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Editor:

Nicholas Clark

Brio Editor
Britten-Pears Arts
The Red House
Golf Lane
Aldeburgh
Suffolk
IP15 5PZ

Reviews Editor:

Martin Holmes

Bodleian Music Section
Weston Library
Broad Street
Oxford
OX1 3BG

Advertising Manager:

Catherine Small

For all enquiries about reviews, advertising or subscriptions, please contact:

e-mail: brio@iaml-uk-irl.org

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Lakeview Court, Wardington Manor, Wardington,
Near Banbury, Oxfordshire OX17 1SW
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EDITOR: Nicholas Clark

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EDITORIAL

Nicholas Clark

The Spring/Summer issue of *Brio,* my first as editor of the journal, begins with a message of welcome to all readers. We are all continuing to deal with the difficulties brought about by the pandemic and are no doubt looking, with some hope, to the benefit that a long winter lockdown and the vaccination roll-out will have to our daily personal and professional lives. Some of the content of this issue looks at matters we face in relation to the virus. It also focuses on topics that took, and continue to take, some of our attention in 'normal' times.

COVID-19 is still making a major impact on the world of the performing arts, a fact that has inevitably impinged on the work of music librarians around the globe. Anna Pensaert reflects on how colleagues both in the UK and further afield have to date been coping with the crisis. There is plenty to consider as far as the challenges are concerned, but ways in which we might assist readers and, just as importantly, assist each other are also put forward. It is most encouraging to see that some of these ideas are based on acknowledging the strengths of international communication and sharing experiences.

Resilience, imagination and generosity of spirit are always valued in difficult times. Some might say these are qualities that automatically go with the job for many librarians. In 2020 Michael Bonshor undertook a survey on behalf of the Music Libraries Trust of library staff and users in the UK and Ireland. His findings provide interesting reading in terms of what is going well and what may require improvement. It is useful to gauge opinion on a variety of matters relating to, for instance, staff expertise, customer service, or how and where to source scores. Significantly, the survey gives some voice to the people who are directly affected by decisions on restructuring, training and funding.

Maintaining awareness of professional development in all branches of library work is vital. Claire Kidwell has prepared a report that highlights a number of issues relating to document supply of notated music in libraries throughout the UK and Ireland. We have all battled with questions in our daily work about 'what exactly are we allowed to copy?', and 'who can we supply copies to?' The rules as to what is allowable under copyright legislation can be complex. This report gives us some current thinking on where the law

stands as well as on systems that are in place to help us to be able to help our readers.

Next comes Part 2 of Kirsty Morgan's study of the David Fanshawe Archive. In the Autumn/Winter issue of *Brio* she described the circumstances that led to the assemblage of this exceptional World Music collection. I have clear memories of being overwhelmed by the sheer volume of Fanshawe's archive during a visit there several years ago. We are here given further insight into its holdings. The author, recipient of last year's E.T. Bryant Memorial Prize, extends her discussion to ways in which Linked Data could work as a valuable search tool, thus making this material more widely accessible.

On the subject of making things known, Michael White gives us some background on Jennifer Vyvyan, a star soprano of the mid-twentieth century who was taken from us by illness nearly 50 years ago. A recently constructed website will introduce to many a career that spanned over two decades. It is a useful new resource for historians and is also a celebration of Vyvyan's considerable achievements. Also worth celebrating is the 60th anniversary of the Holborn Music Library. I offer thanks to Tudor Allen and Thomas Kearns for the note included here on the origins of Holborn's record collection service.

As an editor who is learning the ropes, I must also take this opportunity to thank Advertising Manager Catherine Small, Branch Treasurer Rebecca Nye and Rebecca Biegel from E-TYPE Press for their advice.

I offer particular thanks on behalf of all readers of *Brio* to Martin Holmes for doing such excellent work as journal editor for the last five years. Several of us have benefitted from his guidance on preparing material for publication. I should like to add further gratitude for a set of comprehensive handover notes, and for his patiently answering questions. Happily, Martin is maintaining his link with the journal for the time being as Reviews Editor. We have evaluations of two books in this issue. The first looks at the sometimes tense relationship between early twentieth-century musicians Arnold Schoenberg and Egon Wellesz. The second presents us with the memoirs of Giovanni Pacini, a composer who, it seems, had the misfortune of being Rossini's contemporary. Please contact Martin if you have a book, recording or exhibition (we will be able to visit them in person as restrictions are eased) that you would like to write about.

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THE IMPACT OF COVID-19 ON MUSIC LIBRARIES: A UK PERSPECTIVE IN AN INTERNATIONAL CONTEXT

Anna Pensaert

The start of the pandemic

It is December 2019 and in the UK we are becoming aware that a new virus has emerged. We are of course shocked by the images from Wuhan, especially when it goes into a very strict lockdown on January 23, but hope that the disease will be contained quickly. Although the first known coronavirus patient has entered the UK on that same day, from the information we as the general public are receiving it seems reasonable to expect all may still be well.

Forward to late February 2020. The IAML Board is coming to Cambridge for its mid-term Board meeting. This will be my first meeting as a IAML Vice-president and I am quite excited about hosting. We discuss the upcoming congress in Prague. There now seems to be a risk that planning might be affected by COVID-19 but we are not entirely sure yet what the impact will be and remain hopeful. Board members having to return home by plane are concerned. People with coughs and colds may need to self-isolate and travelling obviously increases the risk of health or day jobs being affected.

March 2020 arrives and in the UK we are horrified by the images from Italy. So many countries have already been affected and more and more move towards a national lockdown. Some areas of the world, particularly those with recent first-hand experience of other coronaviruses such as SARS, have responded swiftly, well before on March 11 the World Health Organization declares COVID-19 a pandemic. In the UK we are being told by our government that we will carry on without lockdown. At work we are busily preparing reduced services that take new social distancing measures into account to keep our users and staff as safe as possible. Before these can be implemented however, a change of plan is announced with very little notice: on March 23 the UK does follow large sections of the rest of the world into a national lockdown. There is very little time indeed to prepare working from home. Not all staff members have access to sufficient IT at home but then, we are being told it will be a matter of weeks - no more than 12 – so we decide to do what we can with what we have. Little were we to know that this was only the start

of what would become a pattern of waves of lockdowns and easing of restrictions, mostly implemented without much of a lead in time to make adequate preparations.

Within the story of the pandemic, March 2020 takes a special place. It is the period where the gradually escalating situation is still new and affects most of the world through very significant lockdown measures. Although these measures turn out to be more effective in some countries than in others, the initial impact is in many respects similar.

As far as music libraries, archives and documentation centres are concerned, we all face the challenge of adapting to provide predominantly online services. The IAML Advocacy and Outreach committees decide to run a survey to capture the main impact and obstacles of the crisis, and to suggest possible solutions. IAML starts documenting some of the issues, models and solutions on its webpages.[1] We are not alone in this. International organisations such as IFLA provide excellent documentation under *COVID-19 and the Global Library Field*.[2] The European Music Council dedicates a lounge session *Surveys and COVID-19*.[3] Between March and June in particular these sorts of initiatives and resources provide a lifeline for many professionals in the field. The community we as music librarians support, that of amateur and professional musicians and musicologists, also has to adapt. The world sees a flourishing of creativity, with musicians reaching out online with a beautiful offer of distance music making projects and an opening up of existing recordings that are offered to the wider world totally free of charge, although for many income streams have suddenly and drastically come to an end. We will come back to this later.

So, what is the initial impact of COVID-19 on the IAML community of music libraries, archives and documentation centres? The IAML survey captures a snapshot of responses and issues during the first six months of the pandemic. The full results are available on the IAML Advocacy webpages so let us just focus on some key areas. During full lockdown, most music librarians are working from home. For some countries, the timing of the survey also captures the gradual reopening of libraries with adjusted services.

Librarians working in public libraries are most likely to be asked to work outside their usual field of expertise, either to support non-music specific library services or to take part in supporting other community services. Public libraries themselves do continue to reach out to users and useful initiatives include enabling readers to apply for library membership online so more people will be able to make use of digital collections. It is unfortunately much harder to support readers who do not have access to technology at home.

[1] Advocacy committee | IAML and Resources for the Coronavirus Crisis | IAML accessed 2 March 2021.
[2] Resources for the Coronavirus Crisis | IAML accessed 2 March 2021.
[3] Online Lounges - European Music Council (EMC) (emc-imc.org) accessed 2 March 2021.

For many librarians in music teaching and research institutions, full lockdown coincides with exam terms. The main challenge is therefore to support teaching, exams and research activities that have been heavily relying on resources only available in print. Needless to say, libraries that are generally better resourced and have already taken significant steps in the paradigm shift towards online provision are less affected than libraries that have not been able to do so. Various publishers are during these early months very generous with extended free trial access to their resources, which helps many libraries and library users.[4] Some countries manage to negotiate limited temporary adjustments to copyright licenses. Nevertheless, all librarians report problems with access to resources that are only available on physical carriers.

Although in the IAML survey access to online sheet music required to perform and to support teaching and research is flagged up as the main stumbling block, or at least a major source of frustration, there is also a significant impact on research requiring access to original sources in library and archival collections. With physical spaces closed to the vast majority of librarians and archivists, researchers can only access already digitised musical sources during the earlier months of the global pandemic.

With orchestras unable to perform, orchestra librarians working from home have to provide a very different kind of support. What this entails depends rather on the individual context. In order to support and enable virtual music making for example, providing advice on repertoire and licensing is key. Although some are furloughed, librarians who can continue to work certainly have an essential role to play in enabling that previously mentioned explosion of online free music offerings.

We also need to consider the human aspect of how to live through a pandemic as a (music) information professional working from home. Whatever our individual day jobs may be, common to us all is the need for a very quick adjustment to a working from home routine and the establishment of new online channels of communication, both within our professional teams and towards our users. Add to this family and caring responsibilities and an increased need of support for mental health and we can start to appreciate how much each and every one of us is contributing to handling the crisis.

After six months of pandemic I would like to say: well done everyone.

Half a year into the pandemic

After the initial global lockdown, different parts of the world are emerging from and relapsing into various lockdown restrictions at different speeds.

Let me start with focussing on IAML at this point. Many national branches

[4] University Information Policy Officers, *Vendor Love in the Time of COVID-19*, © 2020

have already had to postpone their annual meetings or move them to an online platform.[5] The 2020 national reports show many hopeful plans of rescheduling to the autumn. Big IAML has postponed the Prague congress and is instead presenting IAML 2020 virtual sessions during the intended July conference week.[6]

One of the strands of the sessions is the impact of COVID-19. Through a mixture of formal sessions, coffee lounges and virtual social sessions we manage to catch up with the IAML community and the profession. It is lovely to see attendees who normally cannot travel to the physical congresses and we also meet people from outside IAML. Definitely some silver linings. As with all global online events in real time, time zones are an obstacle, but we do the best we can and during the social sessions we are clutching a mixture of very early morning coffees and very late at night drinks.

During the IAML Online 2020 events the issue of access to online sheet music is once again raised and the IAML Board decides to offer a dedicated follow up session later in the year: *Online sheet music in a digital environment*. This particular session has representatives from publishers and librarians and offers the opportunity for discussion around a topic that concerns many. What exactly are the needs of various individual and institutional user groups? Which business models are viable for publishers? How do publishers and libraries deal with digital preservation issues in the context of offering online notated music?

The positive experience of bringing professionals from different sectors together online to discuss a particular topic appeals and the IAML Board decides to offer a mini-series of online sessions during the upcoming year in addition to a main congress. When the decision is made, we are still hoping to be able to have a physical Prague 2021 congress. Alas, by the time we reach the one-year-into the pandemic stage it has become clear that we are heading for an online IAML 2021. IAML's online offerings are aimed to be inclusive; free of charge and open to all. It is an excellent way of promoting IAML to the wider world and will hopefully longer term attract new interest and members. Another silver lining perhaps. Personally, I have certainly learned from presenting and participating at online events.[7] Being able to contribute to the virtual IAML Australia and New Zealand joint branch meeting in December and hear more about the impact of COVID-19 on music libraries at the other

[5] The US was still able to go ahead with the physical meeting early March 2020 in Norfolk. IAML Germany opted for a hybrid conference with an online component to the COVID-secure physical meeting in September 2020 in the Beethoven Haus in Bonn.

[6] IAML Online 2020 | IAML accessed 2 March 2021.

[7] Presentations on behalf of the IAML Advocacy Committee at the European Music Council Coffee Lounge (May), IAML Sweden online meeting (June), IAML 2020 online sessions (July), IAML Australia and New Zealand joint branch meeting (December). Presenting at unusual times of night and day is no worse than battling jet lag and infinitely better for the environment.

end of the world is a great opportunity. There are similarities with the situation in the UK - physical resources and lockdowns do not go well together - but also differences. Copyright is one area where responses and impact can vary widely across the globe. Timing of lockdowns - the border with China closing when in the UK we have not quite acknowledged yet that there is a looming pandemic - and the nature of restrictions and demographics affecting, for example, international students, mean that as and when the pandemic progresses, impacts and responses start to diverge.

Rewind a little to July 2020. Various library sectors are developing and implementing COVID-19 secure services. Adapting our buildings and physical services is almost as challenging as initially adapting to online-only services. With our various teams we now run a blend of remote and physical services. Postal deliveries, scanning services and click and collect services are offered by many libraries. We deliver all this alongside enhanced online offers and it is crucial to communicate what we have on offer at any given time. I love the catchy names some libraries come up with (Yes we scan![8]) and the new ways of creating online services to engage with our users.

In an academic context online teaching continues to develop. Some libraries create virtual study spaces for students, a platform to study together with peers and be supported by the library team. One-to-one sessions to support research are, for example, a good platform for exploring available resources and possible alternatives. Music staff in public libraries can be endlessly creative in reaching out to the local communities they serve. From online playlists for sound recordings[9] to online music competitions for teenagers,[10] promotion of music for mental health resources and much more, music librarians go well beyond simply expanding subscriptions to commercially available resources.

Within the realms of what is possible libraries will of course expand online and physical services. It is nevertheless also time for a reality check. Adapted and additional services are mostly implemented within existing staffing and financial resources. Some libraries are desperately trying to do more with less. COVID-secure services tend to be rather labour intensive. Add to that the need to manage the potential health risks for staff and library users and it becomes clear why it is so important to get things just right. Having to manage expectations is not new, but in a situation where there is a lot of pandemic-related uncertainty, service provision needs to be constantly adjusted and time scales are very unclear. With deadlines looming, graduate music students, for

[8] ArtEZ Conservatorium Zwolle, The Netherlands.

[9] Musikempfehlungen über Spotify | Stadt Frankfurt am Main accessed 2 March 2021.

[10] Boston Public Library Announces Teen Music Maker Showdown | Boston Public Library (bpl.org) accessed 2 March 2021.

example, are understandably starting to feel that they may be running out of time in getting access to physical resources essential to their research.

Temporary access to online resources offered during the early months of the pandemic regrettably cannot continue to be available. So, how do we move forward? Although there is a limit to what is financially achievable, institutions that are in a position to do so revisit possible relevant subscriptions and extend their offer of online resources long(er) term. In the UK, those libraries that support teaching and research prepare for an academic year based on a blend of online and, if it is safe to do so, in person teaching, whilst being prepared to move back to an online-only scenario when circumstances require us to do so. Lecturers are being asked to take a possible online-only scenario into account when preparing courses and reading lists. From an academic point of view, this is not as easy as it sounds, especially for topics that often rely on still in copyright physical format only core texts, performance, specific musical instruments or equipment. Overall, however, progress continues to be made in moving teaching online and library inductions are prepared on a range of new and familiar online platforms.

We are aware that across the globe many libraries are working in similar ways, but also that some are being left behind and are struggling. The digital divide is more concerning than ever.

In between lockdowns some orchestras and music ensembles are able to return to live music performance, with or without a limited audience. For orchestra librarians, supporting the logistics of COVID-secure music performance sets extra challenges. It is not recommended to share music stands in a socially distanced orchestra. Music hire materials required for live performances or recordings can be more easily provided than during the early months of the pandemic. However, there are worrying signs about levels of financial and structural support for music performance. Professional orchestras, smaller ensembles, self-employed musicians and amateur musicians have all been very seriously affected by the pandemic and the impact continues to get worse as the pandemic rages on.

We often hear speculative predictions about emerging from the pandemic into a ‘new normal’ but it is very unclear what this might entail. The world will clearly have to go through a major and extended period of recovery. The impact on music libraries is closely linked to that of our institutions and the users we serve. Can we expect the new normal in the world of library provision to be mostly about logistics, working practices and how we deliver services, or will content and the substance of what we do also continue to be affected by a faster than usual change? Music expertise in libraries was already struggling to a certain extent in our pre-pandemic world so what will the future of our profession be?

Much is uncertain, but at this stage in time it helps to focus on the positive.

After the (near) total lockdown of the first six months music librarians can and do feel proud about what they are achieving in exceedingly difficult circumstances.

One year into the pandemic

Please do bear in mind the gap between the time or writing and your reading my musings about the impact of the pandemic. Vaccination programmes have started in various countries and are giving hope of a global recovery. We are yet to see what impact this makes. And we are also scrutinising the virus itself and its multiple variants as well as how the world responds and manages to get a grip on vaccination strategies.

One year into the pandemic, we have learned over and over again that nothing is certain in this world. We are aware that we do not yet know what the full impact and consequences of the pandemic will be. Mental health is becoming quite a serious issue. For now, we need to continue doing the best we can to support our users, our colleagues and ourselves. It is also a good time to reflect on the International Music Council's Five Music Rights and on how we can help protect, achieve and promote 'the right for all children and adults to express themselves musically in all freedom, to learn musical languages and skills, to have access to musical involvement through participation, listening, creation and information and the right of all musical artists to develop their artistry and communicate through all media, with proper facilities at their disposal and to obtain just recognition and fair remuneration for their work'.[11] As music information professionals, the main user groups we support in our various libraries are amateur and professional musicians, music students and researchers and anyone else in any way involved in the music industry or any other aspect of life involving music.

