as Librarian at the Francis Crick Institute in London. After retiring in 2022 he became a volunteer at the CYM Library, an independent charity that lends sets of vocal scores and orchestral parts to choirs and orchestras across the UK.



## **Emily Peart**

*UCL*

Emily is currently studying part-time at University College London and working full-time at Clyde & Co as a law librarian. Upon finishing the Library and Information Studies MA, and after completing her final mandatory six months with C&C, she hopes to pivot into music libraries. A keen amateur tuba player and from a family of brass players, she can often be found knitting during extended periods of bars rest.



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## **Martin Scheuregger**

*Associate Professor / Programme Leader in Music, University of Lincoln*

Martin Scheuregger is Associate Professor of Music in the School of Creative Arts at the University of Lincoln. He takes an interdisciplinary approach to research, combining musical analysis and composition as he explores notions of time and brevity in music.

His recent project with artist Danica Maier, *Score: Mechanical Asynchronicity*, (funded by Arts Council England) has been exhibited and performed across the UK and Holland, including at Nottingham Contemporary and Constance Howard Gallery, London. In August it featured at Houghton Festival.

His current research includes a monograph on the music of George Benjamin, and explorations of autoethnography as a tool for composer-researchers. He completed a PhD at the University of York in 2015, funded by the Arts and Humanities Research Council.



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## **Helen Skilbeck**

*Local and Family History Librarian, Leeds Central Library*

Previously a Reference Librarian in Leeds and Business Librarian for the Scottish Development Agency, Helen has been in her current role since 2008. She co-runs Leodis, the online photographic archive for Leeds Libraries and Secret Library Leeds, a blog focussed on Leeds Libraries collections. She runs regular talks, tours, workshops and assists with exhibitions within Leeds Libraries. She also manages a team of heritage volunteers who work with library collections. Outside of work she volunteers as a Welfare Officer in a junior football club and at a community garden in East Leeds.



## **Dr. Bryan White**

*University of Leeds*

Bryan White is a Senior Lecturer in the School of Music at the University of Leeds. He is a member of the Purcell Society, for which he has edited Louis Grabu's opera *Albion and Albanus* and G. B. Draghi's *Song for St Cecilia's Day, 1687*, 'From harmony, from heav'nly harmony' and he is a member of the editorial



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board of the Web Library of Seventeenth-Century Music. He is the author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019) and co-editor with John Cunningham of *Musical Exchange between Britain and Europe 1500–1800: Essays in Honour of Peter Holman* (Boydell, 2020). His new book, *The Purcell Compendium*, co-authored with Peter Holman, will be published by Boydell in May.



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