During the various lockdowns and the easing of restrictions, all over the world music performance seems to have drawn a pretty short straw as far as government support and priorities are concerned, ranking well below, for example, sports.[12] Music, however, plays an essential role in what it is to be human. It contributes to our society and our personal wellbeing. It also has a significant economic value, yet this often remains unacknowledged. It is essential that those who can reach a large audience continue to speak up. When Riccardo Muti, during the New Year's Day Concert in Vienna, called on governments in every part of the world to consider culture as central to creating a better society, he fulfilled the crucially important role of speaking up and raising awareness of fundamental needs, values and rights.

[11] Music Rights we stand for - International Music Council (imc-cim.org) accessed 2 March 2021.

[12] Comparing actual financial figures and lockdown measures globally goes beyond the scope of this article. The overall impression based on consulting a range of newspapers however is that in various countries live indoor sports events for example have been prioritised over live cultural events.

During the first lockdown, musicians were unbelievably generous with their professional skills and they contributed greatly to social connectivity, resilience and mental wellbeing. Musicians, as highly skilled creative professionals, have found solutions to keep making music when live performance is very limited or on hold. A range of online subscription concerts and events help us to live through the pandemic and help keep the music profession alive.

In the field of librarianship and beyond, advocacy initiatives in response to COVID-19 focus on how challenges can become opportunities to reflect and act. UNESCO's statement *Turning the threat of COVID-19 into an opportunity for greater support to documentary heritage,* co-signed by several institutions, states the role of memory institutions, such as libraries, in recording information that will enable future generations to understand the full impact and extent of the pandemic.[13] The statements around documentary heritage have a relevance that goes well beyond the pandemic. In June 2020 UNESCO launched a '*Next Normal*' campaign, which challenges our perceptions of what 'normal' means and could mean post-pandemic.[14]

One year into the pandemic we are at a stage where we have adjusted to living through a global crisis and are hoping for a better world to come. Whilst looking forward to some kind of new-beyond-the-pandemic normal, we seem to have settled into a temporary pattern. COVID-19 resources created by library organisations at the start of the pandemic continue to be a useful point of reference but are, overall, much less frequently updated. From its perspective of the Memory of the World programme, UNESCO's *Forum, Laboratory of ideas for the world to come*[15] is one of the platforms that continues to collect news and stories around COVID-19.

As music librarians we continue to make our own unique contributions and on a day-to-day basis do the best we can to support our users and each other. Staying in touch with colleagues throughout this difficult time helps us as professionals and as a community. I hope I will see many of you either online or in person in the future, through IAML or otherwise. In the meantime, we can be confident that the world of music librarianship will deal with the impact of COVID-19 in the best possible way.

[13] dhe-covid-19-unesco_statement_en.pdf. Cosignatories are IFLA (International Federation of Library Associations and Institutions, ICA (International Council on Archives), ICOM (International Council of Museums), ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), CCAAA (Co-ordinating Council of Audiovisual Archives Association), ARCMOW (Memory of the World Regional Committee for Africa), MOWCAP (Memory of the World Regional Committee for Asia Pacific), MOWLAC (Memory of the World Regional Committee for Latin America and the Caribbean) accessed 2 March 2021.

[14] UNESCO's 'Next Normal' campaign accessed 2 March 2021.

[15] Forum (unesco.org) accessed 2 March 2021.

Abstract
The pandemic has had a significant impact on music libraries and on the communities they serve. Looking back and taking stock during the third UK lockdown enables us to understand how our music library communities are living through these particularly challenging times. Despite all the problems there have been many positive initiatives and silver linings we can focus on when we look towards the future.

Anna Pensaert is Head of Music Collections at Cambridge University Libraries. She has been active in IAML and IAML (UK & Irl) in various capacities and is currently IAML Vice President and Chair of the Advocacy Committee.

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A SURVEY OF MUSIC LIBRARY STAFF AND MUSIC LIBRARY USERS IN THE UK AND IRELAND: CURRENT CONCERNS AND POTENTIAL DEVELOPMENTS

Michael Bonshor

Introduction

This article reports the findings of a research project which the author carried out on behalf of the Music Libraries Trust (MLT). Funding was provided by MLT and the Postlethwaite Music Foundation. The aims of the project were as follows:

- To obtain information about the current use of music libraries
- To explore areas of satisfaction and dissatisfaction amongst music library service providers and service users
- To identify any requirements for practical changes in resources and service provision
- To extrapolate potential strategies for 'future proofing' music library services

An online survey for music library staff was circulated through professional bodies including IAML and CILIP. A separate survey for music library users was distributed through leisure music-making organisations, such as Making Music, and the social and professional networks of the researcher and MLT board members. The survey data included demographics and descriptive statistics, along with qualitative responses to open questions. The qualitative data were processed using a standard system of thematic analysis (Braun and Clarke, 2015) and provided some detailed commentary on the services and resources currently and potentially available.

Where the findings of both surveys directly relate to each other, they are reported together for ease of comparison. Where the findings relate mainly to one of the surveys, they are reported separately. The generous participation of all survey respondents is greatly appreciated, and their comments (shown in italics) underpin the narrative of this report.

Music Library Staff

Forty-five music library staff completed the survey. The data provided was drawn, in many cases, from the experience of well-established careers in music libraries. Nearly a third of the participants had worked in music

libraries for more than twenty years and almost 45% had between six and twenty years of music library experience. The age range of the participants reflected the length of service reported, with 89% in the 31-70 age bracket.

The survey respondents were based in libraries throughout the UK and Ireland, with 43% working in public libraries and 20% in university libraries. A minority (in single figures in each case) of the participants were music library staff either in conservatoires, schools, further education colleges or publisher hire libraries. The remainder did not specify their institution. Forty per cent of the music library staff identified as professional, specialist music librarians, while 24% had significant responsibility for music resources but saw themselves as non-specialists, and a further 27% described themselves as general library staff who, alongside their other duties, spent some of their time contributing to the music section of the library.

Music Library Users

The survey was completed by 551 music library service users. Nearly 50% reported using music libraries for over twenty years, and 20% had been accessing the services for more than six years but less than twenty years. As was the case with the music library staff, the age of the library users reflected the number of years they had spent visiting music libraries, with almost 85% being over 50 years of age.

Music library use was linked with carrying out a wide range of roles in the musical world, including performing, teaching, composing, conducting, administration and committee work. Over 250 (just under half) of the survey respondents self-identified as amateur performers. Most of the participants referred only to their use of public libraries, compared with approximately 15% who reported using music libraries in higher education institutions. In the survey findings that follow participants' responses are given in italicised text, summarizing some of the key responses.

Positive Feedback from Music Library Users

The provision of sheet music was, understandably, a key concern for many participants in the survey. Although the online availability of sheet music is increasing, via internet retail outlets and providers of digitised version, music libraries are still highly valued, where available:

> *They are essential to amateur and professional music making and provide a valuable facility which enriches the musical life of this country.*

Many survey respondents reported that they largely relied upon public music libraries to supply them with sheet music:

> *Music libraries are our first port of call because we are an amateur orchestra and the loan is for an appropriate length of time to allow us to rehearse and perform the repertoire and it is a cost effective option. We could not run as an orchestra without the music library scores and parts.*

The most commonly cited benefits of using public music libraries included cost-effectiveness and convenience:

> *The Public Library is the cheapest, easiest and most efficient [means of obtaining scores]. It holds the vast majority of works we perform, and delivery and collection are prompt and free.*

Being able to access physical copies of printed music at the library plays an important part in browsing, selecting repertoire and assessing the condition, quality and appropriacy of the stock:

> *I can go to the library concerned to browse the collection to see what is suitable for my particular choir.*

Using the library also means that musical ensembles do not need to find space to store their orchestral sets of sheet music:

> *In my role as orchestra librarian, our local library is the most cost effective, is very convenient, gives us no storage problems and has a large selection of repertoire.*

Customer Service and Staff Training

Forty percent of the library service users provided positive comments about customer service from music library staff, and the most commonly used adjectives on this topic were 'Excellent'. 'Great', 'Good', 'Brilliant' and 'Helpful':

> *I have experienced nothing but excellent customer service over 15+ years of frequent and regular use.*

Musical knowledge of library staff was valued by 87% of the library users:

> *It is very helpful if the member of staff who is serving you has an interest in music or is a vocalist or instrumentalist because you can discuss the music and they can point out any problems.*

Similarly, 70% of music library staff said that their own musical training had been helpful to their work:

> *It's vital - I don't know if it would be possible to do my job without a strong musical knowledge [or without] being able to read sheet music.*

However, specialist music librarians are not always available, partly because they are sometimes employed on part-time contracts:

> *The one librarian left in charge of music sets does a great job, but she now only works part-time and you have to make appointments to pick up and drop off.*

Even when full-time music librarians are employed, they cannot usually cover all the library opening hours:

> *Sometimes in the evenings you can have the service of a non-musician. It can be tortuous then and it would be the same as putting a non-French speaker in charge of a French language collection. You wouldn't put someone on an advice desk in a library if they couldn't read - but this has the same effect. With cuts to local authority budgets a manager or Councillor who doesn't get the value of these collections can think that is OK and anyone can work in any library.*

Among music librarians there was a similar perception that senior library management sometimes regard skills and knowledge within other specialisms as directly transferrable to the music library, and do not always recognise the need for further specialist training when deploying staff to work with music:

> *I manage the Music Library along with another specialist department for which I do have specialist degree level subject knowledge. It would really help me to be able to undertake specialist Music Library management courses.*

There is a strong awareness among most library staff that there are specific areas of knowledge that are unique to music librarianship:

> *I work a lot with musicians, so understanding their perspective is very important, and being able to read sheet music, identify instruments by sound, understand how instruments work together etc is vital. I have previous experience as an orchestral librarian also, which helps my current work too.*

Consequently, some of the music librarians are also concerned about low levels of recruitment and replacement of music specialists:

> *I am the only trained music specialist left. Once I leave, that knowledge goes with me.*

The helpfulness of non-specialist staff is appreciated by many library users:

> *Our part-time music librarians are excellent. They don't have a background in music, but they make every effort to find us what we need and are very pleasant to deal with.*

On the other hand, a lack of musical knowledge amongst music library staff sometimes causes frustration for the library user, and can contribute to delays in service provision:

> *Public library - last time I borrowed an orchestral set, the assistant had never heard of the composer, and I had to help her find it.*

It was suggested that, in some cases, there is a need for *'better staff training in music to better understand the needs of the musician user'*. Thirty per cent of the music library staff similarly reported that their lack of musical knowledge *'presents a barrier'* and for some it *'affects my confidence'* at work. Those without a musical background felt that more training opportunities would help them to be able to *'speak the same language as the music library users'*, and they would appreciate *'more training specific to our roles and not training geared towards the library service as a whole, which although very useful, sometimes doesn't apply'*. This last point was of particular relevance, with the participant making a plea for:

> *training to assist with the further understanding of musical terminology and theory, at least at a basic enough level to help solve more complex enquiries. There was a IAML post about 'Music for the Terrified' recently - something like this would be a great help.*

Printed music

Although there is increased access to digitised music from online sources, 87% of library service users still prefer to use printed music and would like this to continue to be available in music libraries for the foreseeable future:

> *I would hope that [printed sheet music] could be preserved for a long time and at least until there is a clear, reliable alternative. I cannot see how downloaded digital music can possibly replace the printed copy for choirs and orchestras until everyone can have access to reliable internet connection and devices in rehearsal and performance venues.*

Music library staff similarly appreciate the continuing advantages, for the user, of accessing printed copies of music:

> *I feel printed music is still very important and digitised resources*

> *cannot replace it entirely. Even something as simple as a user borrowing a score to follow whilst watching the piece live in concert cannot be done through digital means due to disruption to others. Both formats have huge benefits and should be used alongside each other.*

One of the reported benefits of visiting a well-stocked music library is the service user's ability to browse and select printed music from the shelves, and music library staff also mention the importance of this:

> *There is a lot to be said for library users who want to come into a library and consult physical resources, and the value of looking at a physical score/journal/book to some library users.*

However, there is widespread concern amongst the users about cuts to resources and services, including closures of music libraries, reductions in the amount of printed music stock, limited availability of copies for large ensembles, and restrictions in repertoire choice:

> *[I] used to use the public library all the time, it no longer holds much stock.*

Almost a third of music library users also expressed concern about the condition of stock, reporting that they had been supplied with printed music that *was 'damaged', 'fragile'* or *'flimsy', 'old and in very poor condition', difficult to read due to 'blurred', 'faded'* or *'small print',* and *'heavily marked by previous users'*:

> *Cleanliness and state of repair of scores should be reviewed more often. It rankles paying for bad quality.*

Similarly, music library staff acknowledged that the quality of printed stock is not always acceptable to the user and some felt that *'training on how to repair/maintain stock to a good standard would be helpful'*. However, a way of financing this would need to be found, and it was widely recognised that the deterioration of some of the stock may be because of financial limitations:

> *The quality of hired vocal scores is declining on average as libraries have not had the funds to refresh their stocks and replace worn-out copies.*

Digitisation of sheet music

Digitised versions of sheet music were not commonly accessed by service users at music libraries. Eighty-five percent had never downloaded digitised music resources at a public library, but some mentioned using Choral Public

Domain Library (CPDL) or International Music Score Library Project (IMSLP) at home. Music library staff reported that other online sources are also available in their organisations, including Alexander Street Press, Classical Music Scores, IMSLP, BabelScores, and Nkoda, as well as their own digitised resources. A recurring theme, among the library users, was that there is a lack of information about the digital resources available in music libraries, which sometimes limits access:

> *[I] am not aware of any digitisation affecting such services. Electronic versions of out of print scores where existing printed material has deteriorated so much as to be unusable would be particularly useful. It would save shelf space for the modern editions which Musical Directors seem to favour and make available more money for replacement stock.*

Thirty music library users commented on the advantages of using digitised sheet music, including immediate availability; clean copies; and a reduced need for physical storage space. A further thirty library users drew attention to the disadvantages of using digitised music, including the limited repertoire currently in this format. Music library staff also mentioned the existence of a 'digital divide' due to variations in individual access to technology and electronic devices:

> *Access to devices to use digital sheet music immediately poses inclusivity problems for some categories of user, including even students at so-called 'elite' institutions.*

With future developments in technology and increased access to electronic equipment, the potential for *'digital inequality'* may be reduced. This has become increasingly relevant during the pandemic. Although the surveys were circulated in July and August 2020, the participants' responses largely relate to the pre-pandemic situation, and very few participants referred to any effects of the current global health crisis. However, this was mentioned in some of the discussion of the pros and cons of digitised music copies (which are obviously easier to use without the risk of virus transmission), and there was a clear recognition of the need for continued adaptability among music library staff and service users alike:

> *I think we are going through a very interesting time in terms of music library services, particularly in the area of digitisation. I've thought this for many years anyway, with services like Nkoda coming on stream and being trialled by some orchestras and ensembles, and digital media becoming ever-pervasive in other library resources. However, now that we're into a great unknown of not knowing how music performance will look in a post-Covid world, we all*

> *need to be able to be as flexible as possible and be prepared to pivot our library's facilities in step with whatever changes are coming down the line.*

Online services

Library service users expressed a general lack of confidence in the reliability of the information provided by some of the online services. Online catalogues are used by 70% of library users, but are not always seen as accurate or user-friendly:

> *Sometimes the catalogue is a little idiosyncratic (obviously typed in by a non-musician) and so searches have to be inventive.*

Deficits in the information provided include out-of-date or incomplete information, which make using the online catalogue less helpful than it could be for the library user:

> *The catalogue information is often rudimentary; sometimes not even the publisher is listed, information about editor and year are mostly missing. It is therefore often not clear which edition is held by the library.*

The limited searchability when using online catalogues is also a source of frustration:

> *You have to ask a computer exactly the right question to get the answer! It is sometimes easier to talk to a real librarian who can then process my enquiry.*

Successfully using the online catalogue is often dependent upon the user either having specialist musical knowledge and technological skills, or having access to support from music librarians:

> *The trained and knowledgeable intermediary is vital. You can have all the digital resources in the world, but if you don't know how to find what you want - Google can't help with a lot of music enquiries - you need some non-virtual help!*

Music library staff agreed that the online catalogues can be difficult for the users to navigate:

> *Items are only searchable if the customer knows what they are looking for. A wider search criteria would be nice, but difficult to implement.*

Staff reported that this is partly because the general library systems are not designed to fulfil the particular requirements of music library users:

> *The library management systems are not really set up for the correct cataloguing of specialist music resources. Therefore there's always a compromise to be made with local cataloguing rules.*

Some of the music library staff suggested that cataloguing would improve if more training in this area could be provided:

> *Specialised training for how to catalogue music specifically. It's so much more complicated than just cataloguing books.*

Many music library users were concerned about having to rely on using online services rather than having personal contact with library staff:

> *The service is centralised, so all done online/by email, and there is nowhere to go and browse or chat with knowledgeable staff.*

There was also evidence of some resistance to transferring to online services and resources:

> *People are important, the library is a service, I do not want to have to rely on a computer to find out if I'm able to hire an orchestral set when I want it.*

Some of this resistance might be due to the users' lack of confidence in their own technological literacy, which might be partly addressed by providing more training for library users in the use of online facilities:

> *Some members don't have the technical skills to understand digital formats, use tools on tablets etc.*

Music library staff also felt that *'more training on the technical and IT side of my role'* would help them to *'get to grips with technical advances in the profession.'* This would help *'to restructure our admin systems',* and to *'use and create digital resources.'* It became obvious that this was a vital component *'to be given ideas for how to move into the digital age with regards to the music library service'.*

Interlibrary loans (ILLs)

ILLs were most commonly used for accessing vocal and orchestral sets, vocal scores and full scores. Fifteen percent of music library users made positive comments about the efficiency and affordability of interlibrary loans, whilst expressing concerns about reductions in this service, describing it as *'essential, invaluable'*:

> *[It] needs to be kept going. Unfortunately, we are aware that some local authority libraries have stopped participating in this system.*

Six percent of music library users are unable to use ILLs because the service has been withdrawn from their local library, and this loss has had financial implications:

> *We (a choir) used to access almost all our music through our local public library who would use interlibrary loan and it was free at point of use. Now this has all been dismantled we get our music from wherever we can [. . .] This has increased our costs as the rental and postal charges [. . .] creep up.*

The withdrawal of ILLs in some areas has also made borrowing music more complicated for the service user:

> *Sadly, interlibrary loans have not been available via our local library for a number of years. We used to use them all the time. It's now much more work to source large numbers of scores as we often have to go to more than one provider ourselves.*

Twelve percent of library users added negative comments which highlighted the lack of a fully comprehensive and integrated ILL service:

> *County Libraries don't always lend to all County Libraries which makes accessing material difficult and/or expensive.*

Music library staff and service users equally described the costs and efficiency of the ILLs as *'greatly variable', and 'depending upon geographical location'*. Inconsistencies were also reported in the lead times for orders and in the length of loans provided. Where ILLs are available, they are sometimes limited to transactions between particular areas:

> *I have not been able to use interlibrary loans because my local library can only access materials from within North Yorkshire and the sort of music I would want is only available outside the county.*

Information, communication, and co-ordination

In some instances, there seems to be a gap between the resources and services on offer and the users' knowledge of what is available. A quarter of library users do not know whether their music library has an online catalogue, whilst 98% of the staff report that this service exists in their library. Almost a third of library users do not know if their music library has an online reservation system, compared with 70% of library staff who report that an online service is available for music. Although 78% of music library staff regularly use

Encore21,[1] 80% of music library users have never used it and 38% had never heard of it until they took part in this research:

> *I'd like to know about Encore21. I'm going to Google it once I've completed this survey!*

There was also a disparity between the music library users' reported knowledge of which resources can be accessed through ILLs and the availability of interlibrary loans (ILLs) reported by music library staff. For example, only 7% of library users used ILLs for sheet music, whilst 50% of the music librarians reported that this service is available; 72% of staff reported that full scores were available through ILLs but only 29% of library users had used this service; and 70% of library staff reported that vocal scores were available via ILL, while only 39% of library users appeared to be aware of this.

The discrepancy between the ILL availability reported by music library staff and the comparatively low usage of ILLs for obtaining resources suggest a lack of communication to the users about available services. A possible alternative is that the figures may suggest a low level of demand for ILL services. However, this is not supported by the qualitative data presented earlier in this article, which indicate that ILL services are highly valued.

Music library users suggested that it would be helpful to let everyone know more about the services and resources on offer, as they are *'manifestly not publicised enough'*:

> *My local public library does not publicise the fact you can request sheet music books through their service, but it is possible once you know!*

Some users proposed regular newsletters and/or blog posts about services and resources, additional information and regular updates on library web pages, and outreach programmes with community and educational bodies:

> *They should be fully integrated into their local music community and their staff should be involved in internal/external organisations (e.g. hubs, arts organisations, central/regional/local government task forces).*

Some of the music library staff were equally keen to find ways to spread the word about what is available:

> *Schedule more events/seminars/drop-in sessions for those working in public libraries to illustrate the many facets a music library can have and allow everyone access to the services on offer.*

[1] Encore21 is the union catalogue of performance set holdings by libraries in Great Britain.

Music library users also noted limited communication, co-ordination and collaboration between libraries in different geographical areas, and felt that this has an increasingly negative effect upon the efficiency of the service:

> *The communication between libraries seems poor, some areas won't lend beyond their boundaries. It has got worse in last few years.*

A lack of consistency in the implementation of policies and service provision was similarly reported by library users:

> *There exists great variation in policy regarding use outside county, interlibrary loans, and willingness to post. Perhaps this could be homogenised.*

It was proposed that a more integrated approach to information dissemination and service provision should be implemented at national level. Libraries should:

> *become more centralised in your way of sharing what is out there. It is extremely difficult for an amateur music librarian, who is not in the industry by profession, to navigate their way round all the available services.*

The lack of an accurate and easily accessible national database was seen by users as contributing to the lack of cohesion between different library services:

> *All this would be helped considerably if there was a comprehensive database for music hire that could be used by music libraries throughout the country.*

Music library staff shared this desire for *'a unified system for sharing accurate and consistent information on performance sets, and ideally real-time availability':*

> *Co-operation between music libraries is important both for the borrower (music not available locally, or not in sufficient numbers for the needs of the choir), and for the libraries (additional use of materials and additional income).*

It was also suggested that professional networking could be used more effectively to share information, skills and resources within music library services. In response to the 'lockdowns' during the pandemic, adaptations have been made to enable online teamwork. This way of working may offer some constructive possibilities for future collaboration:

> *Online networks for music library staff with subsets within that e.g. public library frontline staff, ILL staff, systems/online resources staff, information literacy. The current crisis means we're all getting used*

to online meetings. Moving existing IAML public and academic seminars to blended or online events might boost turnout as often staff struggle to get funding to travel to events.

Shared concerns

Music library users expressed concerns about reductions in services, including deterioration of printed **s**tock, limited numbers of copies and choice of repertoire, cuts to ILL services, and library closures:

Our music library is no more. Do not allow this to happen to the many music libraries that we use.

Staff were also concerned that *'the music library has not been previously prioritised'*:

Music libraries are considered expensive and are undervalued as colleagues do not understand the resources held in them.

Others felt unsupported in their work, and expressed their frustration about this:

I'm constantly having to defend the way in which music resources are used and differ from books and journals and that can be very tiring and put you at odds with the senior management of the library service.

Music library users, whilst wishing for some improvements to resources and services, appreciated the current services and acknowledged the likely reasons for some of the reported limitations:

[I] have always experienced an excellent service despite them operating under quite trying local government financial pressures as to staffing and music replacement.

They also expressed an awareness of the need to take action to prevent further reductions:

The government needs to be lobbied about protecting funding for libraries and performing arts.

Some library users recognised that a dialogue between service providers and service users will be a key component in initiating any necessary changes, and suggested more openness about the challenges that music libraries are facing. There was a need for:

good communication about problems so that we can lobby on your behalf.

It was also suggested that wider collaboration could help to support music libraries and their staff:

> *Organisations need to work together to serve the customer better – e.g. IAML/Making Music/British Library.*

Amateur performers were particularly aware that the future of their music-making could be jeopardised without ongoing music library service provision. For example, *'choirs couldn't function if county music libraries close',* and *'without such services it's hard to see how our orchestra, an amateur one playing as a moderate standard with small reserves, would be able to continue'.*

Many of the music library users clearly saw the broader implications of possible reductions in music library services in the context of the public health benefits of musical participation:

> *I am a huge fan of libraries, and printed books and music, but I fear the libraries are vulnerable to cuts. The benefits of libraries are huge - one set of orchestra or choir parts will keep dozens of people mentally and physically busy and well for weeks, so they are very good value for money for local authorities, in my opinion.*

This is a powerful argument which could usefully be included in any lobbying of government organisations who need to be convinced that music libraries need more financial support.

Next Steps

This project has provided research-based evidence that music libraries are highly valued by their users and play an important role in music making in the UK and Ireland. At the same time, music library staff and users are concerned about future service provision, the implications of digitisation and other technological development, the need for updating online services, and the repair and maintenance of printed stock. Users and staff felt that some of these concerns could be addressed by ensuring that music library staff receive any additional training that they need in relation to musical knowledge, technological skills and cataloguing music resources.

Survey respondents also suggested that music library users need more information about which services and resources are available, and how to access them. Some practical suggestions were made about communication and outreach, to spread the word about what music libraries offer. In some cases, users also need more support from music library staff when using online library systems, and some training could be provided to help with this. During the survey, music library staff and library users acknowledged that finding

sufficient funding for music libraries is a perennial challenge. While there are some changes that individual libraries can make in the short term, financing any necessary improvements to music library services as a whole will require some longer-term action at national level. This project has shown that there is a shared willingness on the part of music library staff and users to explore ways of engaging stakeholders (including local councils, government bodies and arts organisations) in a constructive discourse about the future of music libraries.

As a follow-up to this research, two webinars have been held (one for music library staff and one for music library users) to disseminate the findings and to begin a dialogue about future developments. Both webinars were well-received and there were lively online discussions about possibilities for moving forward. IAML will obviously play an important role in helping to safeguard the future of music libraries, and in planning and in implementing any necessary changes in service provision. At the same time, collaboration with other organisations and stakeholders will be necessary to raise the profile of music libraries and to secure additional funding and support. It is hoped that the evidence from this project will be a useful part of any lobbying and campaigning that is undertaken on behalf of music libraries, and that the findings can be used to publicise the contribution that music libraries make to the musical life of the nation.

References

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Further information

A summary report of the findings from the survey can be accessed on the Music Libraries Trust website: http://bit.ly/3c4JL1w

Abstract

The research reported in this article was commissioned by the Music Libraries Trust (MLT), funded by the MLT and the Postlethwaite Music Foundation, and carried out by Dr Michael Bonshor. The article provides a summary of the findings from online surveys of music library staff and music library users in the UK and Ireland, and discusses some of the implications for the potential development of music libraries. The recurring topics which emerged from the data included training and technology, communication and co-ordination of services, and the quality and availability of printed and digitised resources.

Dr Michael Bonshor holds an Honorary Research Fellowship at the University of Sheffield, where he is Course Director for the MA in Music Psychology in Education, Performance and Wellbeing. He is also an independent researcher and co-investigator on the University of Derby's current research project exploring the associations between group singing activities, choir leadership and mental health. Michael has published his original research on performance anxiety, confidence building, singing, conducting, brass band playing, and music and wellbeing. His book, 'The Confident Choir: A Handbook for Leaders of Group Singing,' has been published by Rowman & Littlefield International.

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AN EXPLORATION OF LINKED DATA USING EXAMPLES FROM THE DAVID FANSHAWE WORLD MUSIC ARCHIVE

Kirsty Morgan

Introduction

As libraries explore ways to improve their digital presence, some have turned to Linked Data: a way of organising information online so that computers can interpret the relationships between items. Linked Data helps to break down the classic information 'silos' that libraries sometimes find themselves becoming, by making collections more accessible and more interconnected with the wider web. An article in a previous edition of *Brio (The David Fanshawe World Music Archive: What it is doing, and how it can become Linked Data Ready)* discussed some of the challenges facing smaller collections when up against the behemoths of larger libraries and the World Wide Web. While big projects such as the implementation of a Linked Data system might be currently infeasible for lots of smaller libraries and archives, this article uses the example of the David Fanshawe World Music Archive to demonstrate the potential usefulness of Linked Data for even small collections while demystifying Linked Data by showing how Linked Data could work in practice.

What is Linked Data?

Linked Data is a way of structuring online metadata so that computers can better understand the semantic relationships between items. Linked Data tools and metadata structures help move towards the ultimate goal of creating the 'semantic web', also known as Web 3.0 (Pennington, 2016). This enables computers to interpret information on the web to automatically deduce relationships between resources and thereby enrich the users' browsing experience by helping them discover related sources they might not have otherwise found (Pennington and Cagnazzo, 2019). Linked Data makes collections more easily searchable (Fay and Sauers, 2012) and can enhance library catalogues by providing access to additional related material outside the collection (Spiteri, 2019). Through Linked Data, the computer can interpret the information about the resource, and use this to better connect outside searchers to the catalogue and catalogue browsers to related items outside the collection.

So how does it work? Linked Data uses RDF 'triples' to define the relationships between items. They are structured to correspond to different parts of a sentence: Subject → Predicate → Object, for example, Mozart → composed → *The Magic Flute*. Once coded into XML, this RDF structure allows the computer to recognise that the relationship between Mozart and *The Magic Flute* is the same as that between Schubert and *Winterreise* (Schubert → composed → *Winterreise)* but not the same as the relationship between Mozart and Vienna (Mozart → lived in → Vienna). The predicate is different, therefore the relationship is different.

Linked Data relationships are often visualised in a mind map format, called 'Graphs' (Sporny, 2012). Pennington (2019, p.157) states that these graphs 'model how all sources of shared information can and should be connected.' Fig.1. is Pennington's (2019) dementia ontology model. It outlines the 3-step relationships in graph form, but in human-understandable language. Fig.2. demonstrates how to transition from the human-focused concept map into machine-readable language (based on a concept in Syn, 2019) using ontology namespaces and hyperlinks for URIs. Page's (2017) Graph (Fig.3.) demonstrates some connections that could describe a resource with Linked Data, although to be machine-readable the input would be written in XML code (Shotton, 2013). Even if coding is a final step, visualising the graphs helps us see the relationships more clearly; mind maps are an intuitive way to present knowledge.

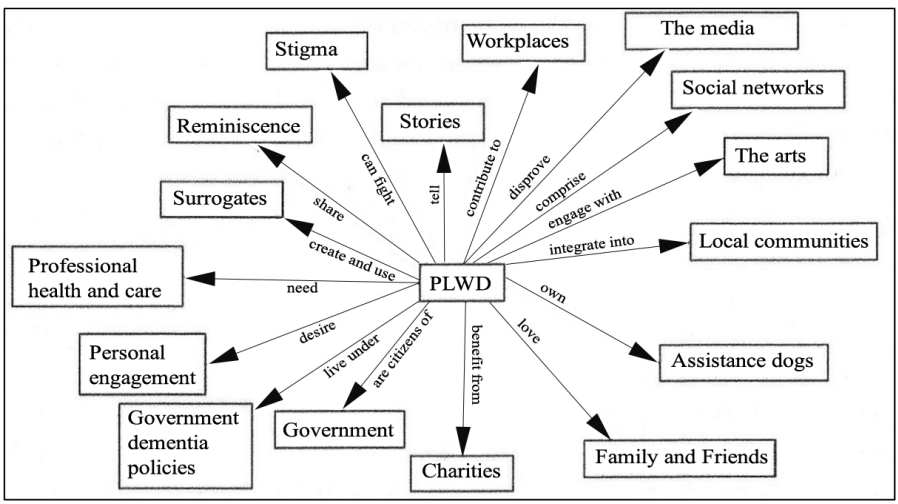

Fig. 1: Concept Map of the start of a Dementia ontology. PLWD stands for 'person living with dementia'. (Pennington, 2019).

Fig. 2: Transition from human-language to computer-language. (based on a concept in Syn, 2019).

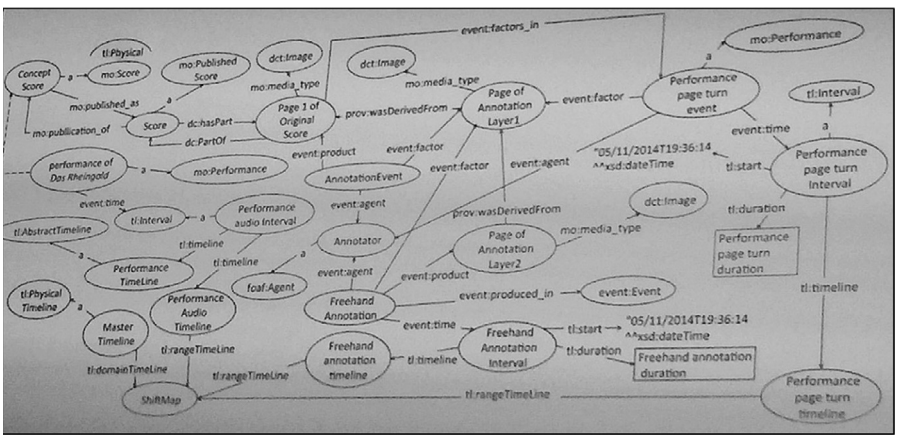

Fig. 3: Graph of Wagner's Ring Cycle. (Page, 2017).

The requirements of the semantic web, particularly working with code, can be quite intimidating (Cagnazzo, 2019) and Dobson (2019) acknowledges that traditional systems are difficult to use and probably require training. This can be off-putting and discourage participation, especially given that, although up-to-date tech skills are taught on librarianship courses (Riley-Huff and Rholes, 2011), Batthini (2014) highlights that many librarians' computer skills are still self-taught. Although Pennington and Cagnazzo (2019) found that some librarians are already interested in the prospect of Linked Data, 'more

user-friendly interfaces' would make Linked Data easier to engage with (Cagnazzo, 2019, p.33). But until then, it is still the case that the semantic web is already becoming a reality. As that is the case libraries will need to modify their catalogues if they are to remain relevant. So here is my attempt to give an idea of how Linked Data could be implemented, using some examples from the David Fanshawe World Music Archive.

Why the Fanshawe Archive?

The David Fanshawe World Music Archive was created by composer and ethnomusicologist David Fanshawe, who travelled to parts of Africa, Asia and the Pacific Islands, recording, documenting and photographing the music and cultures he encountered. Fanshawe was a skilful sound engineer and the recording quality of his field recordings (3,200 tapes-worth) makes the collection particularly significant. These are accompanied by 1,000 colour slide photographs, and meticulous travel journals as well as boxes of other ephemera, including letters, indigenous clothing (such as a collection of Maasai necklaces), Fanshawe's original recording equipment and even a box for Fanshawe's distinctive caps! The Fanshawe Manager has also donated some native instruments that Fanshawe collected on his travels (FM, 2019). But the 'heart of the collection' is still the music recordings (FT(L), 2019) and the archive's current catalogue plans (discussed further in the previous article) are to keep the recordings 'as a focus' with 'all the branches' of the other components coming off the recording (FM, 2019). This is a fantastic collection in itself, but for our purposes the interconnected collection, with so many different related items of different kinds (photos, journals, music etc.), is particularly suited to demonstrating how Linked Data can be used to create internal links within a collection.

The Archive also has some aspects that make it an attractive collection for archivists and researchers. It is easily divided into component parts, allowing for as big or as small a Linked Data project as is needed. The Archive could start small, perhaps focussing on recordings from one country, or group of traditions, such as the Marsh Arabs of Iraq or Ugandan Bwala Dancers, which would give them a discrete and educational showcase for their Archive. Or, with the support of a larger collaborative project they could maybe reach further with the 500-tape Africa collection, or even more ambitiously, the 2,000-tape Pacific collection. As David Fanshawe sadly passed away in 2010 the Archive is now complete with little chance that further original material will be added to it.

Now let us look at some sound recordings from the Fanshawe Archive's collection to examine the process of how one might start creating a Linked Data catalogue. We will start by looking at how 'Internal' Linked Data can establish connections between items within the collection, sometimes using

external URIs as concepts that resources have in common. Then we will expand our reach to 'External' Linked Data, to demonstrate how the Archive can link outwards to enrich the users' experience of the catalogue and place the recording within its wider context. As a quick disclaimer, the following maps and graphs use my understanding of the resources to demonstrate ways the Archive might describe the sound recordings and the process to use Linked Data with this collection. A full project would be much larger, involving technical experts and the people at the Archive, who have a wider knowledge of the materials and context.

'Internal' Linked Data: Bunyoro Madinda (FAC 44)

Let us use the example of the Bunyoro Madinda recording to demonstrate how Linked Data can be used to show relationships between the collection's items. Fanshawe's notes describe the Bunyoro Madinda as a line of boards laid across banana trunks with sticks poking through to keep the boards in place. It is a bit like a xylophone played by six performers. Although a lot of the additional information about the recordings in the archive comes from Fanshawe's journals, in this particular case, when no entry could be found in the journals, the Fanshawe Manager used her knowledge of the archive to locate the description among Fanshawe's letters (a clear demonstration of how the Fanshawe Manager's specialist knowledge of the Archive would be a valuable contribution to a Linked Data project's attempts to digitally join up the collection's items). The letter is very interesting from a musical, historical and sound engineering perspective. It describes the instrument, gives information about the players, and includes a drawing by Fanshawe of the setup of the instrument, performers and microphones (Fig.4.).

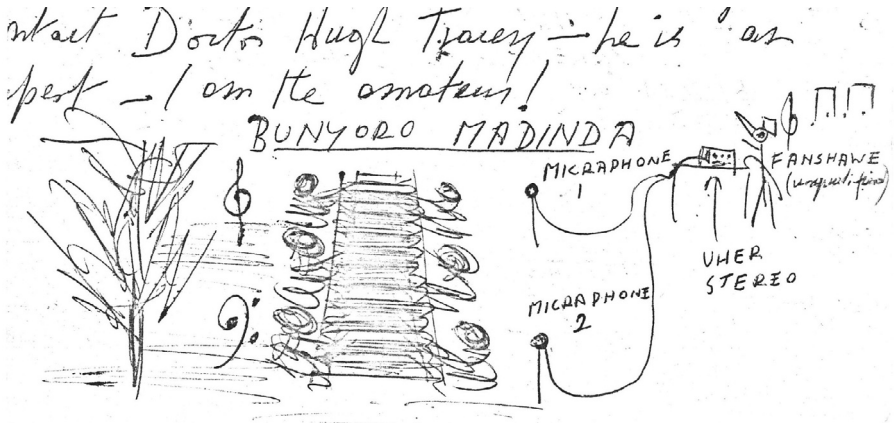

Fig. 4: Fanshawe's Madinda Sketch ©David Fanshawe

In terms of sound material on the Madinda, the Archive has the initial recording on analogue tape and it will soon have a digitised copy. There are 5 slide photos (already digitised) of the Madinda, including one of Fanshawe recording the instrument, and the Fanshawe Manager pointed me towards related photographs of the drum that accompanies the main instrument on the recording; a photograph of Lake Kyoga, where the recording took place, and photographs of similar instruments that Fanshawe recorded such as the Marimba Xylophone from Tanzania and the Pong Lang Xylophone from Thailand. Additionally, the Archive has scans of the 'Masterbox', i.e. the original box the analogue tape was stored in, which includes extra information written by David Fanshawe such as where the music was recorded (Lake Kyoga) and the fact that the performers were fishermen.

So even within the Archive itself, many items could be linked up just for the Bunyoro Madinda. Having these connections readily available would enrich the online catalogue by giving a much fuller picture of the recording's context. Although the literature on Linked Data concentrates on the external links that would connect collections together, the nature of the Archive, with so much related material, lends itself to internal linking as well.

Step 1: Creating a Concept Map

As discussed above, concept maps are a good starting point for researchers to visualise what is going on with Linked Data. Fig.5. shows the start of a concept map, using information about the recording from the letter, the original Masterbox, and a Google search. A finished map would contain more branches – the map here only links to one photograph of the Madinda – but this serves to demonstrate some of the links that the Archive might make, and also shows how items within the collection (black boxes) can be linked directly or through external concepts (grey boxes).

Fig.5. includes a hypothetical individual catalogue entry for the letter that Fanshawe wrote about the Madinda. In practice, the Archive might decide that creating individual entries and URIs for each letter in the collection is too onerous for any gain it might offer users. The depth of the cataloguing is dependent on the goals of the institution and the needs of the users (VWM, 2019; ANL, 2019), but it is included here for the purposes of demonstrating possible links.

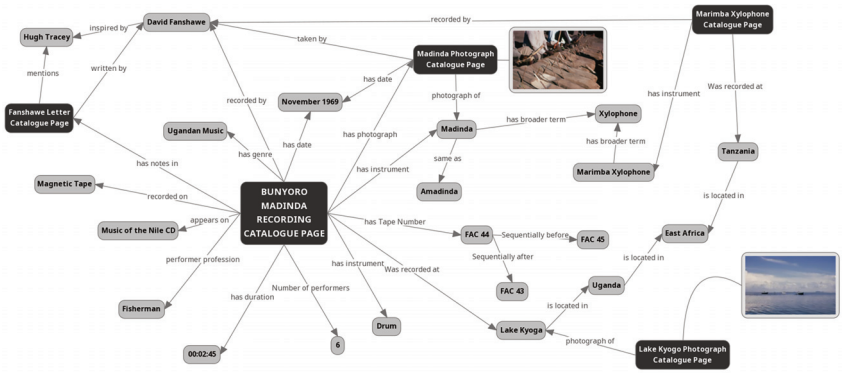

Fig. 5: Example of Concept Map for the Madinda Recording (FAC 44)
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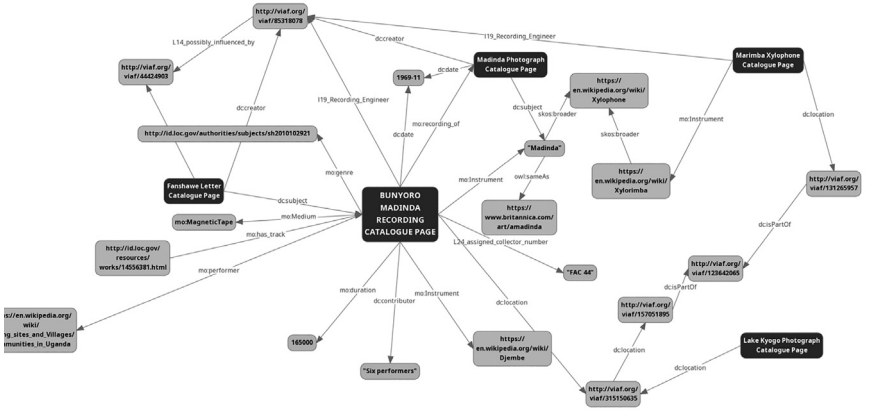

Fig. 6: Example Graph for the Madinda Recording (FAC 44)

One difficulty that Linked Data can help to overcome is the ambiguity over what to call an item (particularly useful for music librarianship where one piece of music can be known by multiple titles). For example, when creating the concept map in Fig.5. my brief research on the Madinda uncovered that the term 'Madinda' used in Fanshawe's notes, is actually a less common name for the instrument known as the Amadinda (Kubik, 2010; Bartolome, Mukuna and Oehrle, 2010). Fig.5. shows how RDF structure can easily connect the recording to both the term used by the Fanshawe collection and the

more frequently used term. In practice, of course, it would be infeasible for the Archive to verify every piece of information that Fanshawe wrote, but Linked Data is collaborative by design. Once the dataset (in this case, the Fanshawe Archive's catalogue, formatted using RDF) is connected to the Linked Open Data (LOD) Cloud of all the other pieces of Linked Data online, it can be contributed to and improved by external experts (Spiteri, 2019). So even where no-one within the Fanshawe Archive recognises a link between items, as Web 3.0 becomes more pervasive it is likely that someone would eventually notice and make the connection.

Linked Data can also help overcome language barriers. Fanshawe visited many places and it would be impossible for the Archive staff to know all the local languages in his recordings and transcriptions in his journals (FPT, 2019). This stands in contrast to a Western collection like the Gerald Coke Handel Collection where, between them, the librarians have the European language skills necessary to translate the material they encounter (GHC, 2019). The collaborative nature of Linked Data means that indigenous communities could aid with the resource description and translation of materials.

Step 2: Creating a Linked Data Graph

Once a concept map (Fig.5) has been created, the next step is to create a Linked Data Graph (Fig.6). The obvious difference between the two is that in Linked Data ontologies and URIs replace human language. Fig.6 may appear more complicated, but this is just because it is written in more computer-friendly language. Fig.5 and Fig.6 are presented together to demonstrate that the same information is contained in both formats. The graph corresponds directly with the map above, which is the kind of thing the Fanshawe Archive could create right now, without requiring coding expertise. The deeper familiarity that the Fanshawe Manager and the others have with the collection would result in considerably more branches and connections.

The main consideration for the Fanshawe Archive, after deciding the links they want to create, is to select which ontologies to use. The Archive is sceptical that existing resources would fit their varied and unique resource description needs, and is therefore creating a thesaurus (FM, 2019). Ontologies and thesauri are similar, although ontologies structure knowledge to be machine-readable, using 'strict semantic relationships' (Harpring, 2010, p.25). Finding an ontology that suits a World Music collection like the Fanshawe Archive has the same complications as Weissenberger (2017, p.2) who, speaking with regard to traditional Irish music, states that, 'Among the few music ontologies developed, such as the Music Ontology, none adequately express orally-based traditions like Irish traditional music and dance. . . . The majority . . . are based upon the norms of Western Classical and Western Popular music.'

My research has not unearthed anything to contradict the apparent lack of designated World Music ontologies, either that Weissenberger missed or that have been created in the interim. Weissenberger (2017) cites three music datasets that are not grounded in Western Classical music (the Linked Jazz project, the Europeana Sounds project and ethnoArc) but each would be unsuitable for the Fanshawe Archive's collection. Linked Jazz is an ontology of Jazz music; Europeana, as suggested by the name, focuses on European cultural heritage; ethnoArc is a primarily euro-centric folk archive but, crucially, is not built for Linked Data.

If a World Music ontology does exist that we have both missed, then it is quite obscure. While this might pose fewer problems for a larger institution with more trend-setting potential, for a small archive, implementing a perfect dataset that barely anyone uses could undermine their attempts to join the LOD Cloud. An institution like the Carnegie Hall Archive has enough weight to justify their project to create 'canonical' URIs for every performance at the Carnegie Hall Theatre (Hudson, 2015), but a comparatively less well-known institution like the Fanshawe Archive might struggle if the Linked Dataset they chose was practically unfindable.

With this in mind, the Fanshawe Archive and other similar small, non-Eurocentric music collections, could make primary use of the Music Ontology since it has a variety of relevant fields and is already widely used by other music-related Linked Data projects. Kelly (2015) asserts that, 'the proliferation of the Music Ontology through these other projects contributes to the goal of creating a semantic web' (p.4). For the Fanshawe Archive to have the best chance to align with the larger institutions and the semantic web, it therefore makes sense for them to use a well-known pre-existing dataset.

This is a recommendation with reservations, however. There are a few challenges that the Music Ontology creates that might be alleviated by the creation of a more overarching and encompassing ontology. The Music Ontology is designed to work alongside other vocabularies, particularly FOAF (Friend of a Friend) (Raimond *et al*., 2013), which is useful because it means that the URIs are more standardised, but unhelpful for coders since researchers have to consult several different sites to find suitable vocabularies. Zhao and Ichise (2014) argue that the vast number of different ontologies, datasets and RDF triples already situated in the LOD Cloud makes it extremely time-consuming for programmers to manually sort through all the information to find and use ontologies properly. The extra time required looking for vocabularies and ontologies exponentially affects smaller institutions like the Fanshawe Archive.

Although designed to be combined with other ontologies, the Music Ontology does not fit ideally with orally transmitted music (Weissenberger, 2018). To remedy this, the Irish Traditional Music Archive has created an

ontology, named LITMUS, that is more suited to the oral tradition shared by many non-Western classical music styles (Weissenberger, 2018). At least until the creation of a designated, widely-used World Music ontology, in cases where the Music Ontology falls short due to style differences between classical and folk music, I suggest world music archives turn to LITMUS to look for appropriate terms. Additionally, a Performed Music Ontology has recently been created (Futornick, 2019), and since the Fanshawe collection contains many master tapes of live music performances, this might also fill some gaps – particularly for Fanshawe's Pacific music festival recordings. Beyond that, there are other more generic ontologies for cross-discipline fields. Alongside FOAF, the Music Ontology recommends Dublin Core (Raimond *et al.*, 2013), which is already used by digital libraries, such as the Taiwan Digital Archives, to describe indigenous artefacts (Chen, 2016), although not in an RDF structure. Librarian skillsets are very useful here: cataloguing expertise and familiarity with the specific collection will help with the selection of which generic ontologies best suit the collection.

Although the Fanshawe Archive has indicated a willingness to create a thesaurus for their catalogue (FM, 2019; FT(L), 2019), the creation of a World Music ontology (ideally one that is compatible with the Music Ontology and other larger datasets) is a huge task, one that would currently be impossible for a single small archive like the Fanshawe Archive. It seems more feasible for the burden of creating a World Music ontology to be taken on by larger institutions such as a national library or a music librarian association like IAML or MLA. If a larger group were to attempt to create one, looking at the LITMUS datasets would be a good starting point. Although designed for Irish traditional music, Weissenberger (2017, p.1) mentions that the LITMUS ontology could 'serve as a reference point for other Linked Data projects involving orally-based music traditions.' She later recommends that 'using practitioners' own language will benefit the application of the ontology within traditional music collections in Ireland, as well as when applied to other European and non-European music collections' (Weissenberger, 2018).

Step 3: Coding Linked Data

The previous two sections demonstrate the wider picture, showing how the Madinda example relates to other items in the Fanshawe Collection and then directly translating it into a graph, using URIs and ontologies. In practice, each item's catalogue record (URI) requires its own RDF coding, in the same way that each catalogue record has a MARC counterpart. Fig.7. cuts the graph in Fig.6. down to show the direct branches that could be fields within the Madinda catalogue.

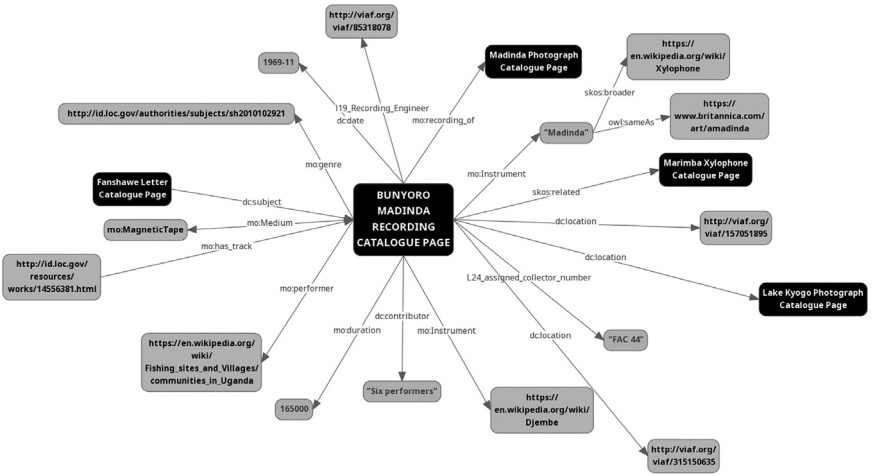

Fig. 7: Example of cut-down Graph for the Madinda Recording (FAC 44)

With this reduced graph, all that remains is to write the code. The following coding example uses RDF and starts with prefixes to define the ontologies used (Fig.8.). Since RDF is designed to 'mix and match terms from multiple vocabularies', which the Music Ontology relies on heavily (Raimond *et al*., 2013), it would make sense to use RDF with the ontology even if RDF were not the structure that Linked Data centres on. The final coding (Fig.9.) follows the same RDF format throughout: Subject → Predicate → Object.

```
@prefix mo: <http://purl.org/ontology/mo/> .
@prefix dc: <http://purl.org/dc/elements/1.1/> .
@prefix xsd: <http://www.w3.org/2001/XMLSchema#> .
@prefix tl: <http://purl.org/NET/c4dm/timeline.owl#> .
@prefix event: <http://purl.org/NET/c4dm/event.owl#> .
@prefix foaf: <http://xmlns.com/foaf/0.1/> .
@prefix rdfs: <http://www.w3.org/2000/01/rdf-schema#> .
@prefix viaf: <http://viaf.org/viaf/> .
```

Fig. 8: Coded prefixes for ontology namespaces

```
<http://FanshaweBundoroCatalogueURI> <L24_assigned_collector_number> <"FAC44"> .
<http://FanshaweBundoroCatalogueURI> <l19_Recording_Engineer> <http://viaf.org/viaf/85318078> .
<http://FanshaweBundoroCatalogueURI> <mo:genre> <http://id.loc.gov/authorities/subjects/sh2010102921> .
<http://FanshaweBundoroCatalogueURI> <mo:Medium> <mo:MagneticTape>
<http://FanshaweBundoroCatalogueURI> <mo:duration> <"165000">
<http://FanshaweBundoroCatalogueURI> <mo:Instrument> <https://en.wikipedia.org.wiki/Djembe> .
<http://FanshaweBundoroCatalogueURI> <mo:Instrument> <https://www.britanica.com/art/amadinda> .
<http://FanshaweBundoroCatalogueURI> <mo:recording_of> <http:FanshaweMadindaPhotographCatalogueURI> .
<http://FanshaweBundoroCatalogueURI> <dc:date> <"1969-11"> .
<http://FanshaweBundoroCatalogueURI> <dc:contributor> <"Six Performers"> .
<http://FanshaweBundoroCatalogueURI> <dc:location> <http:FanshaweLakeKyogoPhotographCatalogueURK> .
<http://FanshaweBundoroCatalogueURI> <dc:location> <http://viaf.org/viaf/1570522895> .
<http://FanshaweBundoroCatalogueURI> <skos:related> <http:FanshaweMaribaXylophoneCatalogueURI> .
```

Fig. 9: Final piece of code, written in RDF – i.e. formatted <Subject> → <Predicate> → <Object>

After the harder work of selecting ontologies, finding vocabularies and deciding what links to make, the final coding just follows the same computer grammar throughout, so it is not too challenging. The most time-consuming part is finding suitable ontologies, and a World Music Ontology would make finding appropriate vocabularies much easier.

‘External’ Linked Data: The Wagi Brothers Bamboo Band (FPC 1389) and others

So far, we have looked at how items within the Fanshawe Archive’s collection could relate to each other. I have also demonstrated the kinds of links that would help connect the items to each other. Even if the Archive stopped there, only using RDF to create links within its own silo, it would already have taken a big step towards helping the computer to understand the collection’s items in relation to each other.

That said, the final step, linking outwards to other useful data, is really the main goal of Linked Data – putting the collection in its wider context and making it more retrievable on the web. The World Wide Web Consortium recommends that dataset publishers ‘select data that is uniquely collected or created by [their] organisation. Ideally, this information when combined with other open data provides greater value’ (W3C, 2014). Although some of Fanshawe’s recordings have been released on CDs, the Fanshawe Archive is the hub of this unique collection. Below are some examples of how the Archive might link outwards to join the LOD Cloud.

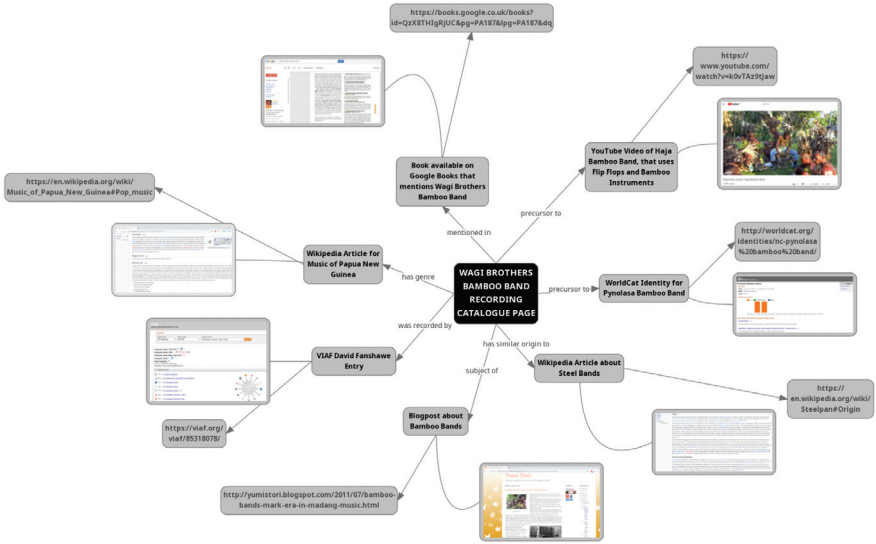

Fig. 10: Example of external links for the Wagi Brothers Recording (FPC 1389)

David Fanshawe already has a Virtual International Authority File (VIAF). VIAF uses Linked Data (OCLC Developer Network Team, 2019). The file will already have been used as a URI by other institutions, so it can be used as a URI by the Fanshawe Archive as well. This is helpful for the Archive, because everything in its collection will have some connection to David Fanshawe. Even if an RDF connection to Fanshawe's authority file is the only external RDF link they make, everything in the collection will be connected to the LOD Cloud. Although I am not suggesting a Linked Data project stop here, this demonstrates how easy it would be for a collection to join up with the LOD Cloud through a single connection. The advantage of using VIAF for URIs is that VIAF is also used by WorldCat, meaning that the Fanshawe Archive's collection could join up with the world's largest union catalogue through these links. Coyle (2010) argues that union catalogues like WorldCat remain siloed from the rest of the web. However, the fact that WorldCat uses VIAF signals that Linked Data is becoming more widespread. It is likely that WorldCat and other union catalogues will adopt Linked Data approaches in future, if they have not already.

Fanshawe's VIAF is an area where it will be easy to create an external Linked Data link, but what about some of the more obscure fields? For example, the Archive's recording of Gilo Stones from the Solomon Islands

seems to be the only recording of this particular instrument. The stones are played by being rhythmically hit by hollow sticks. The Gilo Stones could perhaps be linked to the URI for percussion instruments, but there seems to be no existing URI for the instrument 'Gilo Stones'. In fact, the only online mention outside the Fanshawe recording (which appeared on a few CDs), was amidst a glossary of instruments from a folk instrument shop in Arizona (The Folk Shop, 2019), and this did not use Linked Data. In this particular case, the recording could be linked to stores or libraries that carry CDs that it appears on, but this only applies to a small percentage of the recordings in the collection. It is likely that some items will not even have that connection, which demonstrates the equal importance of links between items in the collection.

Some recordings appear in DVDs or radio broadcasts held by the Archive. For example, the Bwala dancers recording features on a radio broadcast (Fanshawe, 1973) and in Fanshawe's composition *African Sanctus*. Likewise, a recording of a rock bashed against a resonant stone on the mouth of a volcano appears in a TV programme about Fanshawe's Pacific journey. This resonant stone is called a bell stone. The instrument exists in Hawaii and across other islands in the Pacific (Fanshawe, 1987), so as well as linking to the programme, links could also be created to other bell stone recordings or sites.

It was often surprising to find how much related material a recording could be linked to. I was fascinated by the Wagi Brothers Bamboo Band because of its odd instruments: huge, hollow bamboo tubes lined up and struck with plastic flip-flops. It turns out, however, that bamboo bands are an established style in the Pacific. The Solomon Islands, having only been released from British sovereignty in the 1960s, has a unique brand of Western-inspired, but still distinctly Pacific, music (Ellingham, Duane and McConnachie (eds.), 2000). Fanshawe's recording is probably one of the first to capture this fantastic style in its early years, but since then, there have been other bamboo bands, such as the Kalibobo Bamboo Band in the 1980s and the current Pynolasa Bamboo Band. The latter appears on WorldCat and has some Linked Data associated with it. Discovering this only required a brief Google search, so a search should not be too difficult or time-consuming for a cataloguer or researcher. Crucially, though, a reverse search into bamboo bands returned nothing about the Wagi Brothers Bamboo Band, although the Pynolasa Bamboo Band was mentioned – suggesting that Linked Data could increase the Wagi Brothers' recording's accessibility as it has for Pynolasa.

The above concept map (Fig. 10) shows some of the possible external links that could be created for the Wagi Brothers Bamboo Band, including links to an online World Music book that contains the information about the Solomon Islands' unique blend of Pacific and Western music and to the other bamboo bands mentioned above. The book also describes similarities between

the bamboo bands and steel drum bands of the Caribbean, where instead of plastic flip flops, the Western debris that locals repurposed into instruments were oil drums (Ellingham, Duane and McConnachie (eds.), 2000). Links could also be drawn between the bamboo bands of Polynesia and Asian bamboo bands of China, for example, which are possibly more familiar to a Western audience.

Some of the music in the Fanshawe Archive itself will be more familiar to a Western audience than other recordings, and links from these to external sources (and vice versa) could help as a jumping off point to make the Archive's collection more relatable to Western users. In the Pacific Islands, for instance, Fanshawe often travelled between churches to record congregations (Fanshawe, 1987), and some of the recordings will be recognisable to people familiar with music from a Christian context. The recording of a Methodist choir in Nabua (Philippines) singing the popular hymn *Whispering Hope* in their native language with accompanying drumming could perhaps be linked out to that hymn, or to further information about Methodism in the Pacific Islands.

In Fiji, Fanshawe also recorded some Methodist hymns of the *sere ciri* genre, i.e. composed by anonymous native Fijians and not found in the official hymn book (Fanshawe, 2002). The attempts to insert *sere ciri* choruses into hymn books in the 1980s were cut short when the Methodist church stopped printing books that included the choruses (Qiolevu, 2015). There have, however, been recent movements in Fiji to revise the hymn book to include compositions by native Fijians (Qiolevu, 2015), so the recordings might have some valuable contemporary cultural relevance for a wider Fijian audience. A *sere ciri* URI would therefore be useful for describing the Fiji recordings in Linked Data, since it might connect Fanshawe's recording to the contemporary Fijian movements. Sadly, the rarity of examples of that genre, particularly online and especially in the West, means that without a dedicated World Music ontology, it is unlikely that such a URI exists. The recordings could still be linked up with each other, the Philippine recording and/or the wider topic of Methodism in the Pacific Islands.

This example of Methodist hymns of the *sere ciri* genre, and the Gilo Stones example demonstrate that, for Linked Data to properly accommodate a World Music collection like the Fanshawe Archive, a World Music Ontology should be developed, or at least another music-based ontology extended to be more World Music inclusive. The Fanshawe Archive, with its wealth of unique recordings and detailed information on rare instruments and styles would be a valuable resource to anyone attempting to create such an ontology. A World Music Ontology project could perhaps gain access to the Archive's knowledge and collection in return for offering expertise in creating Linked Data for the Archive's catalogue.

As with all cataloguing, it is important to consider what terms should be used when describing resources in Linked Data. The Fanshawe Archive currently has quite a small userbase, comprising mostly commercial users or students searching for a particular World Music specialisation. To take a real example from the Archive's userbase (FM, 2019), a student studying, for example, the gospel hymnary chanting of Polynesia might find technical resource-description terms, like *sere ciri*, helpful since this accommodates the narrow, specialist search that they might conduct. Likewise, Fijians might also find the technical description useful if the term is more common or culturally relevant in the Pacific.

However, the Archive is also keen to extend its userbase. Reaching a wider audience is, after all, something Linked Data is designed for. Online visitors are more likely to vary in expertise (VWM, 2019), so for their online presence, the Fanshawe Archive needs to consider how it will accommodate non-specialist browsers, who might be dissuaded by excessive technical language.

Many libraries have style guidelines for presenting information, with the aim of presenting intellectually rigorous material while avoiding jargon 'to keep everything accessible as possible' (ANL, 2019). Currently, where possible, the Fanshawe Archive uses terms based on Fanshawe's journals and notes, which themselves drew on conversations with indigenous people (FPT, 2019). However, the Archive also wants to make its descriptions accessible to a wider audience. Librarians are valuable here because we already have understanding and expertise in the theory behind resource description. This means that librarians can make an important contribution to their library Linked Data projects even if the actual coding is outsourced.

Librarians also have the skills needed when deciding how to link their collection outwards. The LOD Cloud is a collaborative project where anyone can contribute their expertise, making it far more possible for libraries to place their collections in a broader context. The Fanshawe Archive draws heavily from Fanshawe's notes from the second half of last century, so joining up with the LOD Cloud could help bring a modern understanding to Fanshawe's research and assist the Archive in presenting its resources accurately, precisely and colloquially. An eye for detail and accuracy is vital to selecting which parts of the LOD Cloud are authoritative and trustworthy. While tech experts are perhaps more suited to the coding side of Linked Data, librarians are essential for the system to work properly.

Conclusion

For Linked Data to work best, the whole web should ideally be using it. Not everyone will, and many old sites are no longer maintained at all. However, this is where a librarian's attention to detail, understanding of metadata, familiarity with pre-existing communities (like IAML or CILIP), knowledge of large collections of resources, and general advocacy of open access to knowledge proves useful to leading the Linked Data revolution.

Librarians are, however, not necessarily computing experts, so in the long run, if Linked Data is to be used widely in libraries and other cultural heritage institutions, a librarian-friendly Linked Data OPAC system, or at least a set of Linked Data instructions specifically for librarians (i.e. written for an audience with a humanities background), should be created.

The isolation of small libraries means that professional bodies such as CILIP or, in the case of music libraries, IAML, are vital resources for such librarians. If an institution like IAML were to facilitate the provision of resources to create a World Music Ontology for World Music collections to use, that would make the creation of Linked Data in that field much easier for small collections. Since Linked Data is still in its infancy, if IAML, MLA or similar organisations were to take on this kind of project now, they would be in a good position to standardise term usage and streamline the metadata of World Music from the beginning.

The Fanshawe Archive's collection would be a valuable resource to anyone trying to create a World Music Ontology. There are a vast number of different recordings from all over Africa and the Pacific as well as extensive, richly detailed notes in the accompanying journals on those recordings. This is not always the case – particularly with historical World Music collections (ANL, 2019).

Ideally, it would be wonderful if organisations such as CILIP or IAML, perhaps with the help of Linked Data experts like OXLOD and/or the national libraries that are already implementing Linked Data, were in a position to help fund, support and sponsor the creation of Linked Data within smaller institutions. If those projects were properly documented and described, other smaller institutions would then be able to follow the project for their own libraries.

Although not a library, and therefore not within CILIP's jurisdiction, the Fanshawe Collection would be a good candidate for such an enterprise. The wealth of material contained within the sound recordings, photos and journals that David Fanshawe collected would give opportunities to link up resources inside and outside the collection. This last point is particularly important. It would allow researchers worldwide the benefit of being able to search the contents of a self-contained and quite unique World Music Archive.

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Abstract
Libraries, archives and other cultural heritage institutions are trying to become more connected online, and Linked Data could help facilitate this by breaking down classic information 'silos'. Using examples from the David Fanshawe World Music Archive – a small but significant collection of sound recordings, photographs, journals and other accompanying material – this article explores how music collections could approach Linked Data, through internal and external linking. The article examines the skills that librarians can bring to Linked Data projects. It also looks at how larger associations, like IAML or CILIP, could help ease the transition to Linked Data.

Kirsty Morgan is the Head of Learning Resources at Chetham's School of Music Library, in Manchester, and she volunteers as Bursaries Administrator for the Music Libraries Trust and Blog Supervisor at IAML (UK & Irl). The research for this article is taken from her Information and Library Studies Masters Dissertation at the University of Strathclyde, which was supervised by Dr Diane Pennington and won the 2019 E. T. Bryant Memorial Prize.

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DOCUMENT SUPPLY OF NOTATED MUSIC BY LIBRARIES IN THE UK AND IRELAND: OBSERVATIONS, INTERPRETATIONS, AND RECOMMENDATIONS, MARCH 2021

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1. Executive Summary

1.1 The Copyright, Designs and Patents Act 1988 includes provisions in sections 42A and 43 for libraries to make and supply users with single copies of copyright works, subject to certain parameters. Whilst the legislation permits this in relation to all types of copyright work, anecdotal feedback suggests that not all libraries offer the service in relation to notated music scores, and those that do are not necessarily confident in the application of the criteria to this medium.

1.2 A survey was distributed focussing on these two 'library privilege' exceptions, seeking to establish in a more structured fashion which libraries offered these services in relation to notated music scores, any impediments to their application, and the various ways in which libraries applied the criteria set out in the legislation.

1.3 The responses to the survey support the anecdotal impression. Just over one third of respondents offered library privilege copying of published music scores, whilst fewer than half of those that held unpublished music manuscripts offered a document supply service for these. Primary themes that were cited as obstacles were lack of expertise, insufficient staffing capacity, and difficulties in applying judgements.

1.4 Much of the difficulty centres around how to apply the 'reasonable proportion' criteria of section 42A to a musical work. Section 5 of this paper considers changes in successive drafting of the provision since 1956, similarities and differences between musical and literary works, judgements of what constitutes a 'work', conflict between horizontal and vertical treatment and how a 'reasonable proportion' might compare to the concept of 'fair dealing' (and whether that can be deemed to be of relevance).

1.5 The report concludes by providing overarching recommendations on the frameworks libraries should have in place to inform their own decision-making policy, and to ensure staff are supported in applying the criteria. It does not, however, seek to provide 'one-size-fits-all' guidance. Based on the interrogation of the legislation, a range of possible interpretations is offered, and existing practices are plotted on a risk scale. It is for libraries to establish their own parameters based on their institution's risk profile.

2. Introduction and Methodology

2.1 The IAML (UK & Irl) Trade and Copyright Committee issued a survey in March 2020 to gather information on the use of the two 'library privilege' exceptions which allow libraries to copy works to provide to users for research and study purposes as they apply to notated music.

2.2 The objectives were to:

a) build up a picture of the extent to which libraries are utilising these exceptions for music scores;

b) explore differences in practice and attitudes toward risk across sectors;

c) identify any obstacles to utilisation;
with a view to producing summary findings and exploring whether guidelines might be created to assist libraries in having the confidence to make full use of these exceptions.

2.3 The survey was circulated to the IAML (UK & Irl), LIS-COPYSEEK, LIS-ILL and Library Association of Ireland Academic & Special Libraries email lists. It was designed to be anonymous and respondents were likely to have comprised a mixture of librarians and copyright officers.

2.4 In order to keep the survey simple it only quoted UK law, however as Irish copyright law is substantively similar in this area, responses were welcomed from libraries in the Republic of Ireland.

3. Survey Responses

3.1 Completed surveys were submitted by 21 libraries comprised as follows:

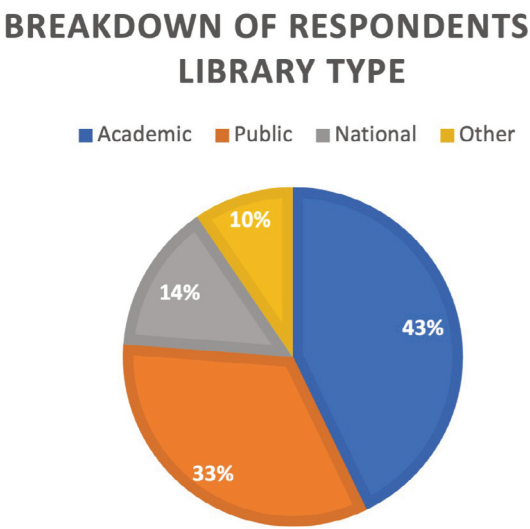


Fig. 1: Type of library

3.2

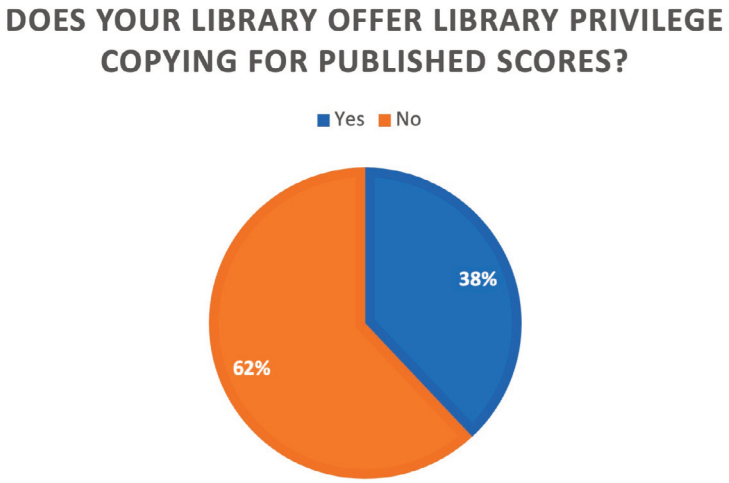


Fig. 2: Library privilege copying of published scores

38% of the respondents offered library privilege copying for published scores. Of the 62% that did not, a number of reasons were quoted, falling into three broad categories:

- Lack of time/staff resource
- Lack of expertise/confidence/difficulties in making judgements
- Perceived lack of demand

3.3 Asked what criteria were used to judge what comprises a 'reasonable proportion' of a score, the most common responses were:

- 5% of a work
- 1 work from an anthology

Other responses included:

- 1 page or so
- A single movement
- 1 aria from an opera/oratorio
- A practice orchestral part
- We judge case by case

3.4 None of the libraries actively promoted their document supply service for printed music.

3.5

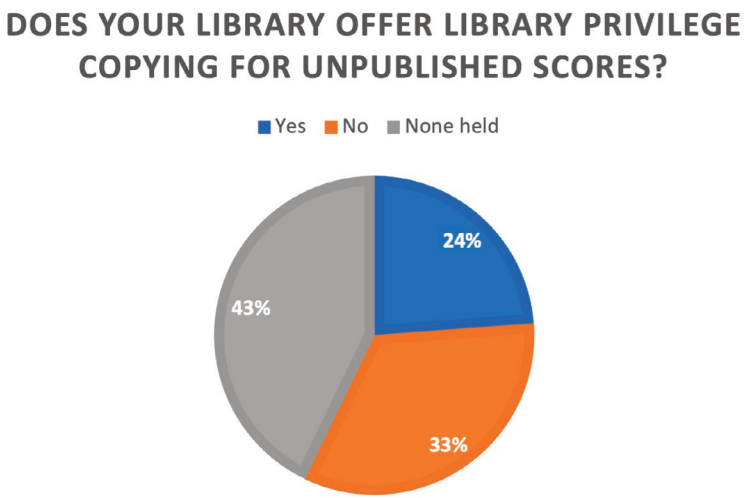


Fig. 3: Library privilege copying of unpublished scores

24% of respondents offered library privilege copying for unpublished scores. 33% did not offer this service. The remaining 43% did not hold unpublished scores in their collection.

3.6 All libraries that did offer the service allowed for the copying of complete works where the criteria of section 43 were met.

3.7 The reasons quoted by those not offering the service fell into the following categories:

- Lack of resource/expertise
- Lack of access to materials
- Conservation reasons
- Perceived lack of demand

4. Summary Observations

4.1 The library privilege exceptions apply to all kinds of copyright work, however the majority of libraries who responded do not exercise these exceptions in relation to music scores. Those that do offer such a service do not actively promote it.

4.2 The primary obstacle for published material appears to be a lack of confidence in how to apply the 'reasonable proportion' stipulation of section 42A to printed music (and indeed respondents from libraries that did offer the service also commented that they felt uncomfortable making those decisions). This is further exacerbated by the fact that

many libraries operate an autonomous document supply department which is unlikely to include music specialists.

4.3 In the case of unpublished material, a wider range of obstacles exist – not all of which are likely to apply exclusively to music (e.g. conservation considerations). The fact that complete works can be copied removes the difficulty of making quantitative judgements, however research is still involved in ascertaining that a work is definitely unpublished. Within the field of music this would not just be limited to the publication of the notated score, as a musical work also counts as published if it has been manifested in a sound recording or film which had been issued to the public. [1]

5. Interpreting the Legislation

5.1 It is perhaps helpful to consider the history of this provision in UK copyright legislation. The library privilege exceptions relating to copying for researchers by librarians were introduced in the 1956 Copyright Act. At that time libraries were permitted to provide a researcher with a single copy of a periodical article, much as they can today. They were also permitted to supply a reasonable proportion of a literary, dramatic or musical work, but only where the librarian did not know or could not ascertain the name and address of the rights holder. The phrase 'reasonable proportion' was not defined anywhere in the Act and did not appear anywhere else in the text. The same has remained true in all iterations of the successive legislation.

5.2 In the 1956 Act all exceptions relating to libraries fell under section 7, entitled 'Special exceptions as respects libraries and archives'. The CDPA 1988 expanded the library privilege exceptions over a greater range of sections. Copying from periodicals was separated from other types of work (becoming sections 38 and 39 respectively) with the latter now entitled 'Copying by librarians: parts of published works'. This allowed for the copying of part of a literary, dramatic or musical work. Again, the copying was limited to a reasonable proportion, but there was no longer the caveat of the exception only applying where it was not possible to contact the rights holder. [2]

5.3 The Copyright and Rights in Performances (Research, Education, Libraries and Archives) Regulations 2014 brought the two provisions back together under section 42A, now entitled 'Copying by librarians:

[1] See CDPA s. 175. It is also worth noting that the performance of a musical work does not constitute publication.

[2] That requirement only remained in the legislation pertaining to the supply of copies to other libraries (not library users).

single copies of published works'. This begs the question of whether any significance can be attached to the change in the title from 'Parts of published works' in 1988 to 'Single copies of published works' in 2014. The contextualising documents issued in the run-up to the implementation of the regulations may offer clues in this regard. The IPO's technical review of the draft regulations states the following: 'To safeguard the rights of copyright owners, restrictions on the making and provision of such copies will be retained. Under amended Section 37 [3], which will replace current Sections 37-40, librarians and archivists will only be permitted to make and supply a single copy of an article from a periodical, or a reasonable proportion of any other published work.' [4] Also, 'Subsection (1) (a) is intended to clarify that articles in periodicals can be copied, regardless of the medium in which they are recorded. Subsection (1) (b) is intended to expand the exception to cover all classes of published work.[5]' The IPO's related impact assessment [6] also concerns itself with the expansion of the exception to cover all types of copyright work, and makes no mention of quantity.

5.4 Given that there is no suggestion in any of the government's accompanying documents (or indeed the Hargreaves Review[7], which was the catalyst to the changes) that the purpose was to impact on the quantity of a work that could be copied, we have to conclude the removal of 'part of a work' from the section title not to be of any substantive significance in relation to the quantity of the work that may be copied. Rather, that the term is dropped because it is no longer appropriate now the new section brings together copying a *complete* periodical article and a reasonable proportion of any other kind of work. Whether or not a complete work could nevertheless be considered a reasonable proportion is discussed later in this paper.

5.5 Much of the secondary literature relating to copyright exceptions makes reference to the reasonable proportion requirement but remains silent on the question of interpretation.[8] Additionally some

[3] This was subsequently renumbered as s. 42A.

[4] Intellectual Property Office*, Technical Review of Draft Legislation on Copyright Exceptions, Amendments to Research, Libraries and Archives*, (UK Intellectual Property Office, 2013), 1.

[5] Ibid.,4. The drafting of that excerpt is not especially clear – it is not saying that all classes of work can be treated like articles, but rather, that the existing provision to copy a reasonable proportion of a literary, dramatic or musical work is now extended to all categories of copyright work,

[6] Intellectual Property Office*, Impact Assessment on Extending Copyright Exceptions for Educational Use (FINAL), IA No: BIS0311* (UK Intellectual Property Office, 2012).

[7] Ian Hargreaves, *Digital Opportunity: A Review of Intellectual Property and Growth* (2011).

[8] For example, Lionel Bently, Brad Sherman, Dev Gangjee and Philip Johnson, *Intellectual Property Law*, 5th ed. (Oxford: OUP, 2018); Paul Pedley, *Practical Copyright for Library and Information Professionals* (London: Facet, 2015).

sources entirely omit any reference to musical works in their discussion of s.42A which, by its absence, may contribute to libraries' reluctance to offer this service.[9]

5.6 The guidance on copyright declaration forms the UK Libraries and Archives Copyright Alliance (LACA) produced to assist libraries states 'a reasonable proportion generally means that only a limited part that is necessary for the research or study purpose can be copied'.[10]

5.7 Morrison and Secker say: 'Determining true fair dealing extents and reasonable proportions always needs to be done on a case-by-case basis'[11] and 'Library directors are encouraged to consider their users' needs, and empower staff operating these services when determining policy in this area.'[12]

5.8 Cornish states that, whilst a reasonable proportion is not defined, 'a general view from the publishing industry has been that 10% or a chapter might be reasonable. Although this is not a legal definition it is a helpful guideline'.[13]

5.9 Padfield ventures that in the absence of any definition in the legislation, the best advice is to restrict copying to the same quantities as for fair dealing.[14] In relation to the latter he states "in general, for any kind of work 5% should always be fair . . . for musical works what is copied should not be performable".[15]

5.10 This would also seem to be the view taken by the Music Publishers Association, which states in its Code of Fair Practice: 'Study and Research: Bona fide students or teachers, whether they are in an educational establishment or not, may without application to the copyright owner make copies of short excerpts of musical works provided that they are for study only (not performance). Copying whole movements

[9] For example, paragraph 4.224 of Graham Cornish, *Copyright: Interpreting the Law for Libraries, Archives and Information Services*, 6th ed. (London: Facet, 2015) states "The rules for copying material other than periodicals apply to all types of material – monographs, artistic works, sound recordings, films and broadcasts – but not to databases".

[10] See http://uklaca.org/wp-content/uploads/2019/10/Guidance-on-declaration-forms-October-2019.pdf [accessed 23 Dec 2020].

[11] Chris Morrison and Jane Secker, *Copyright Briefing Paper on the Hargreaves exceptions* (SCONUL, 2019), 4.

[12] Ibid., 6.

[13] Cornish, *Copyright*, paragraph 4.226.

[14] Tim Padfield, *Copyright for Archivists and Records Managers*, 6th ed. (London: Facet, 2019), 198.

[15] Ibid., 167. In subsequent correspondence with the author of this report, Padfield clarifies that by "performable" he means a whole work, an identifiable part, or a specific section. He also draws attention to article 5(2)(a) of the Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society, which expressly excludes sheet music. Whilst that section of the Directive was not transposed into UK law, he argues that this specific exclusion needs to be borne in mind.

or whole works is expressly forbidden under this permission'.[16]

5.11 One of the complexities in relation to music scores is what constitutes a 'work' – also not defined in CDPA.[17] Large-scale works are often subdivided into individual movements, which may stand up entirely by themselves and be performed autonomously (e.g. The 'Hallelujah' Chorus from Handel's *Messiah, Memory* from Lloyd Webber's *Cats,* or the slow movement of Beethoven's 'Moonlight' Sonata). Although not a term appearing in UK (or indeed US) copyright legislation, a voluntary set of guidelines agreed by a variety of stakeholders for the educational use of music in the USA[18] makes several references to the concept of a 'performable unit', providing examples of a section, movement or aria. This seems a helpful concept in the consideration of issues such as extent limits and fairness within the context of musical works.

5.12 A chorus from an opera could be considered a performable unit. It may appear in a variety of different publications: by itself as a stand-alone publication of 15 pages; in a 150-page anthology of favourite opera choruses; or as a constituent part of the 400-page score of the complete opera. In the case of the complete opera it is clear-cut that the work is the opera. But what of the anthology? It is difficult to recognise the complete anthology as being a work in its own right – rather, it is a publication comprising a collection of works. And finally the stand-alone publication of the single chorus: within this context it can surely *only* be considered a work in its own right.

5.13 So in the above scenario we have the exact same content, appearing in three different publications, where the context of that publication fundamentally impacts on what one judges to constitute the work, thereby inherently affecting how section 42A may be applied.

5.14 A further complexity particular to musical works is that they have both a 'horizontal' and 'vertical' aspect. An orchestral work such as a symphony may comprise some twenty or more separate performing parts. The perspective of what constitutes the 'work' and a 'proportion' of it would likely vary according to who placed the request and for what purpose. Considered vertically the first clarinet part may

[16] The Music Publishers Association, *The Code of Fair Practice Agreed Between Composers, Publishers and Users of Printed Music*, 2016 rev. ed. (Music Publishers Association, 2016), 9. Whilst this clearly expresses the MPA's opinion it should however be noted that this is the organisation's own interpretation, and that nothing in the CDPA 'expressly forbids' what they describe – the requirement is simply that the dealing be fair.

[17] The discussion in this paper limits itself to notated music, but similar issues present themselves in the arena of sound recordings. The advent of services such as iTunes which introduced the ability to purchase individual tracks from albums again blurs the lines of what is considered the overall 'work'.

[18] United States Copyright Office, *Reproduction of Copyrighted Works by Educators and Librarians*, rev. 2014. https://www.copyright.gov/circs/circ21.pdf [accessed 23 Dec 2020].

constitute less than 5% of the complete work and if the conductor of the symphony were provided with only that part, rather than the full score, they would take the view that they had only been provided with a tiny proportion of the work. However, providing the first clarinettist with the exact same material would, from that performer's perspective, be providing them with the complete work. How can these perspectives be reconciled?[19]

5.15 Many of the exceptions in CDPA are subject to a defence of fair dealing. One of these is section 29 (Research and private study) which is closely related to section 42A in that the outcome of the copying is for the same purpose. It is perhaps puzzling that the language of the two sections is not more closely aligned – in particular that section 42A uses the term 'reasonable proportion' rather than framing the exception within a requirement for fair dealing, which would be more consistent with other exceptions.[20] Indeed, whilst section 29 does allow for the possibility of copying being undertaken by a person other than the researcher, subsection 3(a) clarifies that where that person is a librarian, it is not fair dealing to do anything that is not permitted under section 42A. So what can be concluded from this? The concept of fair dealing is framed qualitatively (though consideration of quantity naturally forms a key part of that assessment), whereas the term 'proportion' explicitly denotes something quantitative (albeit requiring a judgement of 'reasonableness' in this instance). Did the drafters of the legislation back in 1956 eschew fair dealing in order to spare librarians from having to make judgements on fairness, believing a more quantitative focus to be easier to implement? If so, their efforts to simplify matters have not in practice proved successful, at least in the multi-faceted context of musical works.

5.16 Arguably there is more flexibility in claiming a defence of fair dealing. Case law exists in relation to fair dealing exceptions where judgements have stated that the reproduction of a whole work can meet the requirement of fairness[21]. What we cannot know is whether the same judgement would have been reached if the reasonable

[19] It is worth emphasising this paragraph is discussed within the context of private study. Any copies made under section 42A could not be utilised in a performance.

[20] This point was communicated to the legislators as part of the consultation process in 2014. The Government's response to the technical review referenced in 5.3 states, 'Some respondents suggested additions to the text, including that the exception is limited to an "article from a published periodical", and that "reasonable proportion" is replaced with "fair dealing". In amending the provisions for librarians copying published works, the Government has used existing language from the CDPA. The current terminology has not been problematic; therefore, the current drafting is retained.'(https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/308732/response-copyright-techreview.pdf p.17)

[21] See Hubbard v. Vosper per Megaw, LJ

proportion criterion had been applicable, given its more overtly quantitative focus.

5.17 The question then to consider is whether the more nuanced criteria one might apply to fairness can still form part of an assessment of what might constitute a reasonable proportion on a case by case basis.

5.18 Fair dealing is another term that is not defined in CDPA. Copyright commentators have put forward a range of factors for consideration and there is a general consensus that a key precept of fairness is the impact of the dealing on the rightsholder. Article 5(5) of the 2001 EU Information Society Directive, qualifies the circumstances under which the preceding provisions (which include 'specific acts of reproduction made by publicly accessible libraries…which are not for direct or indirect commercial advantage') can apply. It states: 'The exceptions and limitations provided for in paragraphs 1, 2, 3 and 4 shall only be applied in certain special cases which do not conflict with a normal exploitation of the work or other subject-matter and do not unreasonably prejudice the legitimate interests of the rightsholder.'[22]

5.19 However, this stipulation sits slightly at odds with section 42A considered as a whole. As previously described, the provision for a library to supply a researcher with one article from a periodical was first introduced in the 1956 Act. At that time the only way of reading a single article would have been to purchase the entire periodical issue. So an article was much more embedded as a constituent part of the whole. With the advent of e-journals and new purchasing models, in many instances it is now possible to purchase a single article from a periodical, but nevertheless the provision in section 42A remains. This arguably conflicts with a normal exploitation of the work and prejudices the legitimate interests of the rightsholder (though again it is a matter of judgement whether this is to an 'unreasonable' extent). If the existence of section 42A(1)(a) may result in rightsholders being disadvantaged, is there any reason to need to give that consideration within the context of section 42A(1)(b)? To return to our earlier example of the opera chorus, a periodical issue is perhaps the closest equivalent to our musical anthology, being a collection of individual works, generally by different authors, compiled into a single edited publication. Does the fact that the periodical article can be copied for a researcher despite there being an option for them to purchase it themselves mean that, accordingly, a librarian

[22] Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society. This excerpt is essentially reproducing the 'three-step test' found in article 9(2) of the Berne Convention.

can copy a whole work from a musical anthology even if that work is available to purchase individually?

6. Conclusion and Recommendations

6.1 Library privilege exceptions apply to all types of copyright work, and excluding printed music from document supply services unfairly disadvantages researchers and practitioners in the field of music. This paper sets out current practice among libraries, interrogates the legislation and offers a range of possible interpretations.

6.2 Appendix 2 illustrates activities that respondents to the survey have stated they already undertake, placing them on a continuum from the most conservative interpretation of what might be considered a reasonable proportion to a more liberal reading.

6.3 Ultimately, it is for libraries to establish their own parameters, based on their institution's risk profile, involving senior managers in those policy discussions and documenting them clearly so that front-line staff are empowered to apply them. At least a basic level of musical literacy is likely to be required in all but the most clear-cut examples, so where this does not exist within a library's document supply team mechanisms should be established in order to secure input from music subject specialists within the library or wider organisation.

Appendix 1
CDPA 1988 Section 42A – Copying by librarians: single copies of published works

(1) A librarian of a library which is not conducted for profit may, if the conditions in subsection (2) are met, make and supply a single copy of—

(a) one article in any one issue of a periodical, or

(b) a reasonable proportion of any other published work,

without infringing copyright in the work.

(2) The conditions are—

(a) the copy is supplied in response to a request from a person who has provided the librarian with a declaration in writing which includes the information set out in subsection (3), and

(b) the librarian is not aware that the declaration is false in a material particular.

(3) The information which must be included in the declaration is—

(a)the name of the person who requires the copy and the material which that person requires,

(b)a statement that the person has not previously been supplied with a copy of that material by any library,

(c)a statement that the person requires the copy for the purposes of research for a non-commercial purpose or private study, will use it only for those purposes and will not supply the copy to any other person, and

(d) a statement that to the best of the person's knowledge, no other person with whom the person works or studies has made, or intends to make, at or about the same time as the person's request, a request for substantially the same material for substantially the same purpose.

(4) Where a library makes a charge for supplying a copy under this section, the sum charged must be calculated by reference to the costs attributable to the production of the copy.

(5) Where a person ("P") makes a declaration under this section that is false in a material particular and is supplied with a copy which would have been an infringing copy if made by P—

(a) P is liable for infringement of copyright as if P had made the copy, and

(b) the copy supplied to P is to be treated as an infringing copy for all purposes.

(6) To the extent that a term of a contract purports to prevent or restrict the doing of any act which, by virtue of this section, would not infringe copyright, that term is unenforceable.

Section 43 – Copying by librarians or archivists: single copies of unpublished works

(1) A librarian or archivist may make and supply a single copy of the whole or part of a work without infringing copyright in the work, provided that—

(a) the copy is supplied in response to a request from a person who has provided the librarian or archivist with a declaration in writing which includes the information set out in subsection (2), and

(b) the librarian or archivist is not aware that the declaration is false in a material particular.

(2) The information which must be included in the declaration is—

(a) the name of the person who requires the copy and the material which that person requires,

(b) a statement that the person has not previously been supplied with a copy of that material by any library or archive, and

(c) a statement that the person requires the copy for the purposes of research for a non-commercial purpose or private study, will use it only for those purposes and will not supply the copy to any other person.

(3) But copyright is infringed if—

(a) the work had been published or communicated to the public before the date it was deposited in the library or archive, or

(b) the copyright owner has prohibited the copying of the work,

and at the time of making the copy the librarian or archivist is, or ought to be, aware of that fact.

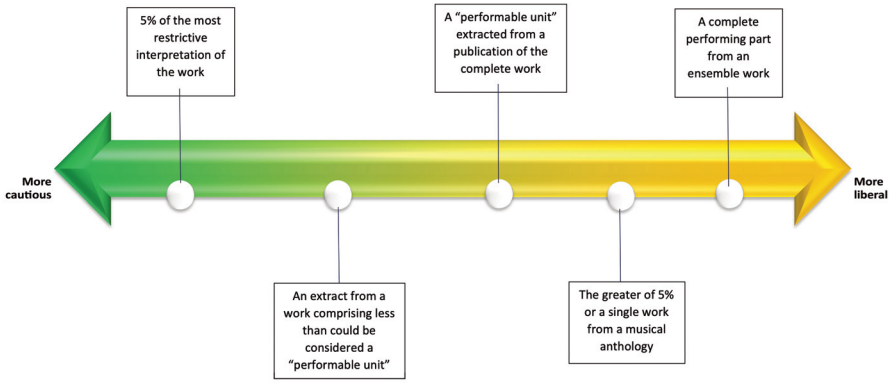
(4) Where a library or archive makes a charge for supplying a copy under this section, the sum charged must be calculated by reference to the costs attributable to the production of the copy.

(5) Where a person ("P") makes a declaration under this section that is false in a material particular and is supplied with a copy which would have been an infringing copy if made by P—

(a) P is liable for infringement of copyright as if P had made the copy, and

(b) the copy supplied to P is to be treated as an infringing copy for all purposes.

Appendix 2 – Risk Continuum



Abstract

The UK Copyright Designs and Patents Act 1988 includes exceptions to enable librarians to make and supply copies of works for the purpose of non-commercial research or private study. This article reports on the findings of a study undertaken by the IAML (UK & Irl) investigating the use of these 'library privilege' exceptions as they apply to notated music. It makes observations regarding current practice, interrogates the legislation and makes recommendations to assist libraries in being able to offer a document supply service for music.

Claire Kidwell is Head Librarian of the Jerwood Library of the Performing Arts, Trinity Laban Conservatoire of Music and Dance. She was Chair of the IAML Copyright Committee from 2014-2020 and has been Chair of the IAML (UK & Irl) Trade and Copyright Committee since 2013.

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JENNIFER VYVYAN: A WEBSITE DOCUMENTING THE LIFE OF A SINGER

Michael White

Curating the reputation of a dead singer is a tricky process – especially when the singer has been dead for forty-plus years (which makes her neither an 'historical' figure, far enough away in time to be of safely academic interest, nor a 'contemporary' one), and when the strength and breadth of her enduring reputation is uncertain.

In the case of Jennifer Vyvyan, the English soprano who died in 1974, there are committed enthusiasts who worship her memory, collect her recordings, and would take up arms on her behalf. But there is a sizeable constituency who have no idea who she was or what she did. And even among those with understanding of 20th Century English music, their recognition of her might not reach beyond the fact that she had some involvement with the operas of Benjamin Britten and sang a lot of *Messiahs* in the 1950s.

Juggling these variables has been a large part of my life in recent years. As somebody whose love for Britten steered me, for better or worse, toward becoming a music critic (for the *Guardian,* then the *Independent* and the BBC), I had always known about his sometime soprano of choice, Vyvyan, and been a fan. But I had no particular connection with her until I was introduced to her son and asked if I would be interested to look through her surviving possessions – a disorderly array of diaries, letters, photographs, recordings, concert programmes and the like that had been stuffed into boxes and put in a loft when she died. Put there by a grieving husband who could not deal with the fact that his wife had been taken from him suddenly and young (she was 49), and found this evidence of her existence painful. Better stored away and out of sight.

Apart from a few, very occasional forays into what was there, it had all effectively remained out of sight until I came along and discovered what, to me, was buried treasure. Vyvyan was a hoarder; and her hoard amounted to an uncommonly extensive record of the life of a successful English singer of her time.

She had emerged to prominence in the immediate post-war years, partly through Britten's English Opera Group (which fed her small but increasingly substantial roles in *The Beggar's Opera, Albert Herring, The Rape of Lucretia*

and other landmark stagings), but also through Sadler's Wells (where she sang Mozart leads in *Don Giovanni, Il Seraglio, Cosi fan tutte*) and on the UK oratorio circuit (where endless performances of *Messiah* helped her grow into one of the star Handelian sopranos of her day and a key figure in the modern stage revival of once-forgotten baroque operas).

All this made for what might at the time have seemed an odd career for an opera singer: performing old repertoire and new while bypassing the giants in between - from Rossini to Verdi, Wagner and Puccini - who account for so much of the core repertoire. But with hindsight it was prophetic of the choices made by many, and especially British, singers. And it was her good fortune to be in what was undoubtedly, for her, the right place at the right time: building a career just as Benjamin Britten was demonstrating to the world that there WAS such a thing as viable English opera (it had been in doubt) and creating a modern performing culture to service what he was writing.

Vyvyan enjoyed a place at the heart of this new singing culture, having first been singled out by Britten for one of the leads in the Covent Garden premiere of his *Gloriana* – written for the coronation of Queen Elizabeth II and unveiled to the world in glitteringly high-profile terms – and then given the defining opportunity of her life, to create the central role of the Governess in his *Turn of the Screw*.

Written on a modest scale, the *Screw* proved nonetheless one of the true, great operas of the 20th Century, with a significance and impact that exceeded its dimensions. From an internationally spotlit opening in 1954 at the Fenice, Venice, it went on to tour the world, with Vyvyan upfront. There was a landmark TV film that profiled Vyvyan again in the principal role of the Governess, in 1959. And with further Britten roles, from Tytania in *A Midsummer Night's Dream* to Mrs Julian in *Owen Wingrave*, she found herself a champion of modern repertoire – building close working relationships with other prominent composers of the time like Malcolm Williamson, Arthur Bliss and Gordon Crosse.

Going through the material, it seemed to me that her short but significant career pulled a lot of other life stories together – as well as the over-arching story of how British singing blossomed into what could fairly be called a golden age in the mid-20th Century. And on more personal terms, it embraced some seriously interesting domestic details – not least her aristocratic background, with a family who at one point had owned vast tracts of the Cornish coastline (uncommon ancestry for a singer), and the fact that she spent half her life hiding from the world a chronic respiratory condition (not good for someone in her line of work). The only question was how to present all this.

Approaches to publishers for a print biography got nowhere: books about dead singers do not sell unless the singer is David Bowie or Michael Jackson. So we decided to make a website. A substantial website that would generate

some impact – with a lot of images and music, and some entertaining techo-features that, for example, allowed visitors to 'turn' the pages of the Royal Gala programme book for *Gloriana* (complete with gold tassel) while hearing sound clips of Vyvyan remembering the event, and watching film footage of the Queen of Tonga and other exotic personalities arriving in full court dress for the premiere.

We launched the website with a study day and concert at Wigmore Hall, to which distinguished figures who had worked with Vyvyan (and were still around to talk about it) came in number – including bass-baritone John Shirley-Quirk, counter-tenor James Bowman, stage director John Copley and broadcaster John Amis. Elizabeth Watts, an exceptional soprano on today's stage, sang at the concert. And we also made a BBC radio documentary, *Opening the Boxes*, which drew a lot of interest and remains available to hear online via the BBC Sounds app.

Vyvyan's repertoire encompassed operatic, concert and oratorio performance, and she featured on numerous recordings throughout her career.

So far, so good. But Vyvyan's son Jonathan wanted the project to continue. The whole thing had been, for him, a journey of discovery. He had been a small child when his mother died; and though he had spent his earliest years running like a banshee round the TV set of *Owen Wingrave* or the gardens of the Red House, Aldeburgh (Britten's home), his contact with that world ended abruptly on her death. Thereafter he was brought up to know relatively little about music, with a preference for hip-hop. So the reconstruction of his mother's life was an ear-opening experience, and one he wanted to extend.

Apart from anything else, we now had a 'collection' – not exactly archived with professional rigour, and still in an assortment of boxes, files and envelopes, but considerably more ordered than it was before. We wanted to make use of it – for pre-performance lectures, exhibitions, music club and festival events. And there were aspects of the Vyvyan story that demanded further exploration: her connection with the (now largely forgotten but worth resurrecting) operas of Malcolm Williamson, for example; and her participation in an extraordinary piece of cultural diplomacy at the height of the Cold War, when Arthur Bliss (then Master of the Queen's Music) organised what he called a 'musical embassy' to Russia. This was big news at the time, with extensive press coverage in both the UK and USSR. And it won added notoriety in modern music history when, during the tour, the pianist Cyril Smith (one half of a then-famous keyboard duo with his wife Phyllis Sellick) had a stroke from which he lost the use of his left hand.

Further research had uncovered quantities of material relating to this 'embassy', so our collection was now growing. And it seemed appropriate to try and formalise the process, creating a Jennifer Vyvyan Foundation complete with charitable status (though it took several attempts before that succeeded). Meanwhile, record companies woke up to the fact that something was happening here and began to repackage/reissue some of the old Vyvyan recordings that had been deleted from the catalogue – including one attributed to her that she never actually took part in: an English-language account of Mozart's *La Clemenza di Tito* from which she had withdrawn at the last minute due to illness, but with her name left on the billing.

Week after week I found myself discovering new things about this woman and her world – receiving letters, photos, concert programmes, films from strangers who had seen the website and felt prompted to make contact, offering their memories and artefacts. I was contacted by people in Austria, South Africa, America. And after several years, the website had become outdated, so we made a new one: far, far bigger than before, and of a kind no opera singer that I know (not even Pavarotti) could lay claim to.

The new site launched in the autumn of 2020 – with the peculiar tragedy that on the very weekend of the launch, Vyvyan's son Jonathan died. Unexpectedly, with a heart-attack.

It could have brought the Vyvyan project to an end, but thankfully it has not. There is an archive, still, to be looked after. There is ongoing correspondence. As I write, I am trying to find funding for activities in Vyvyan's name that involve public education about English singers of the past (it is not easy but I am making every effort). Covid cancelled several planned events, but discussions are in progress for some kind of forum at the Royal Academy of Music (where we provide a Jennifer Vyvyan Scholarship), as well as talks at Pushkin House and other venues. We are in contact with opera companies proposing to stage the repertoire that Vyvyan premiered, for the possibility of exhibitions and lectures. We are lobbying for, and have hopes of getting, a blue plaque on what was Vyvyan's Hampstead house – itself a peg for associated events. And if some funding DOES come through (and I can master the technology) we would like to create a regular series of podcasts about English singing, relating how things were in Vyvyan's day to how they are now.

As scholarly endeavours go, of course, all this is small-time and dependent on a shoestring budget. But I totally believe – as Vyvyan's son believed – that it is worthwhile. The stories that we have to tell are fascinating and instructive. And they help to document an era of importance to the modern cultural life of Britain. Boxes, once they are opened, cannot be closed. And Vyvyan's are resolutely open now, after a long time in that attic.

Visit the new website at: www.jennifervyvyan.org

Abstract
The British soprano Jennifer Vyvyan (1925-1974) was recognised as one of the leading talents on the operatic and recital stage for more than twenty years. A new website dedicated to her life and work brings into focus a wealth of material that documents her career. In addition to telling us about Vyvyan, this collection also sheds light on concert life from the forties to the early seventies.

Formerly chief music critic at the Independent, Michael White has written regularly for the Guardian, Telegraph and New York Times. As a radio & TV broadcaster he has presented the BBC series Opera in Action and fronted Cardiff Singer of the World. His books include an introduction to Wagner for the curious but unsure.

Brio Volume 58, Number 1. pp 69-70

HOLBORN MUSIC LIBRARY: AN ACCOUNT OF THE LIBRARY'S ORIGINS TO MARK ITS 60TH ANNIVERSARY

Tudor Allen

When Holborn Library in Theobalds Road first opened in August 1960 it was regarded as the most modern library in the country and acclaimed for its design and its range of facilities. The latter included a music library, located on the second floor. Here it is pictured in 1965. The man in the shot is the then music librarian, Mr John Morgan, a Welshman. Initially the library held only classical music apart from some language instruction courses.

Holborn Librarian John Morgan assists a visitor who is interested in the record collection, 1965 © Camden Local Studies and Archives Centre.

At the end of March, 1961 the collection exceeded 4,500 records. In these early days, these could not be borrowed by individuals, only by clubs, groups and societies. Before a society was registered to borrow anything it had to have its gramophone inspected. The library had a soundproof cubicle where customers could listen to the records. LP record issues in 1960/61 approached 4,000, but issues of the older 78 rpm records were described as 'almost negligible'. In the early years of Holborn Library, gramophone recitals were held twice a week in the Library Hall on its top floor.

Tudor Allen is Senior Archivist at Camden Local Studies and Archives Centre.

Brio Volume 58, Number 1. pp 71-79

BOOK REVIEWS

Edited by Martin Holmes

Bojan Bujić, *Arnold Schoenberg and Egon Wellesz: A Fraught Relationship*. London: Plumbago Books, 2020. xix + 265 p. ISBN: 9780993198373. Hardback. £50.00. ISBN: 9780993198380. Paperback. £19.99.

For all the interest of the Schoenberg connection, this is, above all, a book about a serious musical scholar, written by another such scholar who knew Wellesz and worked with him in Oxford in his later years. Bujić makes few concessions to the non-musicological reader, but Wellesz is worth learning about – and not simply as a celebrated scholar of Byzantine music, trained by Guido Adler. He was also a composer who was being performed and written about in Europe after the First World War and was deemed to merit a nearly full-column entry by Edwin Evans in the 1928 Third Edition of *Grove's Dictionary of Music and Musicians*. Listed there were two operas, four ballets and a range of orchestral and chamber works. In 1932 he was awarded an Honorary Doctorate by Oxford, although Bujić fails to establish very clearly how this came about or who might have nominated him. Wellesz's one year of study with Schoenberg (1905-6) marked his most direct engagement with pre-First World War Viennese modernism; stylistic affinities with it were nevertheless frequently noted in his works. His subsequent preference for withdrawing from his direct influence was nevertheless taken by Schoenberg as a defection that led to his abiding hostility towards Wellesz. It was a bracing time and place in which to be finding your way as a musical scholar and composer.

Bujić leads us carefully through Wellesz's remarkable career. His attendance, aged twenty-two, at the public *Generalprobe* under Mahler of his Second Symphony (23 November 1907) and the concert performance the following afternoon (effectively Mahler's public farewell to Vienna before leaving for New York) would remain in Wellesz's memory, along with much else that was going on at the time. Having secured himself a post as a musicologist in Adler's Institute at the University, he participated in the full range of Vienna's cultural life. He even collaborated with Hofmannsthal after the First World War. His 1924 opera *Alkestis*, based on the poet's Euripides-inspired drama of that name (1894, but first performed in 1916), utilised what Bujić

describes as an early example of Hofmannsthal's project to 'renew classical theatre for modern times'; other collaborations included Wellesz's 1926 ballet *Achilles auf Skyros* (Hofmannsthal had previously worked in 1901 with Zemlinsky on a ballet to be called *The Triumph of Time* and had since collaborated with Strauss on his high profile, Diaghilev-commissioned *Josephslegende* of 1914).

As the author of a recent biography of Schoenberg[1], Bujić is inevitably keen to make what he can of the fragmentary surviving correspondence between Wellesz and the often angrily obsessive Schoenberg, for whom Wellesz became an unintentional 'enemy' – indeed, an 'enemy' both of him and his group of followers and pupils, of whom Berg and Webern were the most faithful. But as I have suggested, this turns progressively into a book about Wellesz, who appears in the earliest of the few photographs included (none, alas, dated or credited in any way) as an attractive, bright, and self-assured-looking young man straight out of a novel by Arthur Schnitzler. His early achievements and safe, successful bourgeois life with his lively and intelligent wife Emmy are evocatively contextualised by Bujić in the rather conservative, Jewish upper-middle-class *Kaasgraben* suburb of Vienna. There the Welleszs' neighbours included Emil Hertzka and his wife and the Franconian Jewish novelist Jakob Wasserman (1873-1934).

Bujić carefully characterises the closely-knit *Kaasgraben* set (who even took their summer holidays together in Alt-Aussee) in relation to various interconnected Viennese social and intellectual 'circles', one of which comprised the salon of the powerful educationist Dr Eugenie Schwarzwald, portrayed as 'Diotima' in Musil's *Der Mann ohne Eigenschaften* (the novelist describes the rolls of fat on her neck as 'covered with the most delicate skin; her hair wound into a Grecian knot, standing out stiffly and in its perfection resembling a wasps' nest'[2]). It is from this privileged and secure social position that the youthful Wellesz made his forays from systematic Adlerian musicology into the world of theatrical and musical modernism, which Bujić sees as being most comprehensively refracted and reflected in the works of Hugo von Hofmannsthal. Wellesz also appeared as a critic in the very first issue in 1919 of Universal Edition's new house journal, *Musikblätter des Anbruch, Halbmonatschrift für moderne Musik*. The omission of any mention of Schoenberg in it reawakened the ever-ready ire of Wellesz's former teacher, ignited no doubt by its inclusion of Bartók's *Allegro barbaro* as a musical *Beilage* (Wellesz himself maintained close interest in both Hungarian and French new music), and by an essay from Delius (in German) on 'Music in England during the War'. The prominence it additionally gave to the personal

[1] *Arnold Schoenberg* (London: Phaidon, 2010)
[2] Robert Musil, *The Man Without Qualities*, trans. Eithne Wilkins and Ernst Kaiser, Vol.1 (London: Picador [Pan Books], 1979), 105.

statement of a composer largely ignored by Bujić, namely Franz Schreker, must also have piqued Schoenberg, who nevertheless managed to maintain a lifelong and mostly friendly correspondence with Schreker, right up to that composer's death in 1934.[3] The same offending *Anbruch* edition also included a long review-article by Wellesz on Strauss's latest Hofmannsthal collaboration, *Die Frau ohne Schatten*, which no doubt rubbed salt into Schoenberg's ready wound. Its most extreme outcome was to be an unpublished diatribe on Wellesz, penned in rather incoherent English in 1944. Accepting that Wellesz's 1921 monograph on him was rather good, Schoenberg laments that '. . . a little later he turned to be my enemy' – a fact hardly born out by Wellesz's admiring essay on *Moses und Aron* in the programme for its Covent Garden premiere in 1965 and included, along with Schoenberg's earlier tirade, in the interesting Appendices to the present volume.

Wellesz's own compositions may have suffered historical eclipse by the Nazis' effective closing-down of German cultural development after 1933, but operas like *Die Backchantinnen* (Berlin 1930), also after Euripides, clearly arose from the search for new approaches in the inter-war years. The earlier Hofmannsthal collaboration over *Alkestis* had been noted by Ludwig Schiedermaier in 1930 as exemplifying what a new generation, that included Berg and Hindemith, might contribute to maintaining the 'independence of the nation's artistic path' [*die nationale ästhetische Selbständigkeit*], namely 'a modern approach to the structurally [*tektonisch*] choral opera of the Renaissance'.[4] The relevant question about Schiedermair's use of the terms 'nation'/'national' (i.e. what nation exactly he is referring to) is answered by the fact that he remained in Germany throughout the war, holding the chair of Music at the University of Bonn until his 'retirement' in 1945 (born in 1876, he died in 1957). There lurk related questions about Wellesz's own curiously shifting political and religious allegiances (he renounced Judaism, converted to Protestant Christianity but then veered back towards Catholicism). Bujić in no way avoids these, seeking a cautiously fair and balanced interpretation of Wellesz's intellectual and philosophical tendencies, as a result of which his occasional omissions and over-emphases may mirror Wellesz's own views.

Schreker's is nevertheless a significant absence here, not only as the composer of *Der ferne Klang* (1912) and *Die Gezeichneten* (1918), but also as the thirty-year old composer of the music for *Der Geburtstag der Infantin*, the Wiesenthal sisters' *Tanzpantomime nach Oscar Wilde* staged in Vienna at the 1908 *Kunstschau* of which Bujić claims that music 'was not a part'

[3] See: Friedrich C. Heller (ed.), *Arnold Schoenberg – Frans Schreker Briefwechsel* (Tutzing: Hans Schneider 1974).

[4] Ludwig Schiedermair, *Die deutsche Oper: Grundzüge ihres Werdens und Wesens* (Leipzig: Quelle & Mayer, 1930), 309.

(p. 21).[5] He fails also to contextualise that *Kunstschau* as a break-away enterprise mounted by Klimt and a number of his more practically and craft-orientated colleagues of the old Secession, which had been taken over by 'nur Maler' (literally 'pure painting') idealists, whose distaste for making things that could be used had its own relevance to debates within music. Bujić's investment in Hofmannsthal as a modernist originator is more understandable but lacks contextual nuance in two areas. Hofmannsthal's 'project to fuse antiquity with Christianity' (p. 142) should surely reference Max Klinger's enormous 1897 allegorical painting *Christus im Olymp* (*Christ on Olympus*) which was exhibited at the 1899 Secession exhibition in Vienna[6]; Bujić's attribution of originality to his adoption of ideas about dance, exemplified for Hofmannsthal in performances by Ruth St Denis in 1906, merits an explanation that he did so because his friend, the cosmopolitan diplomat, writer and aesthete Count Harry Kessler (originator of the scenario of *Der Rosenkavalier* and co-author with Hofmannsthal of the *Handlung* for Strauss's *Josephslegende*), had written to him about her, summoning him to Berlin in October that year:

> . . . there is one I would like to show you, a certain dancer St Denis from Paris. It is as if she has climbed down from a Greek vase, in movement, beauty, rhythm, exceptional.[7]

The strength of Bujić's book is precisely that it fills a significant gap in our knowledge of this period and will inspire others to add glosses and infer additional connections that may play their part in furthering his project to bring Wellesz the *composer* back into our picture of what might be called the *post-fin-de-siècle* history of Austro-German music. Wellesz eventually, inevitably, left Austria (he was fortunate to have been out of the country at the time of the *Anschluss*) and reinvented himself in 1939 as an Oxford don, after a period of internment as an Enemy Alien on the Isle of Man. Bujić's extended Epilogue, while it eschews anecdotes, draws affectionately upon his memories of a man he clearly came to admire both as a scholar and as a fellow central-European whose outlook benefitted from wider perspectives than were available to some of their colleagues. It is left to the book's editor, Christopher Wintle – himself a student of Wellesz's in Oxford – to evoke the Austrian

[5] Only much later, on p. 119, is Schreker's *Tanzpantomime* mentioned by Bujić, but uncoupled from the *Kunstschau*. Wellesz himself discussed Schreker admiringly in an essay in German, published in an impressively multilingual edition of the British journal *The Sackbut*; its English title was 'Present Tendencies in Austria' (*The Sackbut*, Vol. IV/2, September 1925), 42-6.

[6] Now elaborately restored, along with its multi-media sculptural additions, in Leipzig's *Museum der bildenden Künste*.

[7] See: Laird M. Easton (ed. and translator), *Journey to the Abyss: The Diaries of Count Harry Kessler 1880-1918* (New York: Vintage Books, 2013), 381 (note).

émigré's 'bow-tie and gold-rimmed glasses' and his house on the Woodstock Road 'with its book-and-music-lined upstairs study, [that] has often been described, fairly, as a little corner of Vienna.' (p. xv).

Wintle's Plumbago Books has presented the volume in an attractive way, for all that the index is rather haphazard in what it itemises. The few typographical errors include just one unfortunately abbreviated quotation at the bottom of p. 161. However, such minor blemishes in no way affect the importance of this elegantly written and richly researched contribution to our better understanding of the Viennese modernism that has come to dominate the historiography of 'twentieth-century music'.

Peter Franklin

Giovanni Pacini, *My Artistic Memoirs*, ed. and trans. Stephen Thomson Moore. Hillsdale, NY: Pendragon Press, 2018. xxii + 158 p. Lives in Music series; 17. ISBN: 9781576473160. Paperback. ca. £30.00.

One of the most prolific operatic composers of a prolific age, Giovanni Pacini (1796-1867) has not had a good posterity. Scattered revivals and recordings have usually been greeted at best with polite interest, at worst with disdain. When Andrew Porter wrote up the 2007 Opera Rara revival of *Alessandro nell'Indie*, a runaway hit in Naples in 1824 (playing, according to Pacini himself, for 'seventy nights in a row'), he did his best to celebrate the 'impressive' spaciousness of the first act, before confessing that this did nothing to change that fact that Pacini's 'tunes are dull'; or – in the words of a subsequent reviewer of the recording that emerged from this production – 'comely, constant, [and] hard to remember'.

Such criticism might seem churlish; what about Pacini's experiments in *Alessandro* with running together separate numbers to keep the drama moving in the opera, for instance, or his innovative use of the chorus? But one of the repeated lessons from Pacini's *Artistic Memoirs*, written at the very end of his life and here translated into English for the first time, is that this was an era when a good tune really mattered. *Alessandro* was Pacini's first commission for the prestigious San Carlo theatre in Naples, and he approached the task with trepidation, combined with the certainty that he really needed to come up with some 'very sweet' melodies. On the first night, he tells us, a packed audience greeted the work with absolute silence, both during and afterwards, but for a quiet whistle of disapproval at the end. Then, at the second performance, the King showed up, and after the slow movement of the cavatina by the prima donna, Adelaide Tosi, he showed his approval. This was followed, as convention dictated, by a fast cabaletta, played by the orchestra,

then sung by Tosi, then the chorus; at this point the King gave the sign for general applause and the house erupted. One of the bass soloists turned to Pacini and said 'You will be with us for a long time. You have won a great battle.' His tunes, in other words, had been good enough. The following year, Pacini was signed up for a nine-year contract as director of the royal theatres of Naples, and he would continue to write for the theatre until the year of his death.

But there is another lesson here, which is perhaps harder for the later operatic historian to learn, as practised as we are at switching into the language of unjust neglect when advocating for the revival of once-successful works by forgotten composers. Put bluntly, it doesn't matter what we think of Pacini's melodies now; it didn't even always matter that much what he himself thought of them then. Instead, his *Memoirs* remind us that what mattered was to know the voices of your singers, to know the desires of your audience, to foster enough good will with them to give you a fair hearing, where possible to have the right connections, and to be blessed with a large dose of good fortune. He reminds us, in other words, what it was actually like to be an operatic composer in Italy during the first half of the nineteenth century, following a gruelling schedule of commissions, each needing their new stock of melodies to please the audience enough to get hired again.

For Pacini, as for his better-known contemporaries, Bellini and Donizetti, there was also another challenge, linked to writing good melodies: how to escape from the shadow of the great Gioachino Rossini, at a time when audiences wanted nothing but Rossini, yet were unforgiving to composers who sought to imitate him too closely. Pacini was born just four years after Rossini but, as a result, came of age in the wake of Rossini's first great successes. Much of the second chapter of the *Memoirs* is devoted to the challenge he faced separating himself from Rossini's style, to avoid servile imitation, while at the same time recognising that 'there was no other road to follow'. In this sense, it was in fact Pacini who served as Rossini's shadow, following a few steps behind him at every stage: his first operatic successes a couple of years after Rossini's, his first commission for La Scala, Milan (with the help of his father, an opera singer) six years later, his appointment as Director of the Neapolitan theatres following on from Rossini's eight years in the same post, trips to Vienna and Paris in 1827 and 1830 to match Rossini's own forays to the same locations earlier in the decade; even Pacini's retirement from operatic composition in the mid-1830s recalling Rossini's own famous renunciation of the stage after *Guillaume Tell* in 1829.

At almost every step of the way, however, Pacini's success fell short of Rossini's, in an increasingly bathetic fashion. His big break in Paris, for instance, was scuppered by the outbreak of the 1830 Revolution, while his retirement in 1835 was triggered by a run of failures, in sharp contrast to the

abiding triumph of Rossini's *Tell*, hailed by fans and detractors alike as a work of genius. Indeed, a large part of the charm of Pacini's *Memoirs* lies in his willingness – even eagerness – to acknowledge his creative shortcomings, to the point of disingenuity. It is hard, in fact, to think of a less self-aggrandising and more revealingly workmanlike first-person account of life as a composer at the time, making his way through one libretto after the next (with many of the greatest librettists of the day), and well aware of being just one cog in the much larger operatic machine. Given the extent to which later scholarship has relied on these memoirs, however, it is also hard not to suspect that his instinct towards deprecation and away from any claims to romantic genius has itself contributed to his enduring classification, in the words of the first edition of *Grove's Dictionary*, as no more than 'among the minor masters of Italy'.

There is, however, a far more heroic narrative lurking here, if mostly well concealed, and peppered with tribulations: not just the string of successes of the 1820s, which led the hyper-competitive Bellini, five years younger than Pacini, to complain in 1834 that Rossini thought Pacini the 'one with the most talent in Italy'; but also Pacini's remarkable return to operatic composition after his retirement, following several years principally devoted to setting up a music school in Viareggio. For this comeback, he produced works in a newly expressive, post-Rossinian style, several of which spread quickly around the expanding operatic world. *Saffo*, premiered at the San Carlo in 1840, marked his transformation – in his own words – from 'a composer of facile cabalettas' into the creator of 'elaborate works and well-thought out productions'. A hit in Naples and all over Italy, by 1842 *Saffo* had been produced in Paris, Vienna and Madrid, and over the next five years would reach Odessa, Constantinople, Havana, Boston and New York. Other successes followed, including *Bondelmonte*, premiered in Florence in 1845, before going on, according to Tom Kaufman, to receive over ninety further productions before the end of the century. By the time he wrote his *Memoirs* (originally serialised in a music periodical from 1863-65), he could look back on fifty years at the centre of Italian musical life, well placed to celebrate the glories of Italian music, to decry the fascination of the younger generation with Wagnerian 'music of the future', and loyal to Rossini to the end, contributing to the grand festivities (including a performance of *Guillaume Tell*) put on in 1864 in the great man's birthplace of Pesaro, while declaring him 'the most sublime Musician of the nineteenth century', thereby completing his own transformation from shadow to most loyal of acolytes.

Memoirs get harder to write the closer they come to their own present, however, and so it is here: never striking for his literary flair, Pacini's later chapters wander, get sidetracked into unnecessary details, letters and lists, or backtrack to events missed out from earlier on. And Pacini himself misses

out on the sort of apotheosis he grants Rossini. Despite a continued accumulation of honours and marks of esteem, disappointments continue along with his successes, including being let down by the theatre management of San Carlo at an advanced age. Pacini invites his readers to marvel at how badly he has been treated on such occasions, and after having composed more than eighty operas, yet suggests that any young composers should not despair, but instead emulate him, as a figure 'worth little in the art of music, [but] not lacking in steadiness [and] will', as well as the ability to thumb his nose at his enemies. On the final page he concludes, with a dying fall, that he does not know 'what recollection he will deserve from his fellow Italians', but that it was not his fault if he never reached the goal that he sought, having continually sought inspiration from the great composers who had gone before him.

Determined to stick to his task of providing an account only of his artistic life, Pacini's passing references to his three wives (the first two died), nine children (five surviving him), love affairs and other intrigues, are tantalisingly laconic. Nevertheless, in their artlessly unassuming way, the *Memoirs* prove as revealing about the realities of nineteenth-century musical life as the far more gripping – and far better-known – equivalent by Pacini's near-contemporary and artistic antithesis Hector Berlioz (who was so disgusted by his experience of Pacini's setting of *La Vestale* (1823) during his time in Florence in 1831 that he left the theatre during the second act).

Berlioz has long been well served in English in David Cairns's rip-roaring edition; sadly, the same cannot be said here, in a translation by Stephen Thomson Moore which reads at best like an early draft. All proofreading seems to have been skipped, with the result that almost every page is littered with errors and inconsistencies. Sometimes these unintentionally add humour to an otherwise strait-laced text: early on we have a report of Rossini being paid for an opera in *zucchini* (courgettes) rather than *zecchini* (gold coins); later we learn of a black suit 'covered with sports' ('spots'), and then of a beautiful house owned by 'the one who was kind enough to be my hose' ('host'?). Elsewhere they just obfuscate, as does the translation itself, which ties itself in the sorts of knots through word-by-word rendition of the original that should have been easy to smooth out into idiomatic English with or without prior knowledge of Italian: 'I am who writing' ('lo scrivente'); 'the rather pleasing and elegant motive of which (later to become extremely popular) pleases', and so on. The single music example (comparing melodies by Rossini and Pacini) misses out half the music; and casual errors of spelling, syntax and punctuation at times make the text much harder work than it need be. The footnotes and index, too, seem at best half finished: typically, names of people are footnoted briefly with their birth and death dates, or at least their first name; at other times, they are not; sometimes, though, the reader will turn from the text on reading a name such as 'Balocchino' to find a single-word

footnote, reading simply ‘Balocchino’. The index likewise seems to have been abandoned at an early stage: Bellini and Donizetti (both mentioned on several occasions, and central to the wider context brought to the book by its likely readers), do not feature at all, while Rossini, mentioned at least fifty times, is listed as appearing on pages xi, 4-5 and 15 alone. As such, it is hard to recommend the edition on its merits, except as a missed opportunity; but also as a reminder of an original text that has much to offer anyone interested in the history of nineteenth-century opera.

Benjamin Walton

